0 2007 0541652 3
California State Library

RY.

CA 2117

Accession No. 91589 Received

Class qc 051 C15
v.7-8
1925-26

49562 1-27 5M

5819

CALIFORNIA SOUTHLAND

GRINNELL GLACIER, GLACIER NATIONAL PARK, MONTANA. A PAINTING BY KATHRYN WOODMAN LEIGHTON, HUNG IN THE BILTMORE SALON.

A CLEARING HOUSE FOR CRAFTS UNDERTAKEN BY THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA. SOCIETY :: ART AND ARCHITECTURE :: HOW TO JUDGE A HORSE AT THE COMING SHOW :: SPORTS OF CALIFORNIA

No. 61 **JANUARY, 1925** **25 Cents**

CALIFORNIA STATE LIBRARY

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

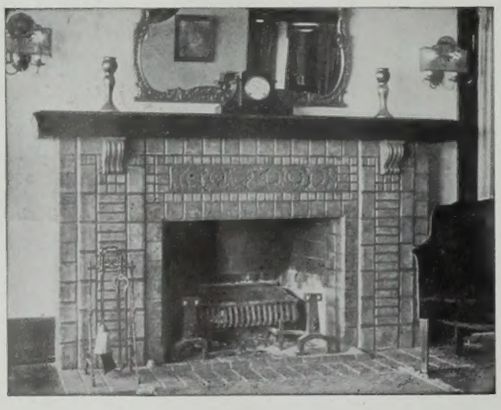
Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

NO. 121—TALMAGE VASE

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

THE BATCHELDER TILES



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006
PASADENA, CALIFORNIA

CALIFORNIA STATE LIBRARY

91589

SAMARKAND HILLS

"Completely Improved and Carefully Restricted"

IN BEAUTIFUL SANTA BARBARA

THE MOUNTAIN VIEW FROM SAMARKAND HILLS. THERE IS ALSO A FINE OCEAN VIEW

Buy for a Home

Before you consider purchasing your homesite elsewhere, compare beautiful SAMARKAND HILLS with any other residential section in Santa Barbara—bar none. That is all we ask. We will gladly abide by your decision.

Buy for Investment

Before you consider any city lot as an investment, ask yourself these questions:

1st. Is it *completely* improved? Or will I be heavily assessed for improvements later?

2nd. Is it *carefully* restricted? Or can a gas station, or a family living in their garage, be placed next to my property?

"Round the Horizon View"

Think of having a home from which your eyes sweep the horizon!

From SAMARKAND HILLS you see Mission Canyon, with its live oaks; Mission Ridge and the Old Mission; The City, with its quaint Spanish roofs; the beach line, with Rincon in the distance; the blue Pacific, edged by Anacapa and Santa Cruz islands; a sunset view ten miles up the Goleta valley; and, towering over all, the ever-changing and always-beautiful mountains, with La Cumbre the nearest peak.

Improvements

1.—City Water
2.—City Sewer
3.—Cement Curbs
4.—Cement Gutters
5.—Cement Sidewalks
6.—Gas
7.—Telephones
8.—Electricity
9.—Paving from One Gutter to the other

Few subdivisions offer as much!
No subdivision offers more!

Prices

From $1,285 for a 60 x 150 foot lot and up.
No 50 foot lots—many from 75 to 120 feet.

Terms

20% down; 2% per month.
7% on deferred payments.

HOLLISTER ESTATE COMPANY, OWNER

EARLE OVINGTON

THE FIRST NATIONAL BANK OF SANTA BARBARA, TRUSTEE

Sales Representative

911 CHAPALA STREET—PHONE 407 SANTA BARBARA, CALIFORNIA

"IF YOU LIKE CALIFORNIA, YOU WILL LOVE SANTA BARBARA"

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
During January the announcements are: Bridge and Mah Jongg, Monday, Jan. 5-12-19-26, afternoons. Evening Bridge and Mah Jongg. Sunday evening suppers at seven o'clock with interesting programs.

ANNANDALE GOLF CLUB:
The afternoon bridge, Mah Jongg and tea parties have been resumed for the season. Tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

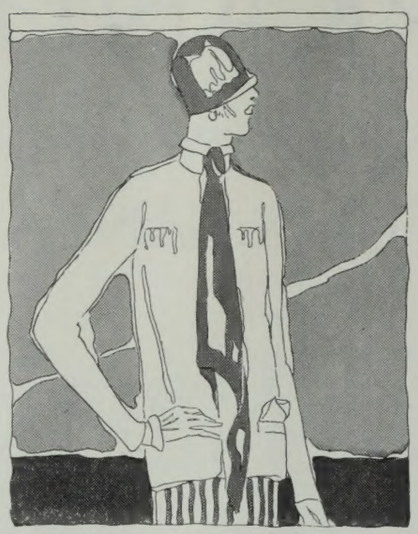
SAN GABRIEL VALLEY COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

NEWPORT HARBOR YACHT CLUB:
Officers elected at the annual meeting, Dec. 6th, are as follows: William C. Warmington, Commodore; Joseph Allen Beek, Vice Commodore; B. H. Cass, Rear Commodore; Leon S. Heseman, Secretary and Treasurer. Directors are: John E. Jardine, James Webster, Richard Tubbs, and William M. Cummings.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.



The two-piece dress of jewel-toned kasha. After the manner of Chanel and Lanvin. The smartest dress of spring.

Bullock's
Broadway—Hill and—Seventh
Los Angeles

"One . . . . O'Clock . . . . Saturdays"

"TWO GIRLS" *By Loren Barton*

Loren Barton Water Color Exhibition, January 2 to 15 Inclusive

Cannell & Chaffin, Inc.

Paintings :: Period Furniture :: Antiques

MARYLAND HOTEL
PASADENA

720 W. SEVENTH ST.
LOS ANGELES

Art

LOS ANGELES Museum, Exposition Park: Jan. 1 to Jan. 30, The Fourth International Water Color Exhibition. The Fourth Annual Exhibition California Water Color Society. The Museum is open daily from 10 to 4, except Wednesday afternoons. Open Sunday, 2 to 5 p. m. Admission free.

SOUTHWEST Museum, Marmion Way and Avenue 46, Los Angeles; Third Annual Exhibit of Pictorial Photography of the Southern California Camera Club of the Southwest Museum will be held during January. The second Annual Exhibit of Landscape Architecture will be held during the month of February, under the auspices of the Pacific Coast Chapter of the American Society of Landscape Architects. Those desiring to exhibit will notify Mrs. M. Barbara Dacier, Southwest Museum Extension, 440 Bradbury Bldg., Los Angeles, stating classification under which they will exhibit, and giving size of drawing to be included.

BILTMORE Salon exhibitions for January include: Dewitt Parshall, N.A., Dec. 29 to Jan. 10. Etchings by Chauncey Ryder. Arthur Hazard, Jan. 10 to 24. During the last half of January the California Society of Miniature Painters will hold an exhibition.

CHANNELL and Chaffin will show in their Los Angeles galleries, Jan 1-15, etchings and water colors by Loren Barton. Miss Barton has recently returned from a successful exhibition in the Ainslie Galleries in New York. She also showed, by special invitation from the Brooklyn Museum, a collection of her etchings. Miss Barton's exhibition will go to the Cannell and Chaffin Pasadena Gallery, in the Maryland Hotel, Jan. 17 to 31.

THE Painters' and Sculptors' Club held a very successful show at Stendahl's throughout December, and for future shows have arranged to use the exhibition rooms of the Art Center. They will show here throughout the year, hanging new pictures and placing new pieces of sculpture at intervals.

THE California Art Institute held the first of a series of exhibitions in December, showing the originals of illustrations made by Dean Cornwell, one of the foremost illustrators of the day and president of the American Society of Illustrators. The primary object of this exhibition and of others to follow, is to advance the understanding of the illnstrator's art, as an aid to the work of the students, since paintings done for reproduction must be treated in a different manner than those for exhibition purposes.

FRANK GARITZ had three recent etchings in the show of the International Print Makers held in Brooklyn, N. Y. last month.

CANNELL and Chaffin announce an exhibition of the work of the Painters' and Sculptors' Club in their Pasadena Gallery, Maryland Hotel, Jan 1-15, and the same exhibition in their Los Angeles galleries, Jan 17-31.

IN the group of women sculptors who exhibited at the Friday Morning Club, Los Angeles, in December were Velma Adams, Ella Buchanan, Maud Daggett, Louise Everett, Jessie Herron, Helen Howell, Kathleen Ingles, Grace Wells Parkinson, Beatrice Rosenhouse, Laura Woodhead Steere, Katherine Beecher Stetson, Melba Wilson and Julia Bracken Wendt.

JOHN FROST'S landscape, "Down to the Desert" was awarded the gold medal; Joseph Kleitsch's figure study, "Jose Juan." the silver medal; and Leland Curtis' landscape, "End of a Desert Day," the bronze medal, given by the management of the Ambassador Hotel for award to members of the Painters' and Sculptors' Club exhibiting last month at the Stendahl galleries in the hotel.

BESSIE HAZEN will show blockprints and monotints in the art and music department of the Public Library, Los Angeles, January 1.

JOHN W. COTTON is now established in his new studio home, 331 El Bonita Avenue, Glendale, near Central Avenue, south of San Fernando Road.

FROM the Joseph Pennell exhibition last month at the Los Angeles Museum, Exposition Park, Mr. and Mrs. Preston Harrison bought twelve for presentation to the museum.

UNIVERSITY of California Extension Division offers an unusually fine course of study in the history and appreciation of art. Two classes in this course will open Jan. 3 and Jan. 7. Nellie Huntington Gere is the instructor.

THE awards made at the close of the second exhibition of the Painters of the West are as follows: Jack Wilkinson Smith, "The Jade Surf," first, gold medal; Douglass Parshall, "Boy's Swimming Pool," second, silver medal; and Maynard Dixon, "Desert Shepherdess," third, bronze medal.

STENDAHL GALLERIES in the Ambassador Hotel announce a bidding sale of pictures, opening January 5th, continuing for one week. The paintings are the work of Western men, are fine examples, and none are larger than 20 by 24.

Music

PHILHARMONIC Orchestra of Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony Concerts at 3:00, January 2-16-30; the Saturday evening concerts at 8:30, January 3-17-31; and the popular Sunday afternoon concert at 3:00, January 11-25. All concerts are given in the Philharmonic Auditorium, Fifth and Olive.

PASADENA Music and Art Association announce the 1925 Artists Series will open Thursday evening, January 8, with the St. Olaf Choir, in the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, announces the fourth concert of the series of eight chamber music concerts for Thursday evening, 8:15, January 22, in the Music Auditorium of the Institute of Technology, Pasadena. The assisting artists are The Maquarre Ensemble.

LOS ANGELES Chamber Music Society will give the third concert of the series of six, January 9, in the Music Room of the Los Angeles Biltmore, at 3:00 p. m. These concerts alternate with the Friday afternoon concerts of the Philharmonic Orchestra.

L. E. BEHYMER presents in the Philharmonic Artist Course series, Ruth St. Denis and Ted Shawn Company, Dec. 30-Jan. 6. in the Thursday series, Mme. Schumann-Heink, Jan. 15 and Erna Rubinstein, Hungarian violinist, Jan. 29; in the Tuesday series, Maier and Pattison, pianists, Jan. 27.

THE Woman's Orchestra of Los Angeles announces the first concert of the season for February 4, with Frederick Huttmann as soloist.

CAULDRON Singers will give two concerts in Pasadena this season, the first to be Tuesday, Jan. 13, in the Shakespeare Club's new auditorium.

THE third concert of the series of six given in Pasadena by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, is announced for Monday, Jan. 12, 8:15. The Raymond Theatre.

ALFRED MIROVITCH, the distinguished pianist, plays a recital at the Philharmonic Auditorium, the evening of January 26, under the auspices of the Italian Club, by arrangement with Merle Armitage Mirovitch is one of the best pianists of the day, and his program contains many works never before heard here.

LOS ANGELES Trio will appear in the third concert of their series of six at the Ebell Auditorium, Thursday evening, January 22.

SPINET Club of Redlands will continue the winter programs with the Ruth St. Denis and Ted Shawn Company in January, followed by the pianists, Maier and Pattison.

AUDITORIUM Artists Series, (George Leslie Smith, manager), will present Jascha Heifetz, Friday, Jan. 23.

THE Zoellner Quartet will give the Monday evening concerts at the Biltmore Hotel, January 26 and Feb. 2.

THE Donner String Quartet will give its first Pasadena concert the middle of January.

L. E. BEHYMER will present the St. Olaf Choir, January 9-12, Philharmonic Auditorium, Los Angeles.

MUSIC and Drama Course of Pomona College includes an organ recital in January, and the appearance of Alberto Salvi, harpist, February 6.

MRS. EDWARD A. MacDOWELL, widow of the composer, has been awarded the prize of $5,000, offered by the "Pictorial Review" to the American woman chosen as having made the most valuable contribution to human welfare in 1923. The basis of the award to her was in her development of the MacDowell colony, founded by Mr. MacDowell, at Peterboro, N. H., to provide ideal conditions under which creative artists may work to the best advantage. Under the management of Mrs MacDowell the colony has been extended from one hundred to five hundred acres.

Announcements

PASADENA Community Players will present, opening Dec. 29, "Kempy," by J. C. and Elliott Nugent, father and son. The leading role will be taken by Bertram Hancock. Followed by a new play by Marion Craig Wentworth, "If everybody had a window in his house like this," January 18.

L'ALLIANCE Francaise de Pasadena held the December meeting in the studio of Mrs. A. de Forest Merwin. The president, Mrs. W. Kennon Jewett, and the honorary president, Captain Paul Perigord, introduced the artists. Mme. Marie de Mare Stein was the speaker.

ALINE BARRETT GREENWOOD presents her current reviews, January 21, 11:00 a. m., Shakespeare Clubhouse, Pasadena.

MARGARET CARHART is reviewing contemporary books at the Playbox, Pasadena, alternate Thursdays.

THE Playbox, Pasadena, announces productions will be given during the season, until May, under the direction of Gilmor Brown.

SOROPTIMIST CLUB, Los Angeles, presented entertaining programs at their luncheon meetings throughout December: The meeting December 23 was a Christmas tree party, and at the suggestion of the president, Mrs. Gertrude Maynard, a New Year's slogan was adopted, "Make every day a Christmas day of service." A living Christmas tree held gifts for the members, but particularly for the poor, including the Plaza Community Settlement, the Salvation Army Christmas tree fund, and especially the Children of the Day Nursery under the charge of the City Mothers. An extra hundred dollars was voted for this latter charity.

THE first section of the Pomona College campaign for $3,000,000 has just been completed with the obtaining of the $400,000 conditional gift of the General Education Board. The $800,000 needed to meet the condition was passed before the evening of December 1. In addition, President James A. Blaisdell announced a gift to the College of the Margaret Burton Harwood Hospital, given in memory of Mrs. Harwood by Mr. A. P. Harwood and his children.

Santa Barbara

COMMUNITY Arts Association of Santa Barbara. Calendar for January, 1925:

Jan. 3, Saturday afternoon, 3 o'clock. 936 Santa Barbara St. First of series of talks on Music by Arthur Bliss for the pupils of the School of the Arts. Tea served. No charge.

Jan. 6. Tuesday afternoon. 4:00 o'clock. Recreation Center. Informal meeting and tea for all Community Arts Association Committee members.

Jan. 6. Tuesday. 9 o'clock. Reopening of School of the Arts after Christmas holidays.

Jan. 9. Friday. Closing date for Poster Contest conducted by La Cumbre Golf and Country Club for students of School of the Arts.

Jan. 9. Friday afternoon. 2:00 o'clock. School of the Arts, 936 Santa Barbara St. Lecture by Frank Morley Fletcher. Subject: Sculpture. Moving pictures. Admission by ticket, free on application to the Secretary.

Jan. 10. Saturday afternoon. 3 o'clock. Recreation Center. Children's concert under direction of Arthur Bliss. Free for children under 15 years. 25c to adults.

Jan. 17, Saturday afternoon, 3 o'clock. Lobero Theatre. Lecture by Arthur Bliss. Subject. Program of Philharmonic Concert to be given at Granada Theatre. Free to members of Community Arts Association and Subscribers to Civic Music Concerts.

Jan. 18. Sunday afternoon 3:00 o'clock. Lobero theatre. Pop Concert under direction of Arthur Bliss. Prices 35c and 75c.

Jan. 22, 23, 24. Thursday, Friday and Saturday evenings at 8:30. Saturday matinee. 2:30. Lobero theatre. Community Arts Players in "Liliom," by Franz Molnar. Mail orders now. Tickets $2.00, $1.50, $1.00, 50c.

Jan. 23. Friday afternoon 2 o'clock. School of the Arts. 936 Santa Barbara St. Lecture by Frank Morley Fletcher. Subject: Sculpture (II) Moving pictures. Admission by ticket, free on application to the Secretary.

Jan. 29. Thursday evening, 8:30. Members' meeting and entertainment. Lobero Theatre. One-act play presented by Green Room Club. Music-Dances. Admission by membership card only.

February:

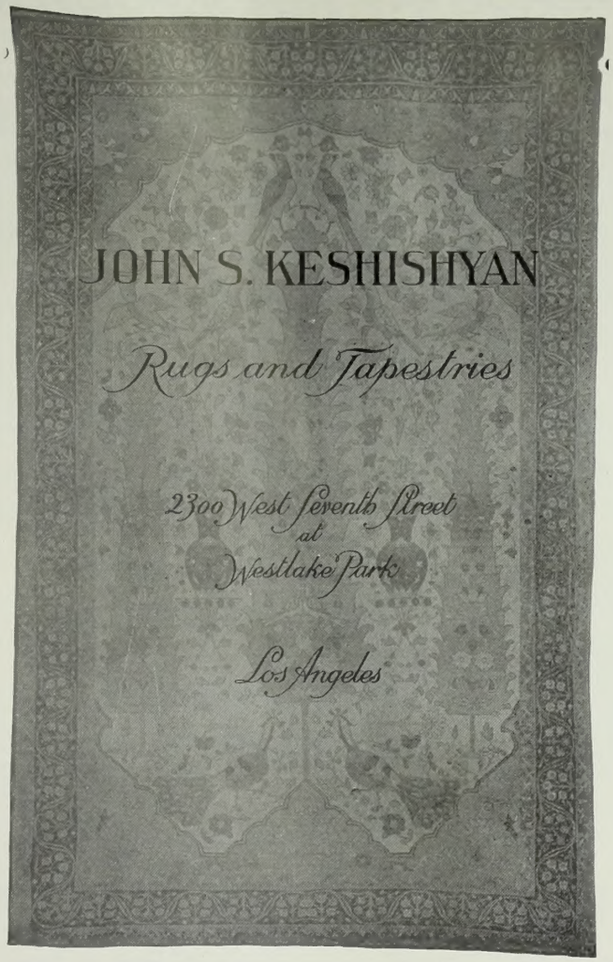
Feb. 6, Friday afternoon, 2 o'clock, School of the Arts. 936 Santa Barbara St., lecture by Frank Morley Fletcher. Subject: Architecture. Moving Pictures. Tickets free on application to Secretary.

Feb. 7, Saturday evening. 8:30 o'clock. Lobero theatre. Melodrama written by Colin Campbell Cooper. Popular prices.

UNDER the auspices of the Civic music committee the Los Angeles Philharmonic Orchestra will give three concerts at the Granada Theatre, Santa Barbara on January 5, February 2 and March 2. The committee is also arranging for two other concerts to be held at the Lobero theatre. On February 10 Albert Spaulding, well-known violinist will play, and on April 4 the Flonzaley Quartet will be heard.

THE La Cumbre Golf and Country Club, Santa Barbara, has offered three cash prizes for posters done by students of the School of the Arts. A student may submit as many posters as he wishes and Mr. Fletcher and Mr. Paine will choose all of the posters which in their judgment have merit. The Greens Committee of the La Cumbre Golf and Country Club will then select the three which best suit their purposes. The Club will purchase any remaining posters wheih please them. Before the choice is made the posters will be on exhibit at the School of the Arts and also at the La Cumbre Country Club.

JOHN GAMBLE, celebrated landscape painter has been elected secretary and treasurer of the Santa Barbara Art Club.



B B Bell & Company

Lighting Fixtures

Fireplace Fittings

Lamps

Console-tables and Mirrors

Hope's Casements

2302 West Seventh Street

at

Westlake Park

Los Angeles

PASADENA HOUSEHOLDER'S REFERENCE PAGE

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Expert Service

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

Tel. Colorado 632
Reweaving—Repairing
Oriental Rug Cleaning Co.
MODERN FIREPROOF PLANT
22 N. Roosevelt Avenue
N. E. Cor. Roosevelt & Colorado
Pasadena, California
Edgar Round, Mgr.

The **Gearharts**
ETCHINGS AND BLOCK PRINTS
611 So. Fair Oaks Ave.
Pasadena

The Mary-Isbel Shop
Nestle Lanoil Permanent Waving, Marcelling, Manicuring and Scalp Treatment.
20 South Los Robles Pasadena
Phone Fair Oaks 916
Pasadena's Most Exclusive Shop

BUICK
OUR NEW BUICK SIX IS A WONDER
See It Today
HOWARD MOTOR CO.
C. S. Bokaw, Res. Mgr.
267 W. Colorado St. Pasadena
Colorado 397

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

Books ... Toys
Gulck Stationery Co.
173 E. COLO. ST., Pasadena
Fair Oaks 39
Picture Framing, Artist's Supplies

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

The Rose Tree Tea House
Luncheon, Afternoon Tea, Evening Dinner
CLOSED SUNDAY
ITALIAN LINENS, POTTERIES AND VARIOUS GIFTS SUITABLE FOR CHRISTMAS
ROSE TREE GIFT SHOP
167 North Orange Grove Avenue
PASADENA, CALIFORNIA
Telephone Colorado 5523

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

Complete Stock of
Spalding and Wright & Ditson's Athletic Goods
Toys of All Kinds for Xmas
Golf, Tennis, Baseball, Football, Basketball and Handball Equipment. Guns, Ammunition, Bicycles and Everything on Wheels for Children.
We Re-string Tennis Racquets and Repair Bicycles
Phone Fair Oaks 389
THE SPORT SHOP
28 West Colorado St., Pasadena

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

OHRMUND BROS.
Unit System of Heating
sets the
Standard of the World
with
Superior and Distinctive Features
A Comfortable Home Must Be Properly Heated
PASADENA GAS APPLIANCE CO., INC.
901-3 East Colorado Street Fair Oaks 93

Alice Coleman Batchelder, Pianist, Presents the 1924-1925 Series of Eight
Coleman Chamber Concerts
In the Music Auditorium of The Pasadena Institute of Technology
Course Ticket for Eight Concerts $15.00
Agnes E. Lownsbery, Secy.
Telephone, Colo. 3414
695 Calaveras St., Altadena

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Iatlian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

The Assembly Tea Room
Luncheon, Tea and Dinner
Special Sunday Dinner 5 to 8
644 South Flower St.
Los Angeles
Phone 827-177

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
610 So. Western Ave., Los Angeles
Telephone 56254

MONCURE DEARDORF
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios
15 East de la Guerra Street
Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA
THE LOVELY SHOPPING STREET IN SPAIN

Pacific Mutual Life Insurance Co.
Santa Barbara Branch
101 El Paseo de la Guerra

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

In the Court of the de la Guerra Studios

A Charming Shopping Center of Santa Barbara

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

MARY E. HAUAN
Hazen J. Titus Fruit Cake Company
Studio 26, de la Guerra Studios
15 East de la Guerra Street
Santa Barbara

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 1 to 5 p. m.
Paintings and Etchings for sale

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns Children's Clothes
Studio 30, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels, Aztec Pottery and Lamps
Studio 27, de la Guerra Studios
15 East de la Guerra Street

B. CROFTON ATKINS
Pipe and Tobacco Shop
Studio 29, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

NOTARY PUBLIC METROPOLITAN 5270

MISS MARJORIE FYFE
MISS ELLA GILBERT
PUBLIC STENOGRAPHERS
MULTIGRAPHING AND MIMEOGRAPHING

929 LOEW'S STATE BLDG. LOS ANGELES

We also do Remodeling Repairing

ALLAH FUR CO.
FURS EXCLUSIVE
Phone 1517

As well as Dyeing Storage

SANTA BARBARA G. E. ANAPAMU

Lenz HAT Studio

643-645 East Colorado St.
Pasadena, Cal.
Phone Fair Oaks 573

Distinctive Hats to Suit the Lines of Figure and Face

MARTHA

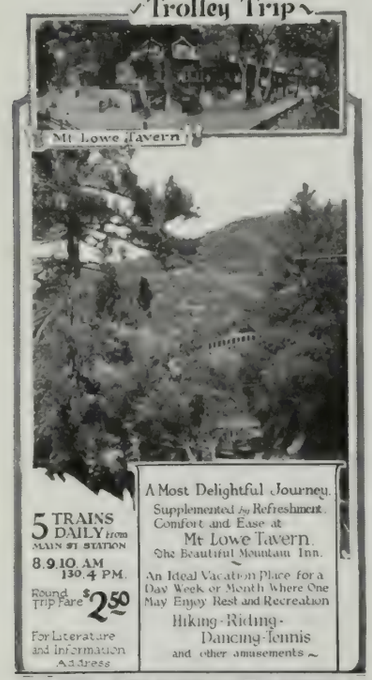
WATSON-KERBY
Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET
LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

MT. LOWE RESORT
America's Greatest Mountain Scenic Trolley Trip



5 TRAINS DAILY from MAIN ST. STATION
8.9.10 AM 130.4 PM.
Round Trip Fare $2.50
For Literature and Information Address

A Most Delightful Journey.
Supplemented by Refreshment. Comfort and Ease at
Mt Lowe Tavern.
The Beautiful Mountain Inn.
An Ideal Vacation Place for a Day Week or Month Where One May Enjoy Rest and Recreation
Hiking-Riding-Dancing-Tennis
and other amusements

PACIFIC ELECTRIC RAILWAY
O·A·SMITH Passenger Traffic Manager
LOS ANGELES

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Reopened October 15
CHARLES B. HERVEY, *Proprietor*

PASADENA LEATHER GOODS COMPANY
Suit Cases, Purses, Bags, Puttees for Men, Women and Children
Everything in Leather Goods
Insured and Guaranteed Trunks
742 E. Colorado St., Pasadena
Fair Oaks 354

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 61, VOL. VII. JANUARY, 1925

CONTENTS

	PAGE
LAKE JOSEPHINE AND THE GRINNELL GLACIER.....*(A Painting by Kathryn Leighton)*	Cover Design
SOUTHLAND CALENDAR	4 and 5
A CLEARING HOUSE FOR CRAFTS	9
THE ARTS AND CRAFTS SOCIETY.....*Marion Hugus Clark*	11
A VOYAGE AMONG THE BOOKS.....*Louise Morgrage*	12
ART AT THE BILTMORE SALON.....*M. Urmy Seares*	13
FOUR DEPARTMENTS IN ART AT SANTA BARBARA	14, 15
MOTION PICTURE MAKING.....*George Drumgold*	16
QUALITIES OF THE FIVE GAITED HORSE.....*P. M. F.*	17
SOUTHLAND OPINION .....*Paul Perigord*	18-19
SOUTHLAND SPORTS .....*Ellen Leech*	20-21
A LITTLE GARDEN IN SANTA BARBARA	22
A BANK BY CURLETT AND BEELMAN.....*Mary Beaton*	23
THE WORK OF THE ALLIED ARCHITECTS ASSOCIATION	26
A SCHOOL OF GARDENING.....*Judith Walrond-Skinner*	27
THE PIERPONT MORGAN CARPET.....*Frank L. Loftus*	28
THE ARCHITECTURAL BULLETIN.....*H. O. S.*	30
THE ASSISTANCE LEAGUE BULLETIN....*Mrs. Hancock Banning*	32
THE SOROPTOMIST CLUB.....*Bertha M. Just*	34

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
5604 De Longpre Ave., Hollywood, California

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, MEtropolitan 5270. Subscription price for 1925, $2.50 per year. Arrangements made with the Community Arts Assn. of Santa Barbara to articulate with that organization through its 1800 members.

J. W. Robinson Co.
Seventh and Grand

Permanent Waving

A Permanent wave will give one fresh beauty and self assurance. Particularly if secured at Robinson's—where the service is reliable, the results satisfying, the charge moderate.

Other services of hairdressing, manicuring, massage and facial treatments will repair one's sense of good grooming.

For appointments telephone
BRoadway 4701

Santa Barbara

Paseo de la Guerra
SPUNWOVEN
"The Gypsy Shop"
Hand Fabrics
Imported Hand Tweeds
BETH & IAN M. WOLFE
Old-time arts in an old-world setting

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

Maria Kedrina

Studios of Russian Ballet
EASTERN STUDIO
33 Commonwealth Avenue
Boston, Mass.
WESTERN STUDIO
130 E. Arrellaga St.
Santa Barbara, California
Circular sent upon request

CLAUDE D. FISH
AUDITOR-ACCOUNTANT
INCOME TAX SERVICE
FISHBURN BUILDING
SANTA BARBARA, CALIFORNIA
PHONE 541

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

A CLEARING HOUSE FOR CRAFTS IN CALIFORNIA

FROM every state in the Union, from every nation of the Orient and the Pacific islands, there have come to California men and women bearing gifts of talent or tradition, native skill or inherited art standards of the race. Sometimes these traditions are blurred by being handed down through several generations of American pioneers who have conquered nature but forgotten art. Sometimes the highly developed art of the subtle Orient has been sacrificed—has been lost in the commercial blindness that caters to ignorance because ignorance of art seems more universal than knowledge of its basic principles. But however covered with the debris of uneducated merchandising, however set aside by the exigencies of the fervid moment when food and shelter, transportation and subdivision, heat and light and water for the million are overwhelming the best men in our midst with incessant problems, these elements of art, these skilled hands and educated eyes, are here if only in the memory of ancient arts and racial crafts.

Even the pioneers who crossed in covered wagons the dangerous deserts and towering mountains of our continent and left behind or scattered on the plain their homemade looms and handmade hickory chairs are reviving in this out-door clime and leisure the skillful service of their hands and memory.

As Los Angeles settles down to the status of a city and finds herself in civic centers, circling boulevards and organized commercial sections, those who have chosen the Southland of California for their homes reach back into their past for occupations fitted to the hour and place: for no man or woman who has tasted of the joys of creative work can ever set aside the longing for another leisurely attempt to try again. Men who have worked in textile factories on the Atlantic Coast and made their pile have come to California as tourists and are now renewing youth and interest in the realization of a dream of perfect conditions in a new era factory. Women who on dusty prairie have stolen a few moments from the drudgery of life to poke brght colored rags through burlap in their effort to make the home more gay, have here an opportunity to dream a pattern long ago forgotten and embroider it with California's oranges and poppies into a brilliant tapestry of cloth of gold.

Photographs by Courtesy of the Los Angeles Times

THE ASSISTANCE LEAGUE AT THE ALEXANDRIA BALLROOM, WHERE THE CRAFTS CONTEST EXHIBITION WAS HELD IN DECEMBER. LEFT TO RIGHT: MRS. E. P. WERNER, MRS. JAMES REED, MRS. B. H. TERRILL, MRS. LE BERTTION, MRS. ELEANOR CASSINI, MRS. BETHA DAVIS, MRS. CHESTER T. HOAG, MRS. IDA SPERRY

MRS. DANIEL J. SULLY, GENERAL CHAIRMAN CONTEST OF CRAFTSMEN

There is something in the air of the Pacific that inspires to action in artistic numbers. The materials are here, the will to do, the effort finds expression in all sorts of objects, good, indifferent, and worse than poor.

What is lacking is a standard; for in this general democracy, every man's opinion on religion, politics or art is considered just as good and just as worthy of respect as that of every other man!

With women, however, the matter of standards is not so democratic, comparison continually urges to better things. This tendancy has been noticably catered to in women's magazines but it has remained for the Assistance League of Southern California to lay all the cards upon the table and let every craftsman and women see what every other one is doing and then to discard inferior work ruthlessly while finding a market for the good.

Here are the women who know what is good. Here are the customers who buy the best for their own homes. They have set themselves the high task of examining the work of every needlewoman, every famous cook, every artist and craftsman who is willing to help in the work of raising our standards to one hundred per cent in workmanship and one hundred per cent in design.

As the official organ of this group of leading public spirited women, CALIFORNIA SOUTHLAND has consti-

tuted itself a clearing house for crafts and will in the future devote most of its Los Angeles space to further the interests of workers in California handicrafts and products just as it does and has done for six years for the men who set standards in art and architecture.

In all problems of community work the smaller city has the advantage, as is seen in Santa Barbara's model Community Arts Association and in Pasadena's Community Play House Center. These same problems in Los Angeles are so huge as to be wellnigh hopeless of solution. Many centers are forming, many kind hearts and wise heads are organizing neighborhood interests and work.

The Assistance League of Southern California is incorporated to assist all such enterprises, and to put into workable shape the multitudinous proposals which its hundreds of workers offer for the good of the communities of what is still called "Southern California" by its occupants but which is rather a state of mind than a definite territory. Sojourners in this state of mind have not yet burned their sentimental bridges behind them and made themselves a part of the State of California. They still say "back East" as though they expect to be buried there. Denoting as it does a transient population not yet settled in its work, this name of "Southern California" is an appropriate part of the Assistance League's title and indicates the tenor of its ways. Formed immediately after the close of the war work for women, it gathered up the energy and interest dropped at that time and concentrated into a working unit the army of Red Cross leaders and war workers in Los Angeles.

A new name should be invented for those women who, inheriting from a long line of illustrious ancestors the power and skill of statescraft, apply it to woman's organized work in a community as large as Los Angeles. Statesman is none too dignified a name for them, but to feminize it lessens its dignity. Yet it needed just those statesmanlike qualities we respect in our more notable leaders at Washington to hold together and to keep the loyalty of the remarkable group of women which Mrs. Hancock Banning, its founder, has welded into the Assistance League of Southern California. From its Community House in Hollywood goes forth that fine charity and trained service which gives to those who need just what they need and no more. The Children's Day Nursery, whose inauguration day was Saturday, December 20, is but one of the League's avenues for helping where highly specialized and intelligent help is imperative at this moment. "The Contest of Craftsmen" is so different that one would hardly expect it to be mothered by the same Head; and yet it grew out of the need of that other movement which originated with Southern women after the other war,—the Woman's Exchange. At the Community House these women from the old South had, of course, a woman's exchange whereby to sell the articles made by warstricken women in their homes. These articles were so varied in quality and price, so often done by California's untrained artists, that the very high standards found in the old South after the war were entirely lost and in order to sell the articles in our woman's exchange at the Community House shops, a new standard of workmanship had to be established and new designs made. Mrs. Daniel J. Sully, whose experience in New York and whose inheritance from workers in exquisite altar embroideries of the organized guilds—under Phillipps Brooks in Boston—has fitted her to lead in ideals and standards, was given opportunity to carry out her ideas for this important department. In her Contest for Crafts, whose exhibition was held at the Alexandria Hotel early in December, she set a high standard and planted it in every Chamber of Commerce in the seven counties. Certificates of efficiency given to those whose work is passed by experts as judges, carry a gold seal of The League, and inform the commercial Secretary of any town to which the journeyman artist or needle woman may go, how he may recommend the worker and help to establish a clientele for her.

An interview with Mrs. Sully, granted since the exhibits have been brought back to Community House or returned to their authors, brings us the following letter:

MRS. WALDRON, VICE CHAIRMAN, ON THE STEPS OF 5604 DE LONGPRE AVENUE, AFTER THE DOLLS AND OTHER EXHIBITS HAD BEEN JUDGED AND TICKETED AND RETURNED TO COMMUNITY HOUSE

"Hollywood, California, December 17, 1924.

"Mrs. Frederick H. Seares, Pasadena, California.

"My Dear Mrs. Seares: I wish some new word might be coined to register all I would like to express to you and what your encouragement and faith in the 'Contest of Craftsmen' has meant.

"In trying to construct a department in our organization for greater usefulness and understanding with women and men, our Exchange became a part, as you know, of our Community House activities, and for two years we have discussed with our President ways and means. The Chairman of the Contest feels as confident at the close as at the beginning of the necessity of the contest. Its need marked co-operation as the only straight road to the end we looked for, and our disappointment is keen that the Society of Arts and Crafts did not send their best, for we gave them ours, and every ounce of energy in all lines needed. Success comes by every hand on the line at once. How pathetic so few are big enough to feel they can afford a place beside them as they climb and entirely lose sight of the fact that strength is gained by contact, rainbows grow beautiful by watchers, and impetus to carry on to perfection, by faith in your work.

"The response to our invitation to contest was most gratifying, but the need being great, we had a great storage of courage to give, and feel our first constructive step was solid, and we may place our ambitions on the credit side. Perhaps few realize how much talent Southern California holds. We are trying to be faithful to our service flag and burn into our mind the picture of dreams that must come true; we need the public now to purchase the beautiful things our consignors are offering, to continue what we have organized—a real Exchange. We have registered people who need us, we need the public to help us help them; we are an open door, all the world is welcome.

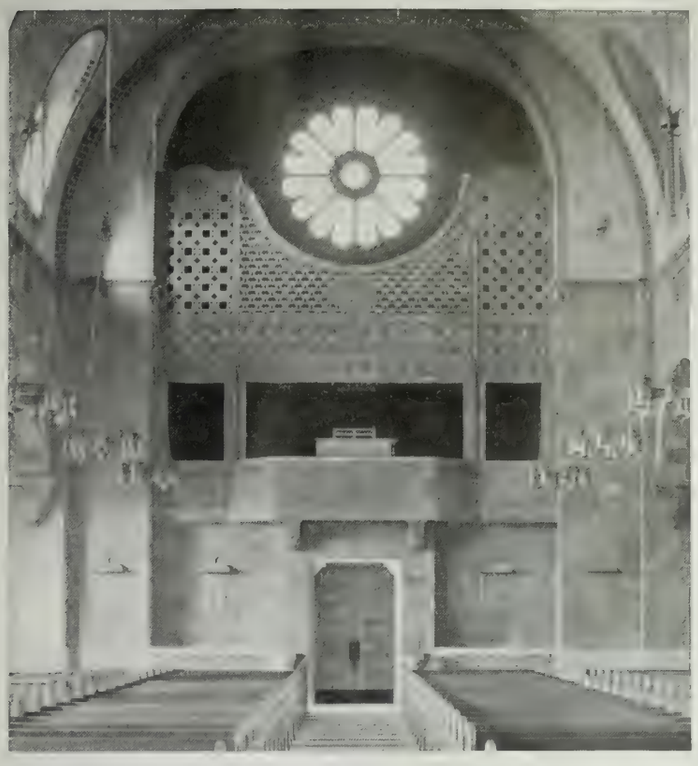
"Few Exchanges have such efficiency as we can boast in our chairman, Mrs. Kimble, highly constructive, keen to all needs, in absolute tune with our consignors. They know her just and her judgment spells results. Together in these months of hard work, we have constructed a splendid policy for the Exchange, its methods most simple, as this department carries only gratuitous service.

"I wish I had time to go into details of the exhibit, but I will enclose a list of gold seal holders. A few sent most exquisite displays from San Diego of filet lace and cut work—'Our Boys' from Camp Kearney, San Diego, beautiful examples of work, all gold seal holders; wonderful hand carved bride's treasure box carved in design of orange blossoms, especially made for our contest; hand loom work (very interesting), hooked rugs, old-fashed quilts, hand-patched and quilted; examples of beautiful knitting, and crochet work in every style from baby booties all the way up to sport dresses, most elaborate cut work with lace inserts, lace work, embroidery, simple and exquisite work of more kinds than you can fancy, needle point, bead work, wax work and wax flowers, wood carvers that would surprise you, and inlay in miniature full-rigged ships; silver, brass, copper, pewter in all sorts of things such as desk sets, candlesticks, flower-holders and book-ends; leather goods; china and lustre paintings in exquisite offerings; lamp and candle shades; shell work; a curio set made of pine cones to represent things of the woods, wee animals, etc.; baskets and flower holders made of pine needles from Arrowhead; children clothes, baby's knitted, crocheted and hand-made articles; satin creations for the wee tots; crib and carriage covers; shawls, from crochet to Spanish; cut work curtains, sport hats with scarfs to match, work and shopping bags, dolls, dolls, dolls—rag to 'mammy's'—and some most beautifully dressed with several changes, (a young woman will dress dolls to order)—soft toys and dolls you wanted to stop and play with, different animals, also doll furniture—too adorable—from Dolly Varden shop; one could almost hear Santa Claus over Radio ordering our entire stock. Our faithful Friday unit had many lovely offerings in yellow bowls, pitchers and trays. Our Sewing unit gave us lovely offerings

(Continued on Page 30)

THE ARTS AND CRAFTS SOCIETY

By MARION HUGUS CLARK



IN ST. PAUL, MINNESOTA, THE CATHEDRAL IS LINED WITH BATCHELDER TILES FROM LOS ANGELES AND THE GREAT CHOIR SCREEN IS OF PERFORATED BATCHELDER TILE

THE Arts and Crafts Society of Southern California organized in May, executed their first bow at the Holly-Fiesta in June, strengthened their organization at a supper given at the Otis Art Institute in July, put their sign over the large window at 2508 West Seventh Street in August.

Our purpose in organizing was to stimulate the love for the Crafts, to increase the number of Craft workers and to provide a place in which to exhibit and sell Craft-work. The third object has been accomplished as the beautiful quarters testify.

In the early days of our society, there was a certain dark period when the rent money loomed ahead like a cloud. Mr. Douglas Donaldson ,our first Vice-President, lifted our spirits by offering to conduct a class at his own studios, the proceeds of which would pay two months rent. The offer was accepted and the crisis passed. We propose at the beginning of the year to conduct various classes that will meet the needs of aspiring craftsmen, not to pay rent entirely, though it may help, but to do for us all that the craft teachers in New York, and in Europe, in all the Art Centres where our officers and members learned their craft did for them. The first class will be conducted by Mr. Donaldson at the place on Seventh Street. Other courses will be announced later.

And now about the meeting held on the 20th of November.

It was announced that Mr. Ralph Helm Johannot and Mr. William G. Purcell would address us. Mr. Johannot is said by Craftsmen to be one of the three greatest Craft teachers in the United States today. Mr. Purcell is an architect. We were unable to get a full report of Mr. Johannot's address. It was helpful in showing the results observed by him in the New York, Boston, and the Detroit societies. We hope to have Mr. Johannot's address for our next report.

Mr. Purcell said in part:—

Making beautiful things and making them well is today only the common starting point in the widely different activities of the Arts and Crafts movement throughout the world. After thirty years of earnest study, exploration of materials and processes, of color, pattern, texture, form, a real tradition of activity has been built up.

With this base of idealism and sound technique the Arts and Crafts movement has three very necessary functions to perform, that is to say, to train Artists and Craftsmen in the production of useful things in such a way that the making of these things will be a continuous re-education of the Artists and Craftsmen themselves; to educate an active and enthusiastic group of Friends of Art and of Workmanship through whom good news about beautiful things will be spread throughout the community; and equally important with this the building up of a conscious group of Art Lovers, to spread throughout these American States and round the world a myriad of really beautiful things at a price that any owner of a Ford automobile could afford to buy.

There has been in the past among the well wishers of the Arts and Crafts movement a tendency to create beautiful objects upon an exclusive base that would be enjoyed to some extent because no one else could possibly have a duplicate, but the outstanding success of the Kalo Shop in Chicago for an example, or of the personally produced Flat Silver of the three generations of the Blanchard family of Massachusetts, whose living representative is the President of this Los Angeles Arts and Crafts Society, has made it clear that beautiful things can be made in great quantities so as to compete with the unbeautiful and not well made things of the department stores and profit-shops.

The Arts and Crafts movement throughout the world, never more dynamic and productive than today, has demonstrated that "Made by Hand," which was so eagerly siezed upon by the profit-takers as a star bait for battered machine products made in fancied imitation of the work of Genuine Craftsmen, is a phrase that is automatically replaced in the world of Honest Artists by the more significant phrase "Made by Heart."

In beautiful creations of metal, glass, or fabrics it matters not whether their production was powered by steam and electricity or by Campbell's Soup and Shredded Wheat, whether the machine was of wood and steel parts or of the bone and flesh of the human arm and fingers; what does matter and the only thing that matters is the idealism behind the fingers of steel or of men.

The "Hand Made" thesis which was the foundation of the Arts and Crafts movement from the beginning still has its full validity in so far as it concerns the wholesome reaction upon the training and education of the Craftsman who is doing the work, and upon the creation of models and specimens which have unquestioned integrity of design and authoritative tectonics, but the new spirit in Arts and Crafts is asking that in the face of so great a need for filling a profit-eaten world with beautiful utilities that the brilliant and skillful maker of things shall replace his own single efforts with the many multiplied production of ingenius machines together with the organized efforts of other persons eager to be shown how to work together for the farther spread of profit-free utilities.

We can replace the single skillful hand with a hundred trained minds controlling ten thousand fingers of steel, but the minute we fail to put behind the machine the imagination, intuition, integrity, and idealism of a living Soul whose own industrious fingers have assisted in refining its own Characteristics and Intentions, then at once the machine product becomes an empty shell, an annoyance and impertinence, the common spoils of business barter and unthinking purchase.

The Voice of the Machine today is a call for Masters who can meet manifold needs, of material, and of processes with a message of beauty that will unfold from within the thing and its making, as a flower grows from its seed, but these Master Artists and Craftsmen must also show us how to spread self-beautiful things across this land as poppies or apples are flung across the hills and valleys, for all freely to enjoy who will, or who may become able to do so.

FOUNTAIN OF THE SEASONS, AN EXAMPLE OF THE BEAUTIFUL WORK OF OUR LEADER IN CRAFTSMANSHIP AND DESIGN, ERNEST A. BATCHELDER, FOUNDER OF THE BATCHELDER-WILSON TILE COMPANY OF LOS ANGELES

WESTERN ARTISTS AT THE BILTMORE SALON

THE Los Angeles Biltmore, situated as it is in the center of the city has already done much to crystalize the city's character. It was built just at the time when Los Angeles changed over night from a tourist town into a real all-the-year-round city, and is the exponent of that change. No effort of any one man or any group of men brought about that subtle change. The city as an entity filled up to capacity and overflowed into surrounding territory. Its public utilities, its traffic problems, its supply of food, shelter and modern conveniences reached a limit where financiers and the leaders of big business corporations could no longer carry their burdens and live. Exploitation of the living land available for settlement became little more than a medium for gambling and the goose of natural beauty which had laid the golden egg of tourist travel was dead.

But that beauty which was driven away from the southland of California by the growth of ugly paved streets, towering oil derricks and sky-scrapers, butchered hills and desecrated shore still lives in the hearts of those who have been in California longest and has returned to the city of Los Angeles through this subtle, hidden door of the love of art.

The business men of Los Angeles out of their own needs have built three beautiful buildings in the heart of the city. First, the University Club by Allison and Allison, next the Biltmore Hotel by its eastern architect and third, St. Paul's Cathedral by Johnson, Kaufmann and Coate.

The architects of Los Angeles out of the desperate need of the city have formed the Allied Architect's Association and are giving of the combined talent of seventy leading, public-spirited professional men to the end that Los Angeles may have a beautiful civic center and the best architecture of the century in her public buildings and parks. So unusual is this sacrifice of personal interest in a free gift from all the architects of a growing metropolis to their city that it can hardly be comprehended by meager minds which through their own selfishness ascribe ulterior motives to every good cause. Yet it is a fact, and the University Club, the Cathedral and the Biltmore are but forerunners of an architectural city whose future is assured as notable by the combined effort of all our architects organized into a working business unit by the genius of their President, Mr. Edwin Bergstrom, the most vital representative on this coast of the American Institute of Architects and its exemplar to the younger generation following in its pleasant paths.

What wonder then that the love of beauty hidden in the hearts of our hard working capitalists and corporation managers (for theirs is the burden of work in this age) should find solace in the art of painters and etchers, sculptors and craftsmen as it adorns the necessary structures which commerce and the life of a city demand.

In the Biltmore Hotel, the management has instituted a salon for paintings, and like the old French salons in literature, this galleria real and its accompanying little galleries have become the criteria of art in the Southwest.

The exhibition now hanging on its tapestried walls and in the well lighted sales rooms off of the great corridor is a selected, representative group of paintings from the studios of the members and guests of the Association of Western Painters. Its purpose is to show to Los Angeles and its guests, typical paintings of California by Californians. And while few of any of these painters were born in this state and none of them trained here in its southern section, yet they are the best type of painters we can boast, and they paint California.

The painting used this month on our cover is reproduced in colors here in Los Angeles from a painting which hung on the walls of the Biltmore Salon before the present show was placed.

It is the work of Mrs E. E. Leighton who has been indefatigable in bringing an appreciation of art into the woman's clubs and the homes of this city. While this particular painting represents the high mountains and glaciers of Montana, much of Kathryn Leighton's painting is the expression of her keen insight into California's varied landscape possibilities and her power to put that beauty on canvas that it may live.

AT THE BILTMORE SALON, MAX WIECZOREK HAS HAD A ONE MAN SHOW STRIKINGLY WELL HUNG BY THE NEW MANAGEMENT. THIS CHARMING FIGURE OF "PORTIA" IS REPRESENTATIVE OF THIS ARTIST'S DISTINGUISHED PORTRAIT WORK

All of the men and women who founded the Biltmore Salon had this in mind when they secured a gallery downtown. California must henceforth be represented to all men through the eyes of her artists and not through the tiresome ravings of her enthusiastic fans. If there is beauty here the artist will find it, and California would do better to raise artists fit to cope with her wonderful art opportunities, than to raise the voice of her newly acquired population in unlettered acclaim.

This list of exhibitors does not exhaust the roster of painters who have given fame to California's beauty and color. Others are showing at the Stendahl galleries where California is always strong. Others are in the downtown show rooms of Cannell and Chaffin leaders in setting our highest standard of art. The Museum of Art at Exposition Park has the two big shows of the year for The California Art Club and the Print Makers, and many one man shows; and the Southwest Museum while making its most original effort along the line of its present Landscape Architect's show, has often shown paintings of California.

So many paintings of the southern portion of the state have been painted and sold to enthusiastic lovers of color and landscape that our "pink hills" have lately been declined by Macbeth in New York as no longer in demand. Maurice Braun, who sell through Macbeth's Gallery, is spending part of the year in New England or New York. This San Diego painter has recently sent west some lovely bits of color, paintings of autumn's pageant of tree forms and meadows that make one happy just to look at them and fill the room they grace with joy. So we must realize that landscape alone will not represent California any longer; we must paint an historical pageant. We must present our romantic history with the landscape for its background and leave to amateurs the pink hills and sweet stretches of desert or opalescent sea.

At the exhibition by the Painters of the West just closing, it is interesting to study the canvas of each well known painter with this thought in mind.

Carl Oscar Borg gives us often the life of the Desert against his finely handled mesa backgrounds. Charles Austin carries out in a most satisfactory manner the alluring subject which Friezeke and Richard Miller have made so beautiful, a girl among flowers, or with a background of garden intimate and serene.

Max Wieczorek gives us the striking handsome figure of Ruth St. Denis in his inimitable way. But his backgrounds are universal as is his subject and might have been painted anywhere.

Alson Clark has painted his model on the edge of the arroyo near his studio, and Macbeth may always depend upon him to paint California scenes or Mexican cities in a unique way. His compositions could never become tiresome and when he paints an historic picture it will be classic as well as Californian.

John Frost is now painting fine pictures full of this human interest but decidedly typical of the country we all love.

His "Dust Storm on the Desert" hung in the show under discussion is an excellent example of what I mean. Here are the mountains still blue as a Jack Frost only can paint them;—here are men fighting with the elements so typical of western life. But the whole is so blended into a picture, so exquisite in color and withal so true in a painters sense of that word! We recognize instantly the dust-beclouded sun and the feeling of driving sand-laden wind, while we enjoy the spot of color and its harmony of line.

Armin Hansen and Maynard Dixon have for years sent out from California pictures of men in boats and men on desert trails, the life of the sea and the life of the aborigine; but they belong to the older, San Francisco school, and have never painted "pink hills."

Jean Mannheim has gone in for landscapes within the last few years and when he combines his splendid powers of figure work with the scenery of his California we shall have his best work. Already his "Cut in the Arroyo" shows what he can do in this line.

One little picture hidden away in a corner of the exhibition gave me more encouragement in my theory than any other one thing which has happened in fifteen years of study in the Southland. John Rich has painted what to me is the outstanding picture of the year. Perfectly set in a background of an inhabited hill in California, he has painted one of his excellent interiors which he grasps as a member of the Boston school of painters and in which he excels.

Combining with this an exquisite nude figure Mr. Rich has done what I doubt if another southland painter could do or would even attempt. He has blended outdoors and indoors in a true Californian way. M. U. S.

A VOYAGE OF DISCOVERY AMONG THE BOOKS

By LOUISE MORGRAGE

BOOKS sent to SOUTHLAND for review have accumulated to such an extent that it is simply impossible to give each one the attention it deserves. We shall have to act in the capacity of an official taster and, after nibbling, try to tell a discriminating public whether the book is worth a full meal.

An original idea has occurred to the publishers, D. Appleton & Co., George H. Doran Co., and Little, Brown & Co., who have combined in putting forth a book written by Grant Overton called "Cargoes for Crusoes" and sold for less than cost. It gives interesting discussions of the leading authors of the past year, with the books they have written and contains much useful as well as delightful information.

We mention fiction first because the books of that kind received by us are more numerous than those on other subjects. As a rule these novels are uniformly excellent and entertaining, but for the most part we cannot apply to them any particularly distinctive qualities of style, or thought, or characterization.

From the publishers, Houghton, Mifflin & Co., we have the following list: "The Ship of Destiny," by Marshall N. Goold, is a fairly exciting sea-yarn with good descriptions of life on a tramp steamer. The author evidently knows and loves the ocean. Richard Pryce, in "Romance and Jane Weston," writes with a subtle technique and insight almost feminine in feeling. The scenes of this novel are laid in London and Wales, making these places very attractive. There is, of course, no end to the historical romances of Rafael Sabatini, who simply has this habit. "St. Martin's Summer," like those preceding, is full of color and swift action, having little regard for historical accuracy; only, as the name of Marie de Medici is mentioned, we assume the adventures related take place during her regency. Another romance of the past is "Citadel," by Joseph Husband, who takes the war of 1812 for his time and San Domingo for his place. Of course, we find the distressed damsel motive. If only some genius could invent a different way to distress a damsel! Mr. Husband has not done it differently, but he has done it hard. "Safety First," by Margot Neville, while nothing but froth, is extremely amusing and will certainly get a laugh out of any old grouch. In "The Majestic Mystery," by Denis Mackail, two young journalists go for a week-end to a resort near London and get entangled in an affair that necessitates some clever amateur detective work, distinctly diverting. The ending is rather original, strangely enough. We do not feel that "Bed Rock," by Jack Bethea, is up to the average novel issued by this publishing house. The scenes are laid in an Alabama mining town. If this is a first trial, we advise the author to essay a second one, for he has talent.

From the publishing house of D. Appleton & Co., we have received "A White Stone," by Lucy Comfort Mitchell. This book impresses us as nice, sweet and sentimental, extremely well done, full of patter we call clever. Moreover, it will interest many Californians because of its descriptions of San Francisco and Los Gatos.

In "Stephen, the Well Beloved," Harold E. Scarborough has written about Europe in 1920. His outline is always able and vigorous, but for some reason he fails to fill in his sketch satisfactorily. In this book, however, his satirical treatment of the new republics of Europe is worthy of attention because as a newspaper correspondent, he surely had opportunity to judge concerning conditions in these new states.

Short stories previously published in magazines go to make up "Walker of the Secret Service," by Melville Davisson Post. Walker is a man who began his career as a train robber and ended in the secret service department of the government, so that this lively narration of his adventures in both capacities is far more entertaining than the average detective story. A collection of short stories, dealing mostly with the supernatural is "23 Stories," by Twenty and Three Authors. Edith Wharton, Robert Hitchens, John Masefield and A. Conan Doyle are some of the authors.

E. P. Dutton & Co. publish "Queen Calafia," another novel in a numerous company, written by Vicente Blasco Ibanez. In this the heroine is a woman brought up in California, thus giving the author an opportunity to interpolate a brief account of the former history of California from the Spanish viewpoint.

ROBERT E. McCLURE, OF PASADENA, THE AUTHOR OF THE NEW NOVEL, "DOMINANT BLOOD."

Doubleday, Page & Co. are the publishers of "The Dominant Blood," a significant first novel of much promise by Robert E. McClure. This young author gives us a realistic description of American family life, at times absorbing and always interesting because of his skill in choosing incidents. Throughout the book he reveals a feeling for taste and beauty, likewise a perception of the inscrutable undercurrents of life, especially in his most successful character, a figure human and appealing, the foreshadowing of whose fate is done with artistic effect in a most dramatic scene. The book impresses us as sane and sincere, and full of qualities which, with improving craftsmanship, will lead the author to success.

Among books on other subjects we have "Getting a Laugh," by Charles H. Grandgent, published by the Harvard University Press. The author is the eminent authority on Dante, with whom, however, this book has nothing to do. It is mostly light and easy chat which will mean something to persons acquainted with the environs of Boston and Cambridge.

Enthusiastic mountain climbers will like to read "Tales of a Western Mountaineer," by C. E. Rusk, published by Houghton Mifflin & Co. It is mainly an account of various expeditions made by the author to the lofty summits of peaks in the state of Washington.

Two well written volumes of travel, intended primarily for guide books, are "The Hill of Athena" and "Egypt," by H. H. Powers, president of the Bureau of University Travel. People who in youth missed the glamour of these two great civilizations may grasp a little of their enchantment by reading these novel attempts to present ancient history. The Macmillan Company is the publisher.

D. Appleton & Co. publish "Gardening in Sunny Lands," by Mrs. Philip Martineau, with a foreword by Edith Wharton. It is a discussion, practical and artistic, of making gardens in the Riviera, with constant allusions to California, for it seems the same conditions apply to both places only more favorably to this region. It is, of course, a book for enthusiasts on the subject, but the casual reader also will enjoy it, tending as it does to help toward making a fine art out of living.

Decidedly unusual is "Isvor, the Country of Willows," by Princess Bibesco, published by Frederick A. Stokes Co. This lady is a Roumanian princess who happens to be a connection by marriage of ex-Premier Asquith's daughter. She takes great interest in the peasantry of her country and in "Isvor" has given a picture of their ways and superstions. The translator, Hamish Miles, has apparently caught the poetic tinge of the original which he has conveyed to the English language with some degree of success.

Once upon a time, people were accustomed to spend hours writing to their friends. From many of these we have received our most valuable impressions of historical events, the lives of famous people of all kinds and they often make the most delightful books. Something of this sort has been done by Joseph H. Odell, in "Unmailed Letters," published by E. P. Dutton & Co. The letters in question are leisurely, quiet and show a catholic taste devoted to many subjects, especially religion.

The Four Seas Company of Boston has sent us two slender paper-covered pamphlets containing two playlets, one being called "The Next Step On," by Walton Butterfield, and the other "A Victim of Rest," by Livingston Welch. Both of these plays contain the germ of originality, particularly the former, which has dramatic possibilities and has been produced in the 47 Workshop at Cambridge.

A very attractive little book of verses inspired by the California missions is issued by the J. F. Rowny Press in Los Angeles. In writing these poems, Leetha Journey Probst has given expression to our romantic past, while her husband, Thorwald Probst, has included some charming drawings. The book has also a well written introduction by Francis Grierson. "My Sagebrush Garden," by Sarah Bixby-Smith, issued by the Torch Press of Cedar Rapids, Iowa, is another little volume of verses with considerable poetic inspiration written about California. We undoubtedly owe encouragement to all endeavoring to call attention to the beauty of this region without thought of commercial benefit.

An unusual book comes from the press of the D. Appleton Company, called "The Most Famous Beauty of China," written in English by a Chinese woman, Shu-Chiung, who is the wife of the specialist, Doctor Wu Lien-fei. It is a lively account of a celebrated beauty, whose influence at court was all-powerful, during the reign of Ming Huang, one of the emperors of the Tang dynasty (A. D. 618-905). She is called the Cleopatra of the East, whom she resembled in the allurement of her charms.

An article on architecture to appear in a later number of the SOUTHLAND, will contain a featured review of "American Homes of Today," an important publication just issued by the Macmillan Company. Augusta Owen Patterson, the well known magazine editor, is the author of this volume, in which she presents the aesthetic reasons for the type of our present-day domestic architecture.

THE FOUR DEPARTMENTS OF THE COMMUNITY

DAVID IMBODEN, TECHNICAL DIRECTOR OF THE COMMUNITY ARTS PLAYERS

THE Community Arts Players of Santa Barbara put on "Fanny's First Play" by Bernard Shaw for their December production at the Lobero Theatre under the direction of Nina Moise. It was most fortunately cast, went off with professional finish, and was received with the familiar praise, "I believe this is the best thing you've done."

The Prologue and Epilogue were staged against a black velvet curtain with two Venetian chairs, and a tall candlestick on either side. Ian Wolfe, one of the most versatile of the Santa Barbara group, who plays equally well a very old man or a debonair young prince, took the part of Count O'Dowda with perfect ease and distinction in his blue velvet court dress, lace ruffles and white wig. Helen Hyde played his daughter Fanny with girlish grace, and was lovely in a full skirted brocade. The Critics were well taken, their lines sufficiently cut to keep the fun and escape the tedious discussions. They descended to the first box after the prologue and became part of the real audience, an amusing feature of the production.

David Imboden, the technical director, who can be depended on for interesting and characteristic sets, put the play itself on an inner stage slightly raised as if arranged in the end of Count O'Dowda's salon. Mr. and Mrs. Gilbey were taken by T. H. Leavitt and Mrs. Barr; Mr. and Mrs. Knox by J. D. Lewis and Mrs. Morley Fletcher. No one missed any of the satire or pathos of his part, and the laughter of Shaw is apt to be bitter in the mouth. You smile but you pity. Paula Gates, one of the bright particular stars of the Santa Barbara group, was inimitable as Darling Dora. But the Gilbeys were not to be blamed for not wanting her for a daughter-in-law. A street walker would be a bitter pill for any family, and Shaw's wit can't gild it. Very likely the point of it was, if you are a family like the Knoxes, narrow, limited and sterile, with no outside interests, you can expect your son to break loose. But the inference from Shaw is that freedom means only license, and he appears to despise the fact that degradation, vice, and hospitals are just as miserable realities at one end of the scale, as evangelical religiosity, hypocrisy, fear and a timid negation of life are at the other.

Margaret Knox was played with vitality and vivid characterization by Edna James, who is Mrs. Chapelle in private life. She is a new comer to Santa Barbara, and a great accession to the ranks of the Players.

The butler, Juggins, was one of the hits of the production as interpreted by Eric Wilkinson, and won applause for all his scenes. Harvey Genung as Duvallet, and Herbert Guild as Bobby well rounded out the exceptional cast.

S. M. ILSLEY,
Chairman of Drama Branch.

NINA MOISE, DIRECTOR OF THE COMMUNITY ARTS PLAYERS, SANTA BARBARA

THE School of the Arts was founded by a group of public-spirited artists and friends of the arts, who recognized the need in Santa Barbara for a school that would place instruction in music, drama and pictorial art within the reach of all the members of the community whose talent or inclination led them in that direction. From small and modest beginnings, often with classes taught by volunteers of high reputation—such as Albert Herter with the Life class and Marion Craig Wentworth with the drama class—the school has progressed to its present state of healthy development.

A faculty of twenty-one under the experienced and tactful direction of Frank Morley Fletcher, teaches painting from life, general drawing, outdoor painting and sketching, design, woodblock printing, tapestry weaving, piano, voice, pipe organ, violin, 'cello, harmony, ensemble playing, expressive and social dancing, and French. Dramatic classes have had a place in the school and will be re-established when the season is opportune. Recitals, exhibitions and parties add zest to the work of the continuously growing student body.

From term to term the increased numbers have brought improved quality also. Where in the beginning there were a very few talented pupils doing serious work, there are now a number who intend to make one or another of the arts their profession, and who

FRANK MORLEY FLETCHER, DIRECTOR OF THE SCHOOL OF THE ARTS

ARTHUR BLISS, DIRECTOR OF THE MUSIC DEPARTMENT, COMMUNITY ARTS

give promise of being able to do so creditably.

Through a plan of whole and partial scholarships, the school is able to help several gifted children and young men and women toward a livelihood in their chosen fields. The scholarship fund, although necessarily limited, is applied with such careful judgment as to accomplish the greatest possible good.

The School of the Arts purposes not only to equip students for professional careers, but also to train community leaders in its various branches; and to enrich many lives, and enhance their appreciation and joy in the wonders of a new world unfolded.

JEANNE AUGE,
Secretary of the School of the Arts.

THE aim of the Music Branch of the Comunity Arts can be stated in very few words—it is to inspire and foster a love of good music in Santa Barbara by as varied a means as is possible. This sounds simple, but it actually is a task of great difficulty. There are no artistic standards here as there are in Europe, no inborn enthusiasm for art, no subsidized professional orchestra, chorus, opera or chamber music ready to hand, and withal we have the insidious climatic conditions that make a sustained effort of long duration in any art a seemingly arduous operation. In spite of the drawbacks great progress in music is continually being made. "Catch 'em young" is a wise saw, and with that end in view we have started community singing in seven of the public schools, and have a plan in operation to handle the training of young instrumentalists. The ambition is not to organize music as though it were a patent food saleable to all, but to give as many children as are keen the opportunity of getting into contact with good music. The committee also supports an adult chorus of over one hundred, who have been singing madrigals a capella, and hopes that this will eventually develop into a much larger group.

We have also started a series of popular chamber concerts, in which the best professionals in the town take part, and the object of which is to give the public the finest music of the chamber type played under pleasant conditions. In order to woo a public, smoking is allowed and tea and refreshments served, and they are held, weather permitting, in the ideal setting of El Paseo.

Another project in the near future is the production of an Operetta.

To reiterate, Santa Barbara is musically a child. It has had in the past several talented nurses to rock its melodic cradle.

All we can do at present is to ram home the power of fine music wherever an opportunity is discovered, and that battering down of Philistine apathy is proceeding apace. No amount of talking does any good in music—it is only in performance that this art justifies its glory.

ARTHUR BLISS, *Director of Music Branch.*

ARTS ASSOCIATION—SANTA BARBARA

PLANS AND PLANTING BRANCH

THE Plans and Planting Committee has as its objective the development of a more beautiful city with more attractive homes and gardens. The Plans division is concerned with the architectural end, the Planting committee with the landscape end. A brief synopsis of the work of the Planting Committee for the past year (Oct. 1923-Sept. 1924) is here outlined by the chairman, Miss Sophie Baylor.

"The Planting Committee has just ended a year of activity and accomplishment—340 children's gardens were supervised with comparatively few failures. Seeds, bulbs and plants were distributed among these gardens. Some plants were donated, but most of them grown by Robert Morrison, garden supervisor, in a lath house built for that purpose. The result obtained by this work among the children is very satisfactory. One sees everywhere the gay little gardens, and at the Flower Shows the children's sections are always a delight, and blue ribbons are plentiful.

There were also 61 entrants in "The Home Gardens" Contest, when small cash prizes and "Honor Certificates" were distributed. The members of the committee who acted as judges for this contest were surprised and delighted at the originality and charm of these little gardens. Twenty-six "landscape jobs" were also planned and executed, and eighty detailed sketches furnished. The committee feels this to be a distinct contribution to the "Better Homes" movement, and the effort to help beautify the city.

In October, 1923, the first Community Flower Show was given at the Paseo de la Guerra. This was truly a community affair, the Garden Club co-operating and helping in every way, and many members of the Horticultural Society also sending exhibits. It was a very beautiful and successful show, and so picturesque, with the Spanish background and atmosphere, that it was decided to make it an annual event. In April we co-operated with the Horticultural Society in their spring flower show and in August the children had a really lovely Zinnia Show of their own. There have been two large parties given during the year for the children's group, where they were given prizes of books and garden tools and ribbons were pinned on the proud little gardeners. Ice cream cones were enjoyed and they were made to feel that they were really members of a club. The children are now having a course of free story hours, given at Recreation Center. The stories are told by Mrs. Maud Morley Fletcher, and are illustrated by moving pictures. In this course Recreation Center and the Wolf Cubs are co-operating with the Plans and Planting Committee.

It is impossible in a short sketch to give more than an outline of what this Committee is trying to do—one must read between the lines and try to see the amount of Social Service that has gone into the work of the past year."

THE OLD LOBERO THEATRE, BUILT OF ADOBE AND WOOD AND NOW REPLACED BY THE NEW

THE BEAUTIFUL COLUMNS OF THE NEW LOBERO, GEORGE WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA

THE Lobero Theatre of Santa Barbara as well as the Community Arts Association is a natural product of the growth of the community spirit in California. It stands on the site of an old thick-walled adobe theatre, built over sixty years ago by a wandering musician, tavern keeper and figure of romance, Jose Lobero. Lobero had drifted into Santa Barbara and opened a saloon on the corner of State and Canon Perdido streets. Into this tavern rode the boisterous vacqueros, and from it went prospectors for gold, lured by tales of their host, who would have the hills back of the village rich with the precious metal.

The only place of amusement in those days was a little open plaza off State street, where dances were held on fiesta days and where strolling players stopping for a week or two gave their variety shows under the open sky.

Lobero dreamed of a real theatre, a grandiose vision for the proud little town far off from a railway,—in fact it was years before there was a rail laid in California. He acquired a building called the Sebastapol, at one time used as a school, and which was said to be the largest adobe hall in California. It is amusing what an aura of romance hangs over these primitive walls of sun-dried mud of the Spanish settlements, that will never inhere to perdurable brick, hollow tile or concrete. To his adobe hall Lobero added a generous stage at one end, and at the other a pretentious foyer of frame structure the interior of which was never finished. The little theatre had an old world charm with its tiny proscenium boxes from which only a glimpse of the stage could be had, and its horseshoe balcony with pew-like benches. It was opened by a truly community performance, an opera written by Lobero himself, the scenery prepared by him and his friends, played by an all Santa Barbara cast, the music provided by a Santa Barbara orchestra. A grand opening to which folk gathered from far and near. But it was a pretentious enterprise for the little city, and Lobero was never able to pay for it and it slipped through his hands. But known after a while as the Santa Barbara Opera House, it became the center of the social life of the community, where many fine amateur plays were given, brilliant balls and elaborate bazaars, as well as an occasional worthy road show,—or more frequently a barnstorming company took possession of it for a few nights at a time. When it was outmoded by the larger Potter theatre, and fell into dusty desuetude, the haunt of bats and rats, its charming proportions and old world flavor, and wealth of happy associations were mourned by the older residents, and the first suggestion to revive the old building met with enthusiastic response.

But the building was found too far gone for repairs, and on its site the community built the new Lobero. This is in the Spanish style, white plastered with red tile roofs, and a towering stage house

(Continued on Page 31)

MOTION PICTURE MAKING—PART TWO

By GEORGE DROMGOLD

IN the December number of this magazine I promised, or rather threatened you with another article dealing with the manufacture of that necessary evil, the motion picture. So I take my megaphone in hand and continue with this bally-ho tour of the studio. (With apologies to Thomas Cook and his son.) Please do not annoy or feed the actors as we pass through the big stage.

The large building just ahead of us, which resembles a great warehouse, is the largest inclosed motion picture stage in the world. It is 300 feet in length and 120 feet in width, containing 36,000 square feet of stage space which will accommodate from fifteen to twenty average size settings "sets." You will notice the absence of windows and skylights. The six massive sliding doors which are now closed, render the interior totally dark. This type of dark stage has been universally adopted, as all of the interior "sets" in our modern pictures are photographed by artificial light.

During the early days of motion picture making, the stage was an open air affair and photography was at the mercy of old Sol at all times. A soft, even light was obtained on the stage by a system of overhead diffusing. This consisted of a series of muslin diffusers or strips of muslin four feet wide, overlapping at the edges and forming a canopy over the entire stage. Each strip operated on separate wires, so that by pulling certain ropes from the stage, the cameraman could slide them back and forth to a proper adjustment of light upon the set below.

A PORTION OF OUR LARGEST MOTION PICTURE DARK STAGE NOW COME INTO ITS OWN

The faces of the actors were lighted by portable reflectors. These These reflectors when placed at a certain agle in the sun, reflected light into the scenes. At times this light was so blinding to the actors, they were forced to squint their eyes during the filming of a scene.

This recalls to mind a cute little trick employed by some of our well known cinema stars of a few years ago. If a director called upon them to shed a few crocodile tears in a scene, and they did not possesses that sobbing temperament, they would slyly turn and stare into the full glare of a reflector for a few moments, then suddenly face the camera and tears the size of moth balls would cascade down their cheeks. The world would proclaim them great emotional artists while their optometrists fitted them to reading glasses.

A few years later artificial light began to work into the scheme of motion picture photography. The open stage was thrown into the discard and glass stages were built, equipped with heavy curtains overhead and along the side walls. These curtains were light proof, so by regulating them for a certain amount of sunlight, and with artificial light used in conjunction, better effects were obtained. This combination of sunlight and artificial remained popular for several years.

Only within recent years has the use of sunlight on the stage been discontinued, and the dark stage come into its own. With the wonderful present day electrical equipment, there is no lighting effect too difficult to cope with.

We pass through a small door at one end of this great stage and find ourselves in a new world, a world of fakirs, where snow is salt and champagne is apple juice. It is quite wierd, here and there a dim light is burning, while farther down the big stage great blotches of light reflect against the ladders and runways overhead. The air is filled with strange sounds, the soft whirring of many cameras in action, and the low humming of red hot carbons in the big spotlights overhead, flooding the scenes below with their powerful rays. The sing song drone of many voices blends in, and above all this the sweet strains of a stringed orchestra hidden away in the maze of sets before you.

Music has become a permanent fixture on the studio stage, and there are few, if any of the better directors who do not require the services of a stringed quartette, to play during the filming of scenes. This is a potent stimulant to the sensitive temperament of the artist appearing before the camera, as the musical score is arranged to harmonize perfectly with the tempo of the scene being played.

You feel like a small boy at a six ring circus, there is so much to see and hear going on about you.

Suddenly a shrill whistle pierces the air close by, followed by a a blaze of light from all directions centered upon a gorgeous ball room set, with three hundred smartly dressed men and women standing on the floor, awaiting word from the director. A large orchestra in brilliant uniform stands at attention by the grand staircase in the background.

There are six cameras located at various angles around this set. Some are on the stage, while others are mounted on high parallels overlooking the colorful scene below. The cameramen call out instructions to the electricians who make certain changes in the lighting, and after several minutes of lining up the set through their cameras, they call out their O. K.s to the director. The director walks out into the center of the set and gives instructions to the dancers and musicians. This is to be a rehearsal. The chief electrician or "gaffer" as they are called, once more blows his whistle, the lights flash on and off a few times. This is to make sure they will burn steadily, as one lamp with a defective carbon may flicker and ruin the scene. The director is seated between two cameras on the foreground, he signals to the orchestra leader, the music starts, three hundred people are dancing, laughing and apparently having the gayest time of their lives. The cameramen are watching the scene through their comeras and making certain last minute adjustments. Again the whistle blows, the lights go out, the dancing stops.

The director once more takes the floor, makes certain changes in the action and gives final instructions to his two assistants. This time they will photograph, "take", the scene. The director picks up a small megaphone, everyone is at attention watching him closely. 'Ready,' 'Music,' 'Action,' 'Camera,' and the scene of gaiety is once more at its height. The music and laughter of the dancers drowns out the whir of the cameras. The director and his two assistants are watching the scene closely. The set stenographer or "script girl" is making rapid notes of the action in shorthand. These notes are very valuable to the director in cutting the picture, as they contain certain changes and added scenes which are not in the original continuity. Three short whistles, the music and dancers stop, the lights go out and the scene is over.

The accompanying photograph shows this scene in action.

Suddenly a great roaring fills our ears, this sound seems to come

(Continued on Page 34)

DAUGHERTY DARE, (CHESTNUT MARE) CHAMPION FIVE GAITED SADDLE HORSE, OWNED BY BENJAMIN C. MEYER

KING SPORT, AMERICAN SADDLE HORSE OWNED BY CLARA PECK, WINGANEEK FARM, SHREWSBURY, NEW JERSEY

CONFIRMATION AND QUALITIES OF THE FIVE-GAITED HORSE

By P. M. F.

THE most popular saddle horse for show purposes in America had his origin in Kentucky and is now known as the American Saddler. He may either be three gaited or five but it is my intention here to discuss the five gaited show horse, his conformation and qualities, for we are to have an opportunity of seeing some of the finest and most sensational of his kind at the Los Angeles Horse Show which starts the evening of February the Sixteenth at the Ambassador arena.

In the South bad roads and a warm climate have made riding the most practical way of getting about, therefore a saddle horse was needed which possessed such easy gaits and such an equable disposition that he would not tire nor overheat his rider. The Kentuckyans have always been great lovers of the horse and their experience with trotters and racers had taught them that to get a horse for a certain purpose they must breed for that purpose. As a result of many years of careful selection, breeding and inbreeding we have a distinct type, the American saddler.

About sixty years ago there was imported into the blue grass state a fine thoroughbred stallion, Denmark. He was bred to some Canadian mares, natural pacers, and it was soon discovered that his get were unusually easy gaited and handsome. One mare known as the Stevenson mare produced Gains Denmark, the most distinguished of five gaited progenitors.

The gaited horse is very stylish in his action, spirited though gentle and when not abused, possesses great endurance. He is so showy that he seems preeminently to be a show or park hack, but he also makes a delightful road hack for he has a great deal of intelligence, a sweet temper, a light mouth and the smoothest of gaits.

In the show ring he is judged by his "conformation, substance, finish, style, beauty, manners, and way of going; must be shown without artificial appliances. All horses required to show five distinct gaits, viz: free open walk, square trot, easy canter, rack and running walk, stepping pace or fox trot."

First let us consider conformation. The gaited horse should have a small head, large intelligent eyes, fairly small ears with good width between them, a deep oblique shoulder, high withers, well back, that the saddle may be over the center of gravity. A round barrel carried back to the hips, a short top line in proportion to a longer bottom line, slender hard straight legs with pasterns medium in length and oblique, not upright; feet high and wide at the heels. The tail should be set on high and carried away from the body in a graceful arch, never on one side. Other things being equal, a chestnut or bay will win over a grey or black in any saddle class. There are reasons for this seemingly unwarranted prejudice. A black clips out badly. Grey hairs are evident upon one's habit, in the shedding season, and a grey turns white as he ages. White is very undesirable, as it is conspicuous and rarely found in a purebred horse. In the hunting classes the prejudice against a grey does not exist, for a grey horse sets off a red coat to perfection. There are many greys and blacks which are consistent winners all over the country, and it would be ridiculous to assume that such a slight deficiency should have more than a slight influence on the placing of the ribbons.

EASTER STAR, FIVE GAITED HORSE RECENTLY BOUGHT BY MARCO D. HELLMANN—AND TO BE SHOWN FOR THE FIRST TIME ON THIS COAST IN THE LOS ANGELES SHOW

Substance, that which underlies all outward manifestations, is of course, bone and muscle. Finish, style, and beauty need no explanation. And then there is this matter of quality which we hear so much about, like that intangible asset, charm; it is difficult to describe and yet, to win in strong company, a horse must possess it. A fine silky coat, a skin well veined, a fine throttle, a lean head, big nostrils, the carriage of the ears, an expression in the eye, fire, courage, these are some of the components of quality.

A gaited horse is expected to go with his hocks well under him, to carry a high head with the face at all times perpendicular to the ground. He should never point his nose like a trotter and if a horse be shown which does so, it is due to lack of training or to poor horsemanship on the part of his rider. Showing these horses is no simple art and is usually beyond the power of an amateur, no matter how well he or she may ride.

The walk must be free and open and at a speed of three or four miles an hour. The trot should be regular, brilliant, true in line, and at a speed of from twelve to fourteen miles an hour. The canter should be slow and rythmical. In the slow gait or stepping pace, a horse should cover six miles an hour. This is the most spirited and graceful of all the gaits. In the rack, or fast gait, the feet move independently of each other and are placed on the ground with the same time elapsing between footfalls. The rack should be smooth and even, and have no pacing motion. This is the fastest gait and a horse should rack at least twenty miles an hour.

Gaited horses are so pleasing to the eye that it is not necessary to know much about them to enjoy their classes. At the Los Angeles Show this year the two thousand dollar stake class should bring out about fifteen champions and blue ribbon winners, as well as several new horses never before seen in the west, but said to be brilliant goers.

SOUTHLAND

The Christmas Gift of France

BUT a few months ago it was the fashion to decry the militarism of France. The Gallic nation was becoming a menace to world peace, her imperialism was alarming, she was selfishly holding back the recovery of Europe, she seemed about to play the part in which Germany had conspicuously failed. Germans, Italians, English and Americans were united in a bitter campaign of denunciation against obstinate France. Only here and there an influential newspaper would uphold French policies and endeavor to show that they sprang simply from a most legitimate sentiment, the desire for self-preservation.

Behold that now France has at last unmistakably revealed her true self. While her military strength and the firmness of Premier Poincaré may have lent a semblance of truth to the charges leveled against her, she has never been militaristic. Possessed of a clear grasp of political realities she had early discovered two serious dangers threatening our civilization: the red tide of Bolshevism with its concomittant devastation, tyranny and economic wreckage and the reaction of Prussianism intent upon despoiling the Allies of their victory. Thereupon with that same tenacity she had shown at the gates of Verdun she insisted upon her right to maintain her army on a high level of efficiency.

History will not fail to register the gratitude, belated but sincere, of the whole world for the vision and firmness of France between 1918 and 1924. On the one hand, she spared us the destructive and contaminating Bolshevistic invasion of Western Europe and, on the other, she saved the newly liberated democracies of Central Europe from a revengeful return of their Germanic oppressors.

One of the most significant declarations of the Dawes Committee was its justification of the main lines of French policy. General Dawes himself assures us that but for the determination of France to secure justice or be ruined in the attempt, Germany would have probably evaded her obligations and shrewdly shifted the burden of war losses to our shoulders.

France has not only shown rare firmness and foresight but the Herriot Government has given lately a striking example of generosity and of constructive statesmanship. First of all, although quite sceptical regarding the productivity of the Dawes plan, the French Government has surrendered the guarantees of payment in its possession in order to give the new settlement the best possible chances of success. Judges of international affairs as impartial and as objective as Dr. Millikan and Mr. Henry Robinson testify that no nation has in the last few months contributed to world peace more signally than has France.

But France has gone farther still. She not only has held out to Germany the hand of co-operation but she has taken the lead in outlining and advocating an international understanding which is to be ranked amongst the most significant declarations of modern times. She heads the nations in a vigorous protest against war, she emphatically declares that war is a crime, that it must be outlawed and she is willing to stake her all upon the acceptance of that great moral principle which will open the way to a new era in international relations.

In her attachment to peace France is no way actuated by fear. She is now the strongest power on the continent; her position is made secure by a system of alliances which loyally gather around her the younger democracies of Europe. She works toward peace earnestly and sincerely because she knows that there is only one possible alternative today and that is the eventual destruction of our civilization.

France may well look about her with genuine satisfaction and ask wistfully "Where are my critics of yesterday? Where are those who loved peace enough to sacrifice to it France's most vital interests but evidently not quite enough to imperil their own?"

In 1924 it is France that has made the world its greatest Christmas gift.

PAUL PERIGORD.

International Statesmanship

HENRY ROBINSON is in our midst again. He has now become like Hoover, Hughes, Dawes, an international figure. During the peace conference at the close of the World's War he had already won the confidence and respect of European powers when with Samuel Gompers he represented the United States in the difficult task of establishing the now well known International Labor Organization. In 1924 he visited Europe twice on two missions of exceptional importance. The first time for the drawing up of a plan for the settlement of the critical problem of Reparations and the second time to put this plan in operation. Both missions have been crowned with a success which has exceeded the hopes of the most optimistic statesmen.

It has been interesting to witness, during the past month, the pride and enthusiasm with which Californians have welcomed home their fellow-citizen. Everyone is elated over the fact that our State should have had the privilege of making through Henry Robinson such valuable contributions to world peace and stability.

While Mr. Robinson, after his first visit, had refrained from making any official declarations regarding his activity abroad in order to avoid giving embarrassment to European governments during a period of delicate negotiations between the various political parties of the nations concerned, he has been gracious enough lately to share much of his experience with clubs and organizations interested in world affairs.

Few addresses could be more captivating than those in which Mr. Robinson gives an illuminating exposé of the Dawes plan, which has so happily dissipated an acute international crisis. Naturally every item of the plan developed by one of its principal authors assumes a vividness and a cogency which the mere reading of the document can not possibly convey.

We have already referred in these pages to this imposing monument in international statesmanship and we have endeavored particularly to bring out two of its most striking characteristics, a profound psychology in dealing with the European peoples and their governments and an exceptional technical skill in handling the material problems involved. In his recent address Mr. Robinson has given us additional demonstration of these two dominant features of the settlement.

First of all it was indispensable to enlist the good will of the German people as, without it, any plan, no matter how wise, would inevitably fail. Hence the Germans were reminded that the Allies had really at heart the recovery of their country, that they would not be called upon to pay heavier taxes than were born by the citizens of the Allied Nations, that their economic and political independence would be respected. This scrupulous regard for the feelings of the German people, in order to open the road to a hearty co-operation, was interestingly illustrated by the following incident, related by Mr. Robinson:

The notes issued by the new bank, made possible by the 200 million dollar loan subscribed by the Allies, were to be strictly controlled to prevent any future inflation of the currency. It was at first proposed to identify each one by means of a conspicuous red seal. The American delegation finally obtained that a hardly perceptible stamp be used, so that the German people would not be reminded, at every step, of a foreign control and gradually see in their money a badge of servitude. That spirit which presided over the arrangement of details directed as well the other provisions of the settlement, and undoubtedly made its early acceptance possible by disarming the German Nationalists.

Regarding the technical provisions of the plan several serious objections have been raised. Not the least of them deals with the contemplated payments in goods, particularly in the form of manufactured articles. It is feared that such deliveries in kind would cause a business depression in the

OPINION

countries which would receive them and would be seriously opposed both by industrialists and working men. In this connection, Mr. Robinson offers a suggestion rich in unsuspected possibilities.

It is proposed that new outlets for German materials and products be found in the development of new countries such as Morocco or other promising sections of Asia or Africa. That development in the form of harbors, railways, mines could absorb a large percentage of German goods purchased with such funds as will be credited to France, for example, in the new Reichsbank. These goods when used in the building up of such productive enterprises could in turn offer the basis of a loan the proceeds of which might be used to buy on the French market, thus stimulating French industry instead of hampering it. And finally the entire undertaking would become itself an important source of revenue.

These are but two instances of the many points of interest raised by Mr. Robinson. Many other suggestions of a more general character could be recalled with profit. We shall seize the first favorable opportunity to do so. Meanwhile we may continue to take pride in Henry Robinson as one of the principal architects of a plan which is likely to put an end to the most serious economic, financial and political deadlock of our generation.

A Preventorium

CALIFORNIA has risen to a new place in the estimation of those who know what is being done here to solve problems inherent in the progress of the race. Just as the United States has been a refuge for the oppressed and unsatisfied peoples of Europe, Asia and Africa, so California has been the refuge of restless pioneers, driven West by the close crowding of cities; and later of restless tourists and dissatisfied householders seeking health, wealth or an easy existence under sunny skies.

This conglomerate citizenry has gradually settled down to solve problems it brought with it. Leisure and new ideals born of a salubrious climate have given opportunity for new solutions. A mobile community is more easily molded than those in which tradition has become law.

We are free in California to try every new idea that occurs to us; and we do! This gives our friends a chance to poke fun at us and makes our list of new laws a logical laughing stock. But behind it all there are some sensible people who also feel the impulse to make the world better in this spot where life is free and children grow up out-of-doors the year 'round. Our open school rooms, our outdoor exercises, our sleeping porches and patios, our livable gardens, all speak emphatically of the fact that the intensive work of our superb medical profession is bearing fruit in the lives of little children and in the changed ideals of the older folk.

We still have, to be sure, fool laws on our statute books, for most of the people are still in ignorance as to what is a doctor or where he may be found. Who is responsible for instance, for a law which says we need not be vaccinated unless we have already been exposed to smallpox? What sense is there in that law? Who wants to wait until he is exposed to gun-fire before he draws first on his enemy? California, sired by the intrepid forty-niner, should be ashamed of that law and wipe it off the slate at once. Better far to examine every entrant into the state from those middle eastern towns where typhoid is cultivated and smallpox patients openly walk the streets, where their clothes are saved each winter to infect new patients yearly, and where pseudo doctors breed like an army of ants.

If California is to become the preventorium of the country, we must have protection from freaks and be allowed to work out our philanthropic plans. Here is a clean, new country! It has no diseases naturally. The clear winds of the Pacific blow across it daily and keep it healthful. The strong sunshine kills the germs that are brought here from older centers of civilization, and nature has done her best for us. Nevertheless, we have serious problems peculiar to a refuge and we are working them out quietly in such thoroughgoing and scientific ways as is shown in the Children's Preventorium of Pasadena, pictured on another page in this issue, and supplementing our fine hospital and Free Clinic in the southern part of town.

The Assistance League of Southern California, with its scientific study of conditions and Day Nursery requirements has set the pace in this welfare work by opening in Hollywood near the motion picture studios a nursery as exquisite in its simple furnishings as their own nurseries were at home. This is placed in Hollywood as is the Community House of this organized charity, because Hollywood has its peculiarly situated refugees and suffering people of pride. Its work however is as broad and as far reaching as the city of Los Angeles and its organization is built up to meet that city's multitudinous and perplexing conditions.

The chief burden, however, in this refuge falls on the medical profession. Unless we have wise physicians self-sacrificing and devoted, we can never win in this great war against disease and carelessness. It is time that this long suffering profession be placed on a pedestal, and its praises sung. It is time that the public educate itself to the point of knowing a doctor when it sees one, and in taking advice about health straight from the source of all knowledge on health; rather than trying to employ cheap substitutes such as patent medicines or patent practitioners. Scores of young men seeking a livelihood have helped themselves to a few ideas from the medical profession's splendid store and patenting these ideas into a method of practice have imposed themselves upon the public by politics and pushing methods which shame our public's good sense.

A close up view of these types may fill the whole picture, and with thousands of half educated people it does. Expert medical men of all lines are classed with these pseudo doctors in the minds of most people and few there are who know the difference between orthopedic surgeons and osteopathic massage. A little learning is a dangerous thing for all concerned and a few big words can throw much dust in the public's face. It is difficult for busy doctors to do any educating of the public in general; their efforts are limited to their fortunate patients. There are, however, a few real teachers in our midst. They are more interested in the health of the community than in individual cases.

They have retired from active practice and can think for the multitude. In a coming series of articles, this magazine will try to do its bit by gathering up the knowledge these men have obtained through years of study and experience and present a few cold facts, as to the organization of the medical profession and its contribution to modern practice in the art of keeping well.

The Meaning of Christmas

CHRISTMAS seems to mean more to me, the longer that I live. I gaze with bewilderment on that stupendous mystery of love—the very God entering into and raising our human nature. My whole conception of the meaning, the possibilities of our common human nature is transformed, as I see that it can become a perfect reflection and manifestation of the Divine nature. "The Word became flesh, and lodged in us." The manger at Bethlehem reverses all our human conceptions of dignity and greatness. "The folly of God is wiser than men." It is to the humble—to babes—that God can reveal Himself. In them He can find His home.

O, Father, touch the East and light
The light that shone when Hope was born.

It is in Christmas that Tennyson found the birth of Hope. It is Christmas that, as life goes on, bids us never despair—of our own or of human nature around us.

—Forbes Robinson.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

SAILS REEFED FOR THE WINTER AT NEWPORT HARBOR YACHT CLUB.

THE POWER BOATS REFUSE TO RECOGNIZE A SEASON, COMING AND GOING AT ALL HOURS.

A GROUP OF MASQUERADERS AT THE HALLOWE'EN PARTY OF THE NEWPORT HARBOR YACHT CLUB, GUESTS OF MR. LEON S. HESEMAN.

IN trying to announce seasonal sports in California, particularly in the southern half of the state, you encounter snags at once; voices from every direction importune you to be advised that golf, tennis, riding, swimming, and boating may be enjoyed every month in the year. Yet, it is true, some few sports just naturally attune and accoutre themselves under the warm summer sun, and in this class yachting really belongs. But for all that there is a tremendous gradation of temperaments under the classification of yachtsmen.

In the first place the majority of members of the various yacht clubs in southern California do not own boats, never sailed a boat, and rarely accompany a boat-owning member on a cruise. And this not because of the inhospitality of the boat owning member either, for a sailor man is always the soul of hospitality. In fact he couldn't be otherwise, he feels the broad sweep of the ocean all around him, half the world and more lies before him, how can he be niggardly in extending the deck of the ship for a little excursion which may prove a great adventure? You may trace this back through all the ages even unto Noah, who may not have had a speedy craft but who extended his hospitality to an unbounded multitude of non-boat-owning members.

On the other hand a real yachtsman, a boat owner, is deeply dyed with this love of the sea and cannot be kept ashore many months of the year. If you know anything about laundering, —and who doesn't in these days,—you will recall that every experienced person tells the novice that to retain delicate colors the fabric should be soaked in salt water, and just so this same salt water has impregnated these yachtsmen with the true blue until it won't come off.

There is another distinguishing thing too, to a yachtsman a yacht is never anything but the boat or a ship except when in really technical company or when a landlubber asks for information, then he is delighted to explain the difference between a schooner, a ketch, a yawl, and a sloop.

And to him it is always an infinite jest to hear some rocking-chair member say to his guests, "See that schooner lying off to the right, pretty sight!", when ten chances to one it isn't a schooner at all, but his friends are impressed and doubly delighted with the nautical air this imparts to their luncheon or dinner.

Los Angeles and vicinity could scarcely boast three thriving, growing yacht clubs, however, if only boat owners maintained them. The men who sit on the clubhouse porch, sniffing the salt air, listening to the gossip of

WILLIAM C. WARMINGTON, NEWLY ELECTED COMMODORE OF THE NEWPORT HARBOR YACHT CLUB, WITH MRS. WARMINGTON.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

THE PRACTICE GAMES AT MIDWICK CONTINUE TO DRAW CROWDS OF SPECTATORS, WHO DELGIHT IN THE SKILL OF THE MEN AND PERFECT ACCORD OF THE PONIES.

HOBART BOSWORTH IS AN ENTHIASTIC HORSEMAN, AND IS EXPECTED AMONG OTHER CELEBRITES TO TAKE PART IN THE EAGERLY ANTICIPATED FIRST ANNUAL BEVERLY HILLS OPEN AIR EQUESTRIAN SHOW ON JANUARY 10

the land as well as the sea, are regarded as highly as the sea-going members, the only element entering into the situation is the real pity these dogs of the sea (sea-hounds) feel for a friend who has never felt the urge to buck the waves and handle his ship against all the forces of old Neptune.

A real yachtsman shows scant interest in other sports, but frequently he is an ardent admirer and an enthusiast as to polo, not with any intention of entering the lists but because he can see and senses the close alliance between the handling of the horse by the poloist and his own manipulation of his ship. Just as he takes advantage of every puff of wind, reefs his sails, and adjusts the weight of his body to the keel of the ship, so the polo player guides his pony in relation to the ball and the other players, accounting also for the effect of the wind on the ball and the springiness of the turf under his mount.

A born yatchsman,—and there is no other kind, one was never made in the world,—feels no physical ill or disability when his boat needs his strength, he is not hungry, thirsty or tired while the cruise is on or during his watch at any rate, and he will subsist for days on dry beans and water and feel well repaid if his boat makes a record, or if not he is perfectly content to have had the cruise, no matter whether he made especially fast time or not. He simply feels no real disappointment at anything that may happen when at sea so long as he and the ship are sea worthy.

YACHTS UNDER FULL SAIL OFF THE COAST OF PALOS VERDES AT THE HEIGHT OF THE SEASON.

Hartsook, Photographer

JOHN DUNCAN DUNN OF THE SEPULVEDA COUNTRY CLUB, INTERNATIONALLY KNOWN GOLF EXPERT, AND AUTHOR OF SEVERAL BOOKS ON THE SUBJECT.

ELEANOR FERTIG, DAUGHTER OF MRS. S. C. FERTIG, OF PASADENA, A YOUNG MEMBER OF THE FLINTRIDGE RIDING CLUB, INTENSELY INTERESTED IN THE CHILDREN'S HORSE SHOW, JANUARY 17.

Hiller, Photographer

A JUNIOR MEMBER OF THE VALLEY HUNT CLUB, AN ENTRANT IN THE TENNIS TOURNAMENT HELD DURING THE PAST SUMMER.

A LITTLE GARDEN IN SANTA BARBARA

LOCKWOOD
de FOREST; Jr.
Landscape Architect

WE entered by a little path along the south side of the house and stood on the small back porch to view this garden. Behind it to the west the neighbor's trees form a delightful background and in the center is this simple fountain and pool.

That so many differing views could be taken of the same little plot of the smallest of Santa Barbara's city lots speaks well for the general treefulness of the town. Beyond the fountain is one large bed full of shrubs and foreground plants which are arranged to lead up to the background of tall eucalyptus and other trees on adjoining lots. At each side of this half circle bed paths lead off to shady corners, and the paths are set with flagstones with daisies in their open spaces. Other stone plants like lobelia peep through between the stones and all the ways are edged with flowers intimate and sweet.

Along the narrow strip no wider than a driveway between the south line and the house there is a riot of color and room for many beloved flowering plants and the sunshine beams down on the whole space because this garden has no large trees of its own. Very successful indeed is this delightful little garden by Lockwood de Forest Jr.—a landscape architect and a lover of California's own native plants and natural environment. Some day he will tell us of his own garden where every native plant is reserved and treasured in the midst of the thickly lettled sections of the city of Santa Barbara.

The pool is the center of attraction in every view of this charming garden, but there is infinite variety in the planting on all sides of its simple curves. And what could be more happy than the rock plants springing up between the flags!

A Master Landscape Architect Has Planned This Little Garden So That It Looks Much Bigger Than It Is.

A NEW BANK BUILDING BY CURLETT & BEELMAN

By MARY BEATON

THAT the new bank of Pasadena is not only an unique architectural achievement, but a realized ideal for something beautiful with a homelike atmosphere, where a feeling of welcome and good will prevails, interests me tremendously.

I had seen in various parts of the country, many beautiful banks, but in some way they all had the same austere appearance and made me feel lost and quite unnecessary.

I guess the best way to describe the feeling is that they appeared to be cold.

I had heard so much about this new bank and the spirit of warmth and real friendliness that seems to prevail throughout it, that I decided to try to see for myself where its peculiar charm lay.

I also decided to learn something about the workers who in results had evidently accomplished something different from what one ordinarily expects in a building of this character.

The building, with a style largely influenced by the early Rennaissance, is a great credit to Pasadena. Its lines are simple, and yet compelling. Its ten stories of completed expert work make a landmark distinguishable from every point of vantage in the city.

When I learned that the Los Angeles Pressed Brick Company supplied the face brick used for constructing the building I knew it was significant in many ways. This company the largest concern of its kind on the coast, has been an extremely important factor in the development of the new commercial southwest. While I did not know so much about pressed face brick, I understood the generally conceded fact that its quality of durability far outreaches and exceeds any other kind of brick. With such evidence of the possibilities in beauty that pressed brick give to a structure, as the Biltmore Hotel and this new bank, one need not go farther.

The facade of arches at the entrance are the first striking and unusual note. Through enquiries I learned that these were constructed of terra-cotta. The colors and design were so beautiful, so striking, that I could readily see why Pasadena, with all its beautiful homes and buildings, is so proud of this new member of its family. The terra-cotta came from the Tropico Potteries Company of Glendale, one of the largest and most important terra-cotta works in the West. An interesting fact about the arches is that the warm granite texture color is identical with pink granite, while the total absence of sheen lends admirably to bringing out the finer details of the molded features. I am glad arches were chosen to be the entrance to the bank for there is something especially appealing about arches to Californians.

THE FACADE-ARCHES FORM A BEAUTIFUL AND UNIQUE ENTRANCE TO THE NEW PACIFIC SOUTHWEST BANK

As I entered the bank and gazed around me I could not help an involuntary gasp of surprise and delight at the beauty, one might almost say daring, of it all. What I saw is certainly a big step forward in architectural design. The lobby is a new departure in attractiveness and design for a banking room; and it seems that finally some far seeing persons have realized that in appearance and surroundings it is of advantage to have one feel at home in a bank, not overawed and uncomfortable. I believe that the building of this bank home, with all its comforts and cheerfulness of design throughout, marks an epoch in bank buildings; and what Curlett and Beelman, the architects who designed the building have accomplished in this structure, will in the next few years be followed until the old formidable and forbidding structures for banks will disappear. It is fitting that this innovation should come from this firm, in a measure pioneers on the West Coast, who in their splendid achievements have not felt themselves tied down to traditions of the past and have through their genius done so much for the artistic and substantial development of this section. It seems to me the highest compliment that I can pay them is that they are true artists—not merely designers. For to me art is the attainment of a perfection that is not noticeable but subtle.

I fully realized that such a work could not be accomplished except through the combined efforts of many others, who it is obvious in this undertaking have put a little something more of themselves, into their work than perhaps a straight commercial job would call for.

In this structure, the well known Scofield Engineering Construction Company, who I learned were the builders, seem to me to have reached a climax in a notably successful career of building.

But I am letting my enthusiasm run away with me, and I want to tell you about some of the striking and unusual interior features.

I learned that the design of the banking room was inspired by certain designs of famous rooms in Florence, and I believe, this is one of the few banking rooms that is not done chiefly in bronze, marble and ornamental plaster.

In the center of the room are writing desks and benches. The money cages are on each side and so arranged as to add to the general attractiveness of the room. Everywhere is color, and yet all of it in a quiet unobtrusive manner. Here we find that even in such a simple thing as an iron cage there may be an art. All this may seem stereotype, but not so when you see it yourself.

To the right of the entrance, screened off from the rest of the bank are offices for the president, vice-president and other executive officers.

To the left of the entrance is the information desk, with a kindly gray haired lady in charge, who makes one feel at ease and that all one's questions are not foolish.

Just beside the information desk is a real innovation — a writing room for women. Here a woman can find a quiet comfortable corner, a part of the bank and still away from the busy rush of the banks general business and transactions.

My eyes were irresistably drawn to the ceiling, and at first arrested by the most exquisite and beautifully made chandelier I have ever seen. While from where I stood I could see many other beautiful chandeliers, all of antique Florentine design, this particular one, made of hand forged iron in the natural finish, to me had a charm all its own. The chandeliers are all made from raw iron by the Meyberg Electrical Corporation of Los Angeles which is a home industry to be proud of. These chandeliers have unusual designs,

A GLIMPSE INTO THE BANKING ROOM, SHOWING MANY OF ITS MOST NOTICEABLE FEATURES. THERE IS A SECTION OF THE UNUSUALLY DECORATED SKYLIGHT VISIBLE

many colorings, and are one of the notable artistic features of the new bank.

The ceiling of the banking room cannot fail to cause an exclamation of genuine admiration even from persons accustomed to beautiful things.

It is lighted by four large sky-lights, enriched with light stained glass which is divided into geometircal patterns with gilded metal spindles and bars.

The remainder of the ceiling is enriched with painted Florentine decorations. The exquisite colorings gained by John Smeraldi, one of, if not the foremost, decorators of the west, completely relieves the room of the last feeling of coldness and formidableness.

I went over to the central stairway, which is so beautiful and artistic in its great simplicity, it is almost breath taking. I stood in silent admiration and amazement at the beauty of it. Wide simple arches—a lovely window facing at the top—the whole effect is one of detachment and beauty rarely found in a business house.

MacGruer and Simpson, ornamental stone and plasterers, who constructed this gem, truly realized that in simplicity lies the greatest beauty.

Turning to the right at the top of this stairway, I entered the Escrow and Trust Department of the bank.

Continuing down the hall I entered the private offices of John Willis Baer the vice-president. First a waiting room, next the secretary's room, and then the private office or directors room. This suite of rooms is absolutely sound proof. Immediately upon crossing the threshold one seems to gain a feeling of peace and quiet. The exquisite furnishings of the main room of this executive suite are particularly worthy of mention.

A long Italian table for the directors is finished in soft old tones of antique walnut. The chairs, extremely handsome and appropriate in design, are covered with antique leather. At the end of the room is a fireplace of great beauty and simplicity, with hand forged andirons of a special Florentine design.

THE BUILDING AS SEEN FROM THE STREET SHOWING IT TO BE AN EMBLEM OF STRENGTH AND DURABILITY

Over the fireplace hangs a painting by Manheim of Pasadena, entitled "The Spirit of the Desert."

The draperies of the windows of the room are of striped Italian velvet, of Italian red and blue. A huge divan of imported friezette is in a corner. In another corner is the personal desk of Dr. Baer.

Everything is the very height of extreme good taste making it a spot of retreat for work or quiet—the symbolization of a quiet luxurious home.

The room, a masterpiece, is the work of Cheeswright Inc. of Pasadena, interior decorators whose studios are fast becoming a synonym for artistic furnishings.

Some one reminded me that I had not yet been down stairs, and while elevators may be beautiful they seem to be generally the same, I decided to walk, more than anything else, however, I think, to enjoy going down "the stairway of my dreams" as I had secretly named it.

This took me down through the banking room, and the remaining flight of stairs.

Here I found a rest-room for women, as restful as the name implies. This room is exquisitely furnished, with all the conveniences and necessities for 'mi lady's comfort. It has a luxurious divan, easy chairs, a cheval mirror, and other helpful articles that a woman enjoys. This beautiful room is decorated in the style of Robert Adam. A striking note is a wood fireplace, carved and enriched with decorations after the style of Piramesi.

From outside this room I looked down the corridor to the safe deposit vaults. All through here the ceilings are of the same colorful design of early Florentine, which does much to make what might be a dreary spot, a most cheerful one.

The office for the vaults is on one side of the corridor, where the ornamental grill entrance to the vaults and coupon rooms is electrically controlled.

The coupon rooms are sensibly furnished, with every convenience; a desk and two chairs in each room; a light above the table, and one below in case anything of value should be dropped. A red light indicating that the room is occupied.

There are more than six thousand safety deposit boxes of the most modern type and design, with storage vaults for trunks and boxes. The money vaults are the last word in safety.

A GEM OF A STAIRWAY. IN SIMPLICITY LIES GREAT BEAUTY

A GLIMPSE OF PERFECTION—THE SAME STAIRWAY LOOKING DOWN

AN ARCHWAY

While I was down in the basement I visited the boiler room which was a revelation. The word warmth used in describing the building and everything in it, is not merely descriptive, but a reality. The boilers are truly immense, and it was amazing to learn the amount of heat they are capable of producing.

In talking with Mr. Foss of the Foss-Jones Company of Pasadena, the concern that installed the heating plant, I learned a number of very interesting facts concerning the heating of such a structure.

The entire building is heated by a vacuum steam heating system, the most scientific and efficient method for such a purpose.

I was astounded to learn that the huge boilers each weigh 31,000 pounds. Fires are fed by an immense tank sunk in the ground with capacity for 35,000 gallons of oil. With these two boilers, it only requires one hour to heat thoroughly this ten story building.

After going back upstairs and before leaving the bank I had a most interesting talk with one of the bank officers. He told me a number of facts about the bank itself, which I am sure will interest you.

The history of this remarkable bank reads like a story book. To go a long way back, the site where the bank now stands, was once traded for a second-hand piano. Perhaps this is not as amusing to us as the trading of Long Island for a few strings of glass beads and some colored cloth, but considering that the piano was worth about three hundred dollars, it is certainly something not possible today.

The tremendous rise of value of the land from that to two hundred and ninety-two thousand dollars paid by the bank for finally purchasing the site, clearly shows the growth of Pasadena.

In 1895, Colonel Eason and his son opened the first savings bank in Pasadena, and called it, "The Union Savings Bank." The Easons accepted a proposition from B. F. Ball, giving him and his associates control of the bank. The bank prospered, and the name was changed to "Union Trust & Savings Bank of Pasadena." The Union National Bank of Pasadena was organized to have charge of the commercial business.

After a period of twenty-six years the two banks headed by Dr. John Willis Baer as president were merged with the First National Bank of Los Angeles, of which Henry M. Robinson was president. The name, "Los Angeles Trust & Savings Banks," seemed inappropriate for the larger institution and as a result the name was changed to "Pacific-Southwest Trust & Savings Bank." Later on because of the growth of the bank various branches were opened.

That is the remarkable history of the "Pacific-Southwest Bank" of Pasadena, which clearly shows how through fairness and friendliness the bank has grown to what it is today.

I guess the best cause for the prospering of the bank is that it not only established excellent policies but that it lived up to them. The bank has proceeded on a policy of partnership, co-operation and equality. I do believe that only by resolving to be the greatest possible service to the community, and to be fair in all its dealings, that the Pacific-Southwest Bank could prosper in the manner it has.

I have not yet told you how the transfer was made from the old home of the bank to the new one. It was most efficiently and

A RESTFUL SPOT—THE VICE-PRESIDENT'S OFFICE

A GLIMPSE OF THE VAULTS, WHICH SHOWS THE ENTRANCE CORRIDOR AND ORNAMENTAL GRILL

ANOTHER VIEW OF THE INTERIOR, SHOWING A BEAUTIFUL CHANDELIER AND A PORTION OF THE CEILING

quickly accomplished. One of the biggest tasks in connection with the transfer to the new quarters was the moving of the bank's money. This was accomplished by armored cars, which were flanked by guards carrying sawed-off shotguns. The money was then placed in the new massive safe, where a network of intricate electrical wires protect it against any conceivable attempts of theft.

Of course I realize, as you must, that it is not by any chance that the bank has grown to what it is today, or not through the work of any individual, but by the earnest efforts of the entire personnel of the bank, the employees as well as the officers. There are many outstanding characters among the bank officers, but it is only with the co-operation of the staffs employed, their earnest efforts, their constant courtesy and continued helpfulness that the bank has prospered to such a remarkable extent.

I learned that in order to develop a broader acquaintance among its members, and to further the development of the spirit of co-operation, the "Pacific-Southwest Bank Club" was organized. This club is comprised of the officers and employees of the Pasadena branches of the Pacific-Southwest Trust and Savings Bank. On the roof of their new home the bank has erected a suite of spacious club-rooms for the use of the members of the bank club. This is but another manner in which the bank proves its spirit of friendliness and helpfulness for those connected with it.

THE BANK UNDER CONSTRUCTION. THIS VIEW SHOWS THREE STAGES OF THE WORK

After visiting everything having to do with the bank itself, I could not but marvel at the extent and completeness of the organization required for all the different parts and details to construct such a building. In addition to the army of workmen required, it must be backed and directed by real executives of exceptional ability. One might almost say generals and not executives, as we think of the immense organization, reaching out into various branches of industry they have to marshal and control. Each small section and part of the building must be ready and done on schedule time to clear the way for the next part of construction. This is the only way that the whole work may be completed in schedule time, but each piece of work must be perfectly done. When I thought of this I realized to some extent the bigness of such an undertaking.

It required more than a year for the Schofield Engineering-Construction Company, who acted as agents for the bank in all the work done, to complete the building; but with it completed, they have accomplished something and erected another monument to be justly proud of.

The Biltmore Hotel and Theater, and numerous other buildings completed and engineered and built under their supervision, have put them in the position of one of the leading construction engineers in this line in the southwest. In this new building they have achieved something which is not a type, but which stands alone.

I had heard of this company and of the remarkable work they did during the war for the government. They are truly, keeping apace with and going ahead of their notable record of that period.

Upstairs again with a last look around that fascinating bank room and surroundings, I had a feeling of deep and genuine thankfulness that such a work of real art had been accomplished.

Out of it all certain outstanding facts came to me and I think I know where the charm of it all lies.

It is that everyone connected with and interested in building this new Pasadena home for the Pacific-Southwest Trust and Savings Bank, from the president of the bank, the architects, the builders, the contractors and the entire list of workers, put the best they had into the work.

To have accomplished what they did in the construction of this beautiful, and in many respects unique, bank building, they must put into it their whole hearts and their best creative powers. There seem to be engrained in every part of the building a dominating spirit. seems to be engrained in every part of the building a dominating spirit of welcome and good will.

I congratulate them all on their realized achievement,—an emblem of great beauty and vast usefulness. May it live long and prosper.

ADMINISTRATION CENTER FOR THE CITY OF LOS ANGELES

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

ALL Southern California will benefit by the new Administration Center being planned for the County and City of Los Angeles. It is more than a center for the grouping of the public buildings of the city, county and state, it is a link in the development of the aesthetic growth of the community and a focus from which will radiate park systems, boulevards and highways connecting the cities and towns of the Southland. Hitherto little thought has been given to the necessity for city planning. Our towns have been too busy growing, expanding and acquiring; and now that southern California has reached maturity, it finds its public works, its parks and its communications unequal to the needs of its inhabitants and visitors.

The first serious step in the solution of this problem was a three-cornered contract between the County of Los Angeles, the City of Los Angeles and the Allied Architects Association of Los Angeles whereby the sixty-nine architects of this organization will present on January 1, 1925, a complete plan and report for the Administration Center. The compensation for this service will be $1.00. It is a problem appropriate for such a group of architects who represent many interests and many points of view. For there are many factors involved—Federal, State, County and City Governments, Real Estate, Traffic, Public Utilities and Commerce—all share in the work.

The many angles to be considered were focused by a long series of luncheons presided over by the Board of Directors of the Association and including as guests public officials, members of the Association and all persons who might contribute construction advice to the work. A canvass was made of all public departments and organizations for technical data, reports and suggestions. By this means certain elements became fixed and certain buildings, streets, public reservations and groups were defined. From these few facts the sixty-nine members of the Association began their individual study. Some members made sketches in their own offices, others developed the plans being drawn in the Production Department of the Association. Many general meetings of the Association were called, some limited to members and others open to public officials. In this process of evolution over 100 large scale finished plans were made.

When the final drawing is submitted to the County and the City on the first of the year, it will show an area of over four hundred acres laid out in the shape of a key. The bit of the key is a lower plaza devoted to buildings which are essentially for municipal business; the stem of the key is a long mall flanked by semi-public and secondary public buildings and the handle of the key a large court on which the City Public Library is now being built and around which other improvements are contemplated. The mall stretches over the hills of the city adapting itself to the topographical conditions and enhancing the one dominant note of natural beauty of the city. This long, sweeping park terminates at the highest point in a monument.

The beautification of the existing hills, ample provision for future requirements, coordination of existing points of interest, absorption of poorly developed areas and improvement of traffic conditions are the most important essentials of this project. Around this area the flow of traffic of the major highways is accelerated, and through it, by means of tunnels and readjusted grades, penetrate the important streets, with a resulting improvement to the conditions of vehicular and electric transit. Most of all, this plan will dominate the growth of the County. Its foresight will afford opportunity for a higher grade of public works for generations to come, and the magnitude of its inception will pave the way to a coordination and improvement of park systems and highways throughout California.

CALIFORNIA HOMES AND GARDENING MANUAL

Above—Pruning the Dwarf Wistaria. Right—The California School of Gardening. Below—Working in the Vegetable Garden.

Training Climbers, California School of Gardening for Women, Hayward, Alameda County, California.

THE CALIFORNIA SCHOOL OF GARDENING

By JUDITH WALROND-SKINNER, N. D. HORT, F. R. H. S.

TWO years ago I came out from England to Hayward, California, to lay out a garden of twelve acres. It was at once apparent to me that one of the difficulties in garden development in this state was the lack of skilled gardeners. With its ideal climate, soil, and growing conditions generally, the possibilities for beautiful gardens are endless. People too, are showing an increasing interest in gardening, but the shortage of experienced gardeners makes it difficult to obtain satisfactory results. The gardeners here are usually British or Italian, and with the immigration restrictions, it seems unlikely their numbers will increase. In establishing the California School of Gardening one object is to train women that they may fill this need and to stimulate an interest in gardening. Our course is designed to give practical and theoretical instruction to women who either wish to take up gardening as a profession, or to equip themselves for the making and working of their home gardens. While the course will cover fruits and vegetables, particular stress will be laid on the ornamental and flower gardens, including special types of gardens and color schemes.

The fact that we are using the original garden that I had partly laid out, gives students the additional advantage of seeing the working of a private estate; while in developing it further they will gain experience in constructive work. The garden, although not fully laid out, has many charming features and brings to mind the old-world gardens of England. The estate is picturesquely situated, with a creek, in some parts eighty feet wide running through one side of the property. On the east of this creek we have high ground of adobe soil which as yet is little developed; on the west the ground is rather flat and of good rich alluvial soil.

When I came here there were already established a small apricot orchard, a pear orchard interplanted with raspberries, currants and bulbs, peaches, figs, apples, cherries, blackberries, loganberries. Some old sycamore, bay trees and shrubbery along the creek give us a little background. There was also a small much neglected Japanese garden which as yet we have left untouched. We have fitted the new garden in with what was already established and although this meant more work in the beginning, I think it has made a more interesting garden. Back of the Japanese garden, I have made a small iris garden, the iris edging a tiny pool, and flagged paths between the irregular beds.

The house itself has a very attractive patio with a circular pond in the center. This affords an opportunity for color schemes, and the grouping of pot-plants. From the patio-door we have made a wide path of bricks, bordered on either side by herbaceous plants arranged as mixed borders, leading to a small formal garden surrounded by a yew-hedge. We have made a small old-fashioned garden full of sweet-smelling flowers, a flagged rose-garden, an English wild garden of spring bulbs, and a blue garden. The vegetable garden will be large enough for students to learn how to grow a sufficient supply for home use and will teach a succession and rotation of crops. We are opening the school in January and are only able to take a limited number of students, which means that they will be able to receive individual attention. The school is non-resident and students will be able to board in the village which is five minutes distant from the school. The full course of instruction extends over two years, and includes practical work in the garden including green-house work, and lectures in all branches of gardening, soils and fertilizers, applied Botany, and business methods. With the increased demand for gardens, and the wave of enthusiasm for gardening, students with a two years' training should find increasing posts open for them; and with the knowledge and experience which they have gained, they will be able to raise the standard of gardens, and interest others in the love of gardening.

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

Please mention *California Southland* to its advertisers when you can.

R·K·EARLE
CONSULTING ENGINEER
LANDSCAPE ARCHITECTURE
PRIVATE ESTATES·GOLF COURSES
1308 PERSHING SQUARE BLDG.
LOS ANGELES
VANDIKE 3681

THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN

Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

FLOWERS FOR THE HARDY BORDER

By ALLISON WOODMAN, 1147 Fresno Ave., Berkeley

THERE are many hundreds of flowering plants which may be employed successfully in the perennial or hardy border, all possessing some special merit. But there are a few perennials that should be included in every border because of certain outstanding qualities.

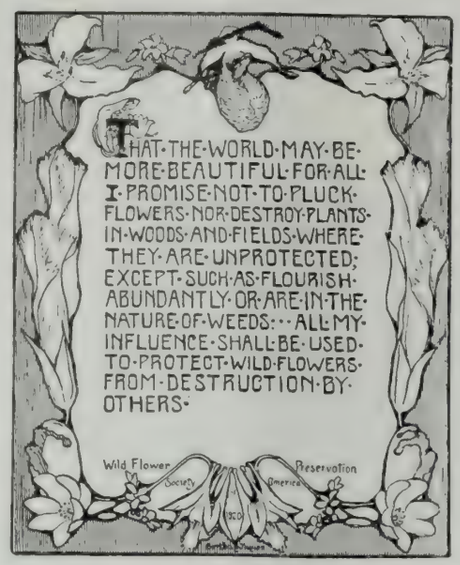
Chief among these is the Delphinium, or Perennial Larkspur, forming a splendid background with its tall spikes of blue and iridescent flowers and handsome foliage for flowers of lower stature. A fit complement to the Delphinium, and a flower, too, which harmonizes well with most other flowers, is the Columbine (Aquilegia), with long or short-spurred blooms, coming in shades of blue, white, yellow and red.

The old-fashioned Hollyhock fits into almost any type of garden. There are both single and double flowered strains of this flower. It is very effective as a background against walls of houses, along garages, walls, fences. The rust which forms on the leaves is a serious detriment, but a quick growth and spraying young plants with copper sulphate solution will partially control this pest.

Foxgloves, suitable for growing in half-shade, are very striking with their tall spikes covered with bell-like flowers in shades of rose, white, purple, yellow, and the broad, dark green leaves. They may form a background, or may act as accent points in flower borders.

Nearly everybody is fond of the old-fashioned Canterbury Bells which require considerable room for their proper development. It is not generally known that there are many other members of the same family, more perennial in habit. One of the best perennial species is the Peach Bell (Campanula persicifolia. Other good species include: C. rotundifolia, or the Hare Bell; the very tall Chimney Bellflower (C. pyramidalis; C. muralis, a dwarf form, suitable for an edging border.

A very unique and comparatively new flower to this country is Thalictrum dipterocarpum, erroneously called Meadow Rue. It has exquisite, fern-like foliage, and abundance



of diminutive, violet-mauve flowers, arranged in loose racemes.

Groups of yellow flowers should be found in every kower border. The golden-yellow of the Coreopsis combines well with the rich blues of Delphinium, Larkspur and Cornflowers. The Gaillardia, coming in rich shades of red, yellow, brown, orange, crimson, is another garden favorite. Other yellow flowers, which require considerable room for their proper development, are the Cone Flower (Rudbeckia), Hardy Sunflower (Helianthus), and Golden Rod (Solidago).

Perennial Phlox are very fine flowers for the permanent flower border, but losses are apt to occur if the ground is not kept thoroughly soaked in summer and a surface mulch of manure is not provided. It is not generally known that Peonies, such a great favorite in the East, will do quite well in California if given the proper treatment, and after they have become well-established.

Sweet William comes in a variety of rich shades of pink, maroon, red, white, crimson, and appears to advantage when planted in masses in the foreground. A very dependable flower for the hardy border is Pentstemon, blooming in California throughout most of the year. Improved forms of Scabiosa (Pin-Cushion) can be associated with Pentstemon.

The vast tribe of Michaelmas Daisies or Perennial Asters, coming in shades of blue, purple, mauve, pink, white, rose, lavender and violet should be employed. Anchusa italica, Dropmere Variety, is splendid for obtaining big, bold effects in shrubbery borders, and for planting in the background of large flower borders; the ultra-marine-colored flowers are very vivid and striking. Other effective blue flowers ,but of much lower stature, are several species of Speedwell (Herbaceous Veronica), and Scabiosa caucasica (Blue Bonnet.

For fall effects nothing can be excelled by the garden forms of Chrysanthemum. The more showy florist forms can be grown, but the Single, Pompom, Anemone, Spider, and Button forms are hardier, are more prolific in bloom, and last longer in the season. The secret of growing "Mums" is to give them abundance of water during the growing season, and a liberal dose of fertilizer, preferably manures, providing a mulch on top of the ground all summer. The flowers exhibit a rich array of yellows, browns, reds, purple, white, pinks, bronze.

White flowers are important sometimes in relieving too vivid masses of color and in separating groups of flowers which do not blend. Among these are the well-known Shasta Daisy, Achillea Ptarmica, The Pearl, the medium-sized Babys Breath (Gypsophila paniculata), White Pentstemon, and others.

Myron Hunt, Architect

The Pasadena Preventorium—H. O. Clarke, Contractor

By ETHEL A. FISHER

Another dream come true. After years of planning, after surmounting many obstacles, there stands on the eastern bank of the Arroyo, the beautiful new Pasadena Preventorium or Fresh Air School.

This humanitarian project was planned by the members of the Pasadena Tuberculosis Committee as an ideal way to prevent tuberculosis and other diseases to which the under-nourished child is so often a victim.

The funds for the building were obtained by the sale of Christmas Seals, supplemented by generous donations, and an ideal place is now provided where under-nourished children may be built up and given their rightful heritage of health.

The structure, of hollow concrete, is Spanish in design and is located on a beautiful four-acre tract which is to be laid out in garden plots and playgrounds for the children.

The building contains all the essential features necessary to provide an attractive home for these unfortunate tots, many of whom have lost father or mother from the great white plague in the east.

The rooms and dormitories have been furnished by generous friends and are gay with bright hangings and painted furniture. The living room is spacious and sunny and all that a living room should be. It has a big, deep fireplace, flanked by book-shelves, comfortable chairs and davenports, a radio and phonograph, individual toy compartments under the window seats, and out of the many windows an incomparable view of valley and hills.

Opposite the living room, across a wide hallway, is a sunny school room—which room has been equipped by the Board of Education. While this phase of the child's regime is necessarily secondary to his physical well-being, it is by no means neglected, for the school sessions are under the direction of a teacher from the public schools, who is experienced in this type of work.

A rigid daily program is observed—no time is left for undirected energy. From the rising bell at seven to the bed-time story at six-thirty, every minute is wisely planned for: sufficient rest peroids between school sessions, play time, the teaching of proper health and food habits, all to the end that none of the strength and energy of the child shall be wasted, but be directed toward his normal development.

The present unit accommodates only boys, but the committee hopes in the near future to provide like quarters for girls.

While no limit has been set as to length of residence in the school and the immediate aim is the upbuilding of the under-nourished child, it is the hope of those in charge that a demonstration may be made to the parents or guardians of the children of the value of simple, wholesome daily living, and that the children in the school will learn so well these essentials that they will return to their homes and the community, convincing messengers of health.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

FOR 1925

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary

DIRECTORS

Paul W. Penland, Treasurer
J. E. Stanton, Director
H. C. Chambers, Director

THE ATELIER

Eleven men are completing problems for the next rendu and all working diligently to arrive on time. Cries for help are going out, but unfortunately it will be too late by the time we are off the press.

Fitch Haskell and Jess Stanton are acting as critics and have been a great inspiration to the men.

Four are completing the Class "B" project, the subject of which is "An Iron Worker's Establishment." Six men are working on the analytique and one will complete the Class "A" problem.

All drawings are due on Saturday, January 10.

LEE FULLER

The charming house shown on this page was designed by our genial Lee Fuller. Each month the Southland has offered to publish for us the work of a club member. The work of Lee Fuller is the first of the series. Will those who know of beautifully designed work which has come from the hands of our younger men get in touch with the club secretary so that he may reach the designer? We regard this feature of the club page as not only a means of publicity for good architecture, but another opportunity for us to get better acquainted with each other.

Let us say that this doesn't begin to tap the resources of our friend Lee. We find a new and beautiful drawing from his hand every time we visit him at the Allied Drafting Room. At our last visit he was busily designing some decorations for a publication to be issued soon by the Allied Architects. He has the right idea for success as a designer, that is, draw, draw, and draw some more.

DECEMBER MEETING

The first meeting of the Architectural Club to be held under the guidance of our new president, Julian Garnsey, took place in the Assembly Room of the Allied Architects' quarters at 420 South Spring Street. It was the first to be held at this location and those present declared it an admirable place for club assemblies. The meeting was a small one, there being only about twenty-five or thirty present. Sumner Spaulding was the speaker, or it might better be said, he led the discussion. He introduced the evening's subject with a most absorbing talk on the relation of architecture to the life of man. His announced subject was the "Philosophy of Architecture," but that was scarcely comprehensive enough. The discussion soon lead the group through some fields seldom explored by the average architect and it was refreshing indeed to have our brains reset and readjusted like run down clocks by having them turned loose in paths long since overgrown with the brambles of disuse. Astronomy was the key to this region and after floundering around mentally, trying to comprehend the extensiveness of space and the relative size of planets and their distances from us, our own ego had sufficiently approximated negative infinity for the safety of our clients for another year.

We are glad that Sumner Spaulding was wise enough not to give us a menu of architecture as our first meal under the new regime. We need to be jarred loose from our smug self-sufficiency at times and be made to see that we are only one minute step in a great eternal scheme of progress.

Let's have more of the same. H. O. S.

MONTHLY EXHIBITIONS

Many of the club members have just sent out to their friends, especially designed Christmas cards. It has occurred to the slavey who writes this page that a little informal exhibition of these cards would be an interesting thing to look at. If the club members think so, too, we will take the means to see it through. If you have designed a Christmas card, mail a copy of it to the Secretary of the Club, 415 Bank of Italy Building, care of Witmer and Watson. If you have one of more ancient vintage than 1924, send it along, too. Get them in before next club meeting and we will see that they are placed on exhibition at the meeting.

The Allied Architects have provided excellent meeting place for us with ample wall space for hanging drawings and sketches. We are wondering if a small exhibition of the work of club members could not be brought together each month for our enjoyment. We know of several of our men who have some splendid things stored away in dusty portfolios where they are doing no one any good. Then, too, there are the returned drawings of the Atelier. Except the patrons and the men working in the Atelier, the club knows nothing of the work this group is doing. An exhibition of Atelier work would certainly add much to the enjoyment of a club meeting.

It seems that one of our sorest needs as an organization is a more intimate personal contact with each other. The informal exhibition we have in mind would help greatly to provide such contact. The new secretary of the club has agreed to attempt to provide such an exhibit for the February meeting. It is hoped that the Christmas card fans will respond in sufficient numbers to give us something to look at at the January meeting.

There should be a paragraph appearing right here which gives an account of the activities of the Atelier. The Massier has been urged most fervently "to come through" with some news, but he claims that he is much better with a ruling pen than a Spencerian, so we are using this mild form of blackmail to try to pry something loose from him for the next bulletin. Will some of you men in the Atelier please work on him, too.

THIS residence for Mr. and Mrs. G. L. Sterling of Beverly Hills was designed by Lee F. Fuller in the offices of Marshall P. Wilkinson. Built of frame and stucco construction during 1922 at a cost of about $27,000, it has a U-shapel plan, one story ,on a lot approximately 120 by 200 feet, thus allowing for a beautiful garden development in the rear. On the front exposure there is the master's suite, entry hall, living and dining room. The north wing contains the kitchen aand service quarters, while the south wing has three bedrooms and two baths, as well as ample dressing closet accommodations.

Directly behind the living room is a delightful sun room with large French doors opening onto the garden.

The exterior is cement gun-textured finished plaster, a buff color, with heavy shingle roof laid irregularly and stained a warm brown. Casement type windows, with leaded glass, are the keynote of the fenestration.

The interiors are quite simple in finish with textured walls, heavy oak floors, and a unique hand-made tile mantel.

The owner has furnished the house in excellent taste and is to be given great credit for his far-sightedness in allowing the architect so much freedom in designing.

THE PIERPONT MORGAN CARPET

By FRANK L. LOFTUS

THIS Imperial antique Chinese carpet has a most interesting history. It was shown at the Universal Exhibition in Paris during the year 1878, and was there purchased by Mr. Elbridge Torrey of Messrs. Torrey Bright & Capen, Boston, Mass. Immediately thereafter it was sold by Mr. Torrey to the late Oliver Ames, ex-governor of Massachusetts.

Mr. Keshishyan, in later years, in business in New York, induced Mr. J. Pierpont Morgan, the elder, to purchase this remarkable carpet, the most valuable Chinese carpet in existence. With Mr. Morgans knowledge and appreciation of antique art, he realized that such a rare specimen properly belonged to the nation and graciously presented it to the Metropolitan Museum of New York City.

The carpet measures 24 feet in height and 25 feet in width. It has a glowing golden yellow ground, the other harmonious shades being deep royal blue, old ivory and touches of sage green and turquoise blue. A number of most interesting Imperial Chinese designs are incorporated in the field; viz., the five-claw dragon guarding the Chin or sacred pearl-emblem of purity. The base of the carpet shows the waves and sacred mountains. The carpet is perfectly balanced throughout with Chinese cloud band forms. The simple Chinese fret design in the border frames the carpet perfectly.

Every student of Oriental art owes to Mr. Keshishyan a large measure of gratitude for his help in having this remarkable specimen placed where all may enjoy it.

The Imperial Antique Chinese Carpet Sold by John Keshishyan to Mr. Pierpont Morgan, the Elder

A CLEARING HOUSE FOR CRAFTS

(Continued from Page 10)

in lingerie; Countess Caracciolo presented exquisite hand-made creations to tempt us.

"One of our consignors gave the public a treat in musical toys—dolls and animals played you a tune. 'Movie Doll Land' was made possible by our friends who always help with their goodness to us, our motion picture stars' dolls were donated by them and dressed in their favorite role. This feature was to help swell the funds for our 'Tiny Jim,' you remember that it is our dream to raise enough money to endow a free bed in some Los Angeles hospital for a child.

"I never saw lovelier examples of flowsr arrangements from our leading flower shops, all gold seal holders—Miss Eleanor Cole and Miss Cornelia McLaughlin exhibited their exquisite scarfs and dress patterns in new designs and weer gold seal carriers.

"James Howard McCarthy, a junior friend of the Assistance League, the Chairman wishes him to know how much his devotion means to our cause, he always has some service to render us, this year he made and sold Christmas boxes; we wish more of our young friends would catch this spirit, for we must look to them to profit by our mistakes and lead the League on to future victories.

"I want to call attention to our good friends, the Florine Shop of Pasadena. The Contest Chairman wishes to emphasize that this exhibit is an example of what her contention has been placed on, 100 per cent; it shows that average is not too high a standard, that you can reach it if you will, is a fact; these women did it. It took hard work, untiring patience and courtesy, long study for results to develop, finding the needs of their public and having it to deliver; but they marched on bravely and registered success. The same road is open to all.

"Mrs. Daniel J. Sully, General Chairman; Mrs. Richard Waldron, Vice-Chairman; Mrs. E. Avery McCarthy, Chairman of Entertainment; Mrs. Hancock Banning, Mrs. James Reed, Mrs. E. Avery McCarthy, Chairmen of Publicity; Mrs. William G. McAdoo, Mrs. Erwin P. Werner, Chairmen of Arrangements of Ballroom; Mrs. Isaac Hampshur-Jones, Chairman of Refreshments; Mrs. Charles Jeffras, Mrs. Thomas Buchanan, Chairmen of Music; Miss E. H. Terrill, Chairman of Arrangement of Exhibition; Miss Eleanor Cole, Miss Cornelia McLaughlin, Chairmen of Decorations; Mrs. J. Warren Tatum, Chairman of Finances; Mrs. Frederic W. Kimble, Chairman of Women's Exchange Exhibit; Mrs. J. W. Montgomery, Chairman of Food Sales; Mrs. John Dunlop, Mrs. Robert L. Rohne, Mrs. Tilden, Chairmen of Package Department.

"Artists who entertained during the show were Mr. Ordonez, Mr. Karrow and Mlle. Eada Guerin.

"The Alexandria Hotel! Words fail to express all we could say of their devotion to us—the gift of ballroom December 4th and 5th, their entire staff at hand both days with every service for our comfort; we are most fortunate in our friends, and I mean the word friends.

"All the papers in Los Angeles worked for us and with us, gave us their best, sent us from their staff their best representatives, not once but all through our hard working weeks. God bless them! The Pacific Electric lines carried us a month in their time table and for a week our banners on different car lines. The Brunswick Drug Company loaned us showcases that were of great value in safeguarding our materials. Hollywood Storage packed and moved us to and from, our thanks to them for their courtesy and splendid staff of men sent, so helpful and careful.

"A wonderful offer came to us that took great courage to fail to accept, such generosity was from Mr. Robert Rohne, manager Reo Car Company, Seventh Street, offering us their show rooms free for a week, but our workers weer too worn out, and to ask more of their devotion was not just; so we had to decline.

"Some days it took more courage than we could seem to master to go on. My faithful Vice-Chairman, Mrs. Waldron, never missed a day, I only wish the Chairman might place a gold seal on this service, and the rest of my faithful day by day committee. The house and office staff never flinched and I stood faithfully by their guns, and it was very hard for them, as I had to ask so much of their time. I feel I cannot say too much for the assistance given me by Mrs. Paine, the League's resident Secretary; her interest in each new entry of the work, received prompt attention, without her help the system which I wished carried out would never have registered and it was a vital issue.

"I am keeping my last word for our President, officers of the Board, members of the Executive Board and Directors; where am I to find words to express all my heart would have me utter? Their faith in me gave me strength to try and give my best. I pray the New Year is to be rich in blessings to you all, and the greatest ambitions of our work realized, that each department in our present organization and the new added strength so soon to open a new field in our work, shall be rich in service, and God's blessing be with you all.

"Faithfully,

"EMA FRANCIS SULLY."

Hotel Raymond
and
Golf Course

Season: Dec. 27th to Late April

The only hotel in Pasadena having a golf course on its immediate property

WALTER RAYMOND
Proprietor

THE GREENROOM OF THE NEW LOBERO THEATRE, SANTA BARBARA.

LOBERO THEATRE—Continued

visible from all over the valley. George Washington Smith was the architect. It is practically fireproof, and seats without a balcony 630 persons. The walls of the auditorium are tinted a warm buff, the ceiling richly decorated in strong color in the Spanish style, reds, greens and gold. The stage is 75 feet long by 35 deep and 60 high. Its lighting equipment and scenic apparatus are of the latest design, equal to the most elaborate productions. There are ample dressing room accommodations and a pretty greenroom where the actors can gather.

At the entrance are offices, for Miss Nina Moise, the director of the players, for the Community Arts Association, and for the Manager of the theatre.

The Lobero is not a branch of the Community Arts Association, but is owned and controlled by the stockholders of the Lobero Theatre Company. It is a real community institution, the money for which, over $200,000, has been raised by donations and subscriptions to stock by a large number of persons. Many friends have presented their shares to the Community Arts Association thus making it the largest stockholder.

The theatre is used not only by the Community Arts Players for their monthly productions, but is also used by the Woman's Club for weekly meetings, and for concerts and entertainments by other groups. It is altogether an institution of which Santa Barbara has reason to be proud.

THE BILTMORE SALON
LOS ANGELES BILTMORE
PAINTINGS ETCHINGS BRONZES

Angelus Lighting Fixture Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors
746 So. Figueroa St., Los Angeles
VAndike 2296

OAK
BEECH
—
Furnished Scraped

H. G. BENNETT
HARDWOOD FLOORS EXCLUSIVELY
524-26 SO. RAYMOND AVE.,
COLO. 178 - PASADENA, CALIF.
Estimates Cheerfully Given
Old Floors Resanded and Polished

MAPLE
BIRCH
—
Laid Finished

Brock and Company

"Five Floors of Service"

Brock and Company Building, occupied exclusively by this firm.

SOCIAL life was never more brilliant, varied and sumptuous than it is today. That very fact sets a standard for your jewelry.

The gems must be of the finest quality in mountings that are distinctive and exclusive, as well as artistic.

For jewelry of this character, in extensive and carefully selected assortments, Brock and Company holds a widespread reputation.

Visitors Welcome

Brock and Company
In consolidation with
S. Nordlinger & Sons
515 West Seventh Street
~Between Olive and Grand~
LOS ANGELES

The House of Perfect Diamonds

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

OUR year of work is drawing to its close and being happily celebrated by the advent of this much loved, longed for child of the Assistance League, the Day Nursery of Hollywood. Those of us whose arms are empty can again have the joy of mothering a little brood, and find the road to laughter land in the association with these little messengers from heaven, the children of our nursery.

A little of the background of this our newest child will necessitate a bit of repetition on my part, for which please forgive me. I have mentioned the Assistance League as mother of this extremely healthy and enterprising child. I must tell of the grandfather, the old Assistance League which came into being at the time of the San Francisco earthquake. Mrs. Walter Newhall, now Mrs. Harlow, assisted me in organizing the first Assistance League, and accomplished a splendid work during the year of her presidency. Other members of this group were Mrs. Randolph Huntington Minor, who succeeded her as president and did most efficient work during her regime. She was assisted by Mrs. George J. Denis, Mrs. LeMoyne Wills, Mrs. Mary Longstreet, Mrs. James C. Drake, Mrs. Frank Hicks, Mrs. Dean Mason, Mrs. Granville McGowan, Mrs. William Dunn and many others. They did a splendid work in Los Angeles for some seven years.

Now, I must speak of the grandfather, the Red Cross Shop which did its bit during the stress of the great World War and by its labors accumulated some $200,000 which was used by our local chapter in alleviating the distress among our returned War Veterans and their families. Many of these women with whom I had the pleasure of being associated are continuing in this present work of ours, and together with those who have since joined us, they comprise what I consider one of the finest groups of women with whom I have had the privilege of being associated.

It is my earnest prayer that this golden chain, reaching back into the past, will be carried on by our children and children's children that they, too, may find the joy "that passeth understanding" in disinterested service, and in the realization that in giving they receive far more than they can ever give. "What I saved I lost; what I spent I had; what I gave I have." When the fact comes home to us of the tremendous responsibility that every human being bears to the whole, we realize that nothing can happen anywhere without sending repercussions around the globe. Then it is that our little world becomes illumined and we know "our little world" is, after all, the big world, and beyond the little struggle of today, lies the larger struggle of the centuries.

In founding the Assistance League our feeling has ever been that it would serve as a temple of service where the talents of every human being wishing to serve could be dedicated to the service of the many. Our motto, "All for service and service for all," we hope to make a reality. There is no refuge from suffering and pain like giving oneself in toil and service for the benefit of our little world. Those who have suffered know this truth. This material world today needs more than ever before workers in our Father's Vineyard.

How happy we are to announce that our Day Nursery just next door stands ready for occupancy and that thirty children are booked for entrance after the first. As I stated before this, I am a firm believer in fairies and magicians. It was a big-hearted magician who came riding to us on a magical carpet, who heard our whispered dream, and assured us that this dream would become a reality. Mr. Raphael Herman, this big-hearted philanthropist, who has been such a tremendous factor in all upbuilding and forward movements toward world betterment, and who before coming here gave so generously to the Children's Clinics of Detroit, Michigan, gave the Assistance League the initial payment of $5000 toward the purchase of the adjoining property. Mrs. E. P. Werner and her efficient committee have accomplished a brilliant piece of work in the raising of funds to complete the payment necessary for the opening and conducting the affairs of the nursery. Then the Community Chest made it possible for us to operate by providing us with the necessary amount to pay for the running expenses. God bless them all! Mr. Herman, Mrs. Werner, the Committee and the Community Chest.

The annual Christmas tree and dinner for some one hundred and forty little children

PHOTOGRAPH OF THE STAR'S DOLLS BY M. CRAIG

taken from the tenement district of our big city, was given on Christmas eve, Mr. Herman, as usual, acting as the good Santa Claus in providing this bounteous feast for these little ones. The League and their friends furnished the toys and Christmas tree. Under the efficient management of Mrs. R. D. Shepherd, who was chairman of the day, the whole affair proved a huge success.

On January 20 we are to have our yearly election of officers and owing to the fact that the activities of the League are growing so materially in all its branches, workers are greatly needed. We are asking each member of the board to give us more of her time and interest in the coming year. Heretofore this arduous work of conducting our League's activities has fallen on the shoulders of a few, who have accomplished a superhuman task. It will not be humanly possible for this small group to continue carrying this great work, and it is vitally necessary to distribute the work more generally with the members of our board. Dear Fellow Board Member, we need you, if not your actual personal service, which some are not in a position to give, at least your interest and co-operation. The lack of this interest in many of our board members has made our work particularly arduous.

Just a little thought on your part, and understanding of what we are trying to accomplish, would do so much toward furthering the interest of our big cause. For instance, your house, ranch, gardens, or the properties of your friends, listed with our Location Department, not only helps you in the realization of sharing your blessings with those less fortunate, but it will bring joy to those who dwell in the shadows and slums, in that they can live in imagination and enjoy the beauties that you are so fortunate to be surrounded with, also by using your beautiful garden and home the gospel of the beauties of our Southland will travel to the far confines of the earth, and, most important, the money accruing, goes to alleviate the suffering and needy in your community. Then join the League and ask your friends to join, and become a part of our big work. We need your used garments, discarded articles of every description, anything and everything is needed in the Thrift Shop. Our chairman of the Veterans' Helping Hand is in great need of men's clothes to be given to our ex-soldier boys—those boys who in 1917 were called: "Our gallant young defenders of Democracy. In 1918 our heroes of the Marne and Argonne. In 1919 our brave and victorious lads. In 1920 veterans and ex-service men. In 1925 the returned soldier element."

They are still with us, and will continue to be one of our problems through this generation. The old suits you gave away to the well paid elevator man in your building, or chauffeur, to be sold usually to the second-hand dealers for a pittance, might be the means of securing a position for some of these men, who have laid down their lives for you in defending your country in our recent World War.

The little old gentlewoman who has come so many times in the late evening, so that no one could observe her, searching for wearing apparel in order that she may secure a position as an extra in a local Film Company in Hollywood, has had to go away many times empty-handed. We have made inquiries regarding her, and have found that she comes of old Colonial stock, the purest blood flows in her poor old veins, that she was raised in luxury and Victorian helplessness, as far as earning her living goes. Life's merciless waters have swept from her her family, her friends, her all. She has come from afar, having had just enough to pay her way to Hollywood, where young and old come in such hordes, dreaming that it is there they will find the pot of gold. Like the many others, she finds the pot of gold non-existent. She has been forced to part with her belongings in order to pay her room rent, and meagre living, and now a position is offered should she possess certain clothes required in the picture. I know that you, like all of us, have people to give your clothes to, but spare from your bounty a few for the Thrift Shop, so that the many who come may not go away empty-handed. This old gentlewoman is only one of many who come from every strata of life. They come from *every part of the world.* This is not a *local* problem. Hollywood belongs, to Pasadena, to Los Angeles, to Long Beach, and to the world, and all should feel it is *their* problem. I ask just the thought and time to fetch your bundle to the Assistance League. If you cannot send your bundle, call Hempstead 5133, and we will call for it. What you do not need, others need sorely —remember this.

Then there is our Woman's Exchange, under Mr. Kimble's experienced management, with its many articles of exquisite beauty. Children's clothing, negligees, embroidery of all kinds, laces, hand-wrought silver, pictures, toys and dolls. These articles are made by worthy men and women, help them to become self-supporting by making your purchases at the Community House. Come and see for yourself, and then tell others of the attractions of our little gift shop. This is an opportunity to purchase your gifts, wedding presents, etc., at reasonable prices and at the same time do much good by extending us your patronage. The wan little woman bringing her family heirlooms to pay her sick mother's hospital bill, eagerly waiting a purchaser in order that she may meet her obligations, the articles themselves of rare beauty, which would be a joy to possess, and you may be assured that the purchase is twice blessed—blessing both the purchaser, and the one who needs your aid.

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. — Pasadena
DUnkirk 4909 — 2508½ W. 7th St. — Los Angeles

"Amymay"
For your home—Hangings, Curtains, and Lamp Shades specially designed. Pattern dyed luncheon sets that launder.
O'Dee Toys o' San Francisco
Special Hand Wrought Metal Work from Harry Dixon's Studio
527 California Terrace — Pasadena
Phone Colo. 3655

Hand-wrought Silver and Pewter by
PORTER BLANCHARD
Shown at
Arts & Crafts, 2508½ W. 7th St., L. A.
Hewson Studios, 602 E. Colorado, Pasadena
Assistance League, 5604 DeLongpre, Hollywood
The Attic, 4th at Wilshire, Santa Monica
Exceptional for Gifts

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Story Telling
Public Speaking — Journalism
Dramatics — Short-Story
Voice and Diction — Dancing
French — Psychology
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
TELEPHONES
GRanit 3253 — GRanit 3353

GEORGE · D · MAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE F · 0 · 3133
ARCHITECTURAL · PHOTOGRAPHS

TO THE NURSERY—OUR CAUSE

TO Thee, Our Cause Beloved
Thou splendid, masterful, great cause!
Oh, sweet, maternal thought
Unchanged by all ages, peoples, lands—
A Mother's love transcends all else beside.
Protecting Thee, eternal principle of power
We consecrate our effort.
Eternal miracle, through sacrifice, strife, everything—
Around the theme of Mother Love, the World revolves.
In all the turbid, restless sway of life
Surviving all, surmounting all, stands Mother Love triumphant;
To Thee Our Cause,
We dedicate this Home,
Which mothers MOTHER LOVE.

—INEZ HOWARD,
(Mrs. Oscar R. Howard)

MRS. SAUL MORRIS, HEAD OF THE SHUT-INS DEPARTMENT, AND SOME HAND-MADE RUGS.

The dainty, hand-made maid's aprons, made by a little crippled Shut-In, who so sorely needs the wherewithal to meet her meager wants. Why not, when replenishing your maid's aprons, remember the League and make your purchases here.

Send us books for our Circulating Library. Come to the Community House and entertain your friends in the Studio Tea Room. Volunteer your services as a community worker or saleswoman for the Exchange or Thrift Shop. Enroll in the sewing units or start a home sewing unit to sew for the day nursery or for the benefit of the Tiny Tim fund. The Tiny Tim Endowment Fund is for the establishment of a child's bed in perpetuity in a Los Angeles Hospital. Send us your old gold and silver for the Tiny Tim melting pot.

Come and join our art units under the direction of Miss Leta Horlocker, who gives her services on Friday afternoons (1 to 5 p. m.) each week. This department has made a number of unusually beautiful articles, which are sold in the exchange for the purpose of accumulating funds to buy materials for the disabled and shut-ins. There is no expense attached to joing this class, but it is an opportunity to receive lessons from one of the best artists in the city.

Remember, dear friends, that "happiness pursued is seldom realized, as it is only in the giving of ourselves that we find peace."

We pass through this world but once. Any kindness or service we can render, let us do it now; we shall not pass this way again."

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

Kinsey & Elliott
PLATINUM JEWELERS
Diamonds and Precious Stones
Hamilton Watches
Remount Her Diamonds in Platinum
Jewelry Manufacturing — 303-4 Jewelers Bldg.
Diamond Setting — 747 So. Hill St.
Phone VAndike 1604

MRS. CHARLES C. BELL
Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER — Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Florentine Christmas Cards — Antiques
Galenga Gowns — Potteries
Embroidered Linens — Old Prints
French Faience — Italian Majolicas
Desk Sets in Florentine Tooled Leather
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

THIS boat was built by a fifteen year old boy with only saw, knife, small plane and gimlet for tools.

The rigging is made from small scrap parts of aluminum and brass. The pullies are buttons. The figurehead and rampant lion on stern are made of plasticine. The bottle lantern on stern is made from an acorn cup, some wire mesh and the transparent window of an envelope.

The swivel gun and saluting gun on quarter-deck are modeled from plasticine. The other guns are whittled from wood.

GERTRUDE C. MAYNARD, President

THE SOROPTIMIST CLUB OF LOS ANGELES

By BERTHA M. JUST, Chairman, Publicity Committee

THE first Soroptimist Club in the United States began its existence in Oakland, California, a little over three years ago with a membership of 80. About five months later a second club was started in San Francisco with a membership of 107, and within another five months The Soroptimist Club of Los Angeles was organized with the largest charter membership of any previous club, having 113 members.

The clubs were christened "Soroptimist," meaning "Sister Optimists," by Stuart Morrow, who organized the Rotary Club in the British Isles and it was Mr. Morrow who helped to launch these clubs for business women on the business world. The fame of these clubs has spread so far that Mr. Morrow was invited to organize a Soroptimist Club in London and now a movement is on to form clubs in all the leading cities. It seems wonderful to think that the idea for all these clubs originated in California a little over three years ago.

At the present time the Soroptimist Club of Los Angeles has a membership of nearly 150. These members are composed of business and professional women who have attained success in their particular work, for only women who own their own business or act as an executive of some business firm are eligible to membership, besides only one classification for any line of business or profession is allowed in the club. While these requirements and rules may restrict the club membership, they provide a wide range for ideas and talent, which is displayed every Tuesday noon at the Biltmore Hotel when some member provides a program and entertains in her own individual way. Some of the programs are most original and unique, as our guests will tell you and guests are permitted at any meeting except a business one.

One remarkable thing about the club is that nearly every member serves the club in some capacity or other. If they are not directors or officers they are appointed to serve on committees; they are made to feel it is their club and also their duty to help carry on the purposes of the club, which supports all worthy patriotic, civil, moral and social movements.

The first president was Oda Faulconer, a prominent attorney and clubwoman. She is a woman of striking personality with a background of successful years in her profession, but she still remains unassuming and gracious in her manner and retains the affection of all the club. Her popularity was evidenced by the warm greetings she received upon her return rfom London, where she went last July to attend the convention of the American Bar Association.

The second president was Mrs. Harry G. Henley, known to her club as Mary Jean Henley. She is a member of the Harry G. Henley Company, Realtors. Mrs. Henley was county superintendent of schools in Missouri for six years, also vice-president of the State Teachers' Association. She is also a Past Grand Matron and Past Grand Secretary of the Order of the Eastern Star. She is a woman of rare wit and charm with a genius for making friends, and winning their loyalty.

The third and present president is Gertrude C. Maynard, part owner of one of the largest book stores in the city. She acts as vice-president and treasurer of her company. Mrs. Maynard was almost unanimously chosen president last fall. She is a native daughter of California. A slender little woman with a winning personality, she has a wonderful capacity for accomplishing things. The members of the club are devoted to her and feel confident their club will have wonderful success under her leadership.

MOTION PICTURES CONTINUED FROM PAGE 16

from a distant corner of the stage. We start off in that direction, weaving our way in and out among the sets, tripping over stage braces and electric cables, groping our way through dark passages only to step out into a glare equally blinding. We find it hard to pass by so many interesting sets. Instead of the filmsy scenery of the theater, you find hard wood paneling, plaster, cement, heavy beams, etc. Everything seems so solid and practical that you catch yourself thinking how well you would like to live in one of these exquisitely furnished dream rooms.

It seems almost like turning the pages of an album of views from many lands, as we pass along, pausing for a second in front of a bazaar in Algiers, while only a few steps away is an exact replica of a gambling palace at Monte Carlo. On we go past beautiful drawing rooms, exotic boudoirs, greasy kitchens, bar rooms, attics filled with cobwebs and dusty furniture, a freight car on a short section of practical track, etc., etc.

The roaring grows louder as we approach; suddenly a most interesting scene greets our eyes. The roaring was not a "movie lion" or a director in a fit of temper (temperament), as we expected, but two large wind machines running at full speed. These wind machines are responsible for those terrifying storm scenes you have so often seen on the screen. They consist of a very large aeroplane propeller operated by a high speed gasoline motor. Both motor and propeller are surrounded by guard rails to prevent accidents.

The set is a log cabin partly buried in deep snow (salt) drifts; in the background a dark forest of pines heavily laden with snow. The blizzard continues to rage, snow and sleet furiously lashing at the cabin. The property man "props" from his scaffold over the wind machine, releases more snow (small flakes of asbestos), which is picked up by the big propeller below and hurled into the scene. Suddenly a dim figure on snow shoes staggers from the trees in the background and fights his way to the door of the cabin. He throws his weight against the door; it is locked. He pounds furiously upon it, then collapses in a lifeless heap, the snow drifting over his body.

Once again we hear that shrill whistle, the wind machines are shut off, the lights go out (with the exception of one or two working lights) and the lifeless form in the snow drift springs to his feet, whips off his heavy fur coat and cap, wipes the perspiration from his face and rushes outside the stage to cool off. The lights are then turned on again for a moment to photograph the scene number, which is chalked on a slate and held up in front of the camera by the assistant cameraman. At the end of each scene the numbered slate is photographed. These numbers correspond with the scene numbers in the story continuity, and are very necessary both to the laboratory and film cutters, as it would be practitcally impossible to assemble a picture without them.

Every scene is photographed by two cameras, thus giving the producer two negatives, one for America and the other for Europe.

We will now leave the great stage and step out into some California sunshine, where we can join the actor from the snow scene in a few deep breaths of fresh ozone.

In the February number of *California Southland* we will visit the film laboratory and cutting rooms.

TOURNAMENT OF ROSES

By Mary Beaton

The spectacle of the Tournament of Roses parade this year was a fitting commemoration of the anniversary of Pasadena's Jubilee year, which is in order to celebrate her half century birthday. The streets were ablaze with many colorful and striking decorations.

The cream of Southland's cities paid homage at Pasadena's feast of flowers. Numerous bands sounded martial airs and gay melodies making a fit accompaniment for the many noted entries. The American Legion played a prominent part in the success of the pageant. Their mass of regiment colors was the beauty spot of the parade. Masses of roses, poinsettias, marigolds, carnations, and numerous other flowers were used. Feathery Scotch heather was made into a background for many of the floats. The keen inter-community rivalry as well as inter-sectional rivalry for the most striking floats, caused the pageant to be the achievement of rare beauty it was.

The second event of New Year's day that was of national interest was the great East-West football game. The two representative teams met in the Tournament of Roses bowl. The stadium was alive with color and the spectators formed a solid mass, making it impossible to see a vacant seat. The crowd was estimated at sixty thousand persons.

It seemed as if from the very first luck was against Stanford, for Notre Dame had all the breaks of which she never failed to take advantage. The statistics of the game showed that Stanford far outplayed Notre Dame, making more yardage, completing more forward passes and in every way was superior, except punting, and holding yards gained. Captain Jim Lawson played a remarkable game of football, seconded perhaps only by Ernie Nevers, next year captain-elect of the fighting Stanford aggregation.

The game was certainly a revelation to football fans that such plays could be made. Notre Dame has a team of which she can well be proud. The team has been named the "perfect football team." Notre Dame's "Four Horsemen."

Stanford's rooting section was marvelous, and added a great deal of color to the scene. It was a great game, great spirit, a great crowd, and a score of Notre Dame 27—Stanford 10.

THE PASADENA LECTURE COURSE 1925

THE Pasadena Lecture Course on Current Topics given for the past five seasons will be continued during that of 1925. The lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street, on Tuesdays at 4:00 p. m. (Note the advance in time.) The object of the lectures will remain the same, to encourage the intelligent discussion of public affairs.

Arrangements, which are necessarily subject to change, have been made as follows:

January 6—Dr. Robert A. Millikan, California Institute of Technology—"The Astronomy of the Atom."

January 13—William Morris Davis, Professor of Geology, Emeritus, Harvard—"The Colorado Canyon and Fundamentalism." (Illustrated).

January 20—Joseph K. Hart, Editor of "The Survey"—"The Escape From Mediaevalism in Education."

January 27—Alexander Meiklejohn, Former President of Amherst—"Thinking in a Democracy."

February 3—Charles Breasted—"Tut-Ankh-Amen." (Illustrated).

February 10—Sarah Wambaugh, Formerly of the Secretariat of the League of Nations—"The League of Nations at Work."

February 17—Dr. James A. B. Scherer, Former President of California Institute of Technology—"China Today."

March 3—John Collier—"Our Oldest and Youngest Civilizations."

March 12, Thursday Evening, at 8:15—Lothrop Stoddard, Author and Traveler "The New World of Islam."

March 17—Dr. Alexander Kaun, University of California—"Russia in the Crucible."

March 24—E. Douglas Adams, Stanford University—(Subject to be announced).

March 31—Dr. Maurice Parmelee, Fellow of the American Association for the Advancement of Science—"The Abolition of Poverty."

Additional lectures may be announced.

Under the auspices of:

Mr. and Mrs. Frank Gates Allen, Mrs. Harold O. Ayer, Mr. and Mrs. Edward C. Barrett, Mr. and Mrs. James R. Brehm, Mr. and Mrs. Frank F. Carpenter, Mrs. M. Ringen Drummond, Mr. Arthur Fleming, Mr. and Mrs. Tod Ford, Mr. and Mrs. Stanton W. Forsman, Dr. and Mrs. George E. Hale, Mr. and Mrs. A. Stevens Halsted, Mr. and Mrs. Joseph Hixon, Mr. and Mrs. William K. Jewett, Rt. Rev. and Mrs. Joseph H. Johnson, Mr. and Mrs. John McWilliams, Jr., Dr. and Mrs. James McBride, Miss Mary B. McDougall, Mrs. A. Moss Merwin, Dr. and Mrs. Robert A. Millikan, Mr. and Mrs. Robert Pitcairn, Mr. and Mrs. Henry M. Robinson, Mr. and Mrs. George D. Rumsey, Mr. and Mrs. Francis Stevens, Mr. and Mrs. Frank H. Sellers, Mrs. Katherine Watson.

Executive Committee—Mrs. Harold O. Ayer, Mrs. Frank F. Carpenter, Miss Teresa Cloud, Mrs. George E. Hale, Miss Mary B. McDougall, Mrs. Robert Pitcairn. Treasurer, Mr. Frank F. Carpenter, 310 Slavin Building.

Course tickets, $10; single tickets, $1. No war tax.

Those desiring course tickets are requested to send name and check to the Treasurer.

Checks should be made payable to Frank F. Carpenter, Treasurer.

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER
DUNKIRK 1442
2615 W. SEVENTH ST.
LOS ANGELES

Everything Worthwhile in Radio
The Radio Store of Paul Franklin Johnson
Phone F.O. 3281
560-562 E. Colorado St.
PASADENA, CALIFORNIA

The Georgian Dining Room

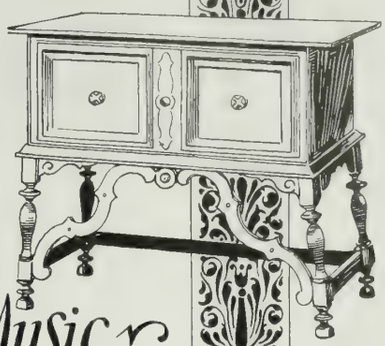
The Serendipity Antique Shop

BRADFORD PERIN, *Proprietor*

26-30 South Los Robles Avenue — Pasadena, California

Fair Oaks 7111

VICTROLAS — VICTOR RECORDS



A Symphony of Art and Music

... With keen perception and appreciation of artistic excellence, especially of the finer qualities of art in human productions, The Music Lover's Shop has designed and imported many unusual Art Cabinets.

... These creations, enclosing phonographs and radio sets harmonize with the furnishings of the finest homes — *they afford a symphony of Art and Music.*

RICHARDSON'S INC
The Music Lovers' Shop
NOW - at 730 West Seventh St.

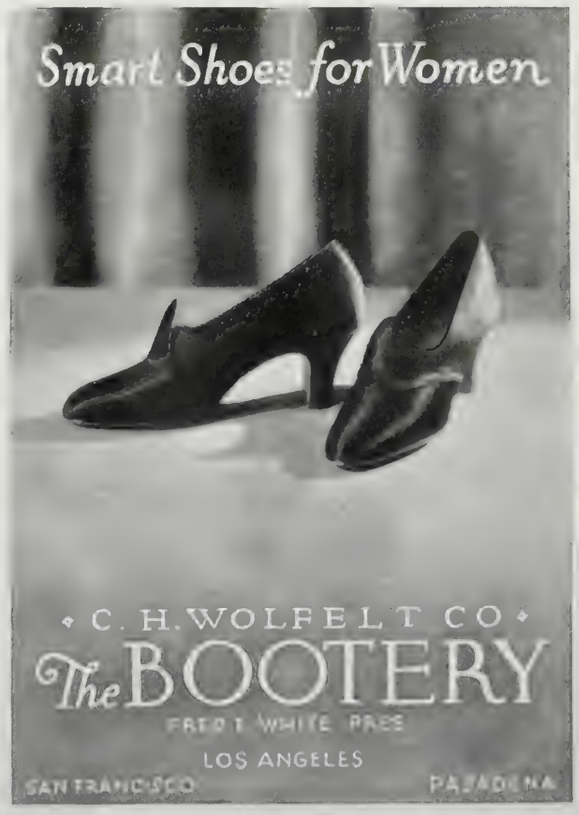
PIANOS WITH THE AMPICO

MILNOR INC. IMPORTERS

HEADQUARTERS
BILTMORE HOTEL
LOS ANGELES

ANY Milnor shop is an Ali Baba's cave of wonders. Here you will find in rich profusion the very finest Oriental wares—priced so low as to make them doubly alluring.

Beverly Hills Hotel
Hotel Virginia — Hotel Maryland
Long Beach — Pasadena
1206 Orange Ave. — Hotel Moana
Coronado — Honolulu, T. H
Hotel Arlington
Santa Barbara



"SEASIDE GOLF"

A Magnificent 18-Hole Golf Links Dedicated to the Health and Happiness of the People of Palos Verdes

PUT yourself in this picture—on the most wonderful links in all California—each hazard a new experience—each hole a new delight. With the salty tang of the Pacific giving added zest to your game and more power to your shots—truly Golf at its best!

Palos Verdes, among all other courses in the West has been praised by leading critics as a "masterpiece of golf course construction." Nature designed it as a natural golf links and it has been developed according to the best traditions of the ancient game.

It all belongs to you—if you choose to live in the New City. So does the $60,000 Club House, the last word in golf club equipment and furnishings. So also do the many other exclusive features of community development in which this wonderful City by the Sea abounds.

Think well before you decide to live elsewhere. Palos Verdes is the finest piece of individualized development work of its kind in America. The nation's leading architects and planners, engineers and landscape designers have combined to build the ideal City Beautiful—and it is ready for you, today.

Homesites are $2000 to $6000 and up.

PALOS VERDES

The New City - where Home Estates cost but $2000 and up

GENERAL SALES OFFICE, LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

HENRY CLARKE, *Director of Sales* JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

CALIFORNIA SOUTHLAND

Lucretia Bori, of the Metropolitan Opera House, New York. *From a Painting by Lulu de Blaas*
Engraved by Bryan-Brandenburg Co., Inc., Los Angeles, California.

No. 62 **FEBRUARY, 1925** **25 Cents**

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios
15 East de la Guerra Street
Santa Barbara

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns
Children's Clothes
Studio 30, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels,
Aztec Pottery and Lamps
Studio 27, de la Guerra Studios
15 East de la Guerra Street

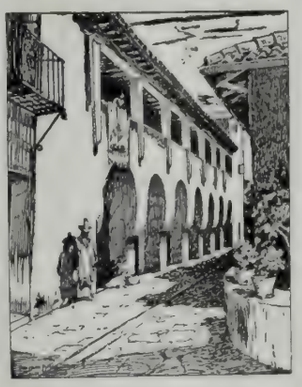
MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios
15 East de la Guerra Street
Santa Barbara

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

DE LA GUERRA STUDIOS
SANTA BARBARA
THE LOVELY SHOPPING STREET IN SPAIN

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE

BROWN CALDWELL
MODERN ETCHINGS
Studio 102



GEORGE M. MILLARD *(of Pasadena)*
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EVERARD MEYNELL MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios
21 East de la Guerra Street
Santa Barbara

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 1 to 5 p. m.
Paintings and Etchings for sale

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

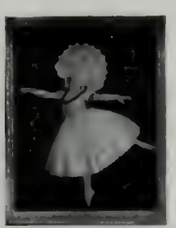
SANTA BARBARA COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director
SCHOOL OF THE ARTS
Announcement: Term, February 2—May 16
Graphic and Decorative Arts, Drama, Music, Dancing, French
For further information address the Secretary, Mrs. Jeanne Augé, 936 Santa Barbara St. Santa Barbara, California

We also do Remodeling Repairing
ALLAH FUR CO.
FURS EXCLUSIVE
As well as Dyeing Storage
Phone 1517
SANTA BARBARA 9 E. ANAPAMU

CLAUDE D. FISH
AUDITOR-ACCOUNTANT
INCOME TAX SERVICE
EISENBERG BUILDING
SANTA BARBARA, CALIFORNIA
PHONE 541

CHEER COLOR COMPANY
409 So. WESTERN AVE., LOS ANGELES, CALIFORNIA
PHONE 567-892
American designs for American homes of the finest Chinese silks and embroideries
Unusual small gifts for Bridge and Mah Jongg

Lobero Theatre
SANTA BARBARA
February 20th.....8:30 P. M.
February 21st.....2:30 P. M.



LYDIA AND MARIA KEDRINA
Vocal and Choreographic Interpretations of Russian, Spanish, French and Modern Music, in Costumes

TICKETS (Including War Tax)
Evening Performance:
2.00-1.50-1.00-75
Matinee: 1.00-75-50
On Sale at the Theatre Box Office
Mail Orders Accepted

SAMARKAND HILLS

"Completely Improved and Carefully Restricted"

IN BEAUTIFUL SANTA BARBARA

THE MOUNTAIN VIEW FROM SAMARKAND HILLS. THERE IS ALSO A FINE OCEAN VIEW

Buy for a Home

Before you consider purchasing your homesite elsewhere, compare beautiful SAMARKAND HILLS with any other residential section in Santa Barbara—bar none. That is all we ask. We will gladly abide by your decision.

Buy for Investment

Before you consider any city lot as an investment, ask yourself these questions:

1st. Is it *completely* improved? Or will I be heavily assessed for improvements later?

2nd. Is it *carefully* restricted? Or can a gas station, or a family living in their garage, be placed next to my property?

"Round the Horizon View"

Think of having a home from which your eyes sweep the horizon!

From SAMARKAND HILLS you see Mission Canyon, with its live oaks; Mission Ridge and the Old Mission; The City, with its quaint Spanish roofs; the beach line, with Rincon in the distance; the blue Pacific, edged by Anacapa and Santa Cruz islands; a sunset view ten miles up the Goleta valley; and, towering over all, the ever-changing and always-beautiful mountains, with La Cumbre the nearest peak.

Improvements

1.—City Water
2.—City Sewer
3.—Cement Curbs
4.—Cement Gutters
5.—Cement Sidewalks
6.—Gas
7.—Telephones
8.—Electricity
9.—Paving from One Gutter to the other

Few subdivisions offer as much!
No subdivision offers more!

Prices

From $1,285 for a 60 x 150 foot lot and up.
No 50 foot lots—many from 75 to 120 feet.

Terms

20% down; 2% per month.
7% on deferred payments.

HOLLISTER ESTATE COMPANY, OWNER

EARLE OVINGTON

Sales Representative

THE FIRST NATIONAL BANK OF SANTA BARBARA, TRUSTEE

911 CHAPALA STREET—PHONE 407 SANTA BARBARA, CALIFORNIA

"IF YOU LIKE CALIFORNIA, YOU WILL LOVE SANTA BARBARA"

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No corrections can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919 at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The February announcements include the usual Monday afternoon bridge and mah jongg parties, with evening bridge and mah jongg, Friday, Feb. 20. On Friday evening, Feb. 13, there will be a Valentine dinner dance. The programs for the Sunday evening suppers, at seven o'clock, include a talk by Dr. Robert A. Millikan on "Educational Problems in Greece," Feb. 1; a song recital by Maurice La Vove, Russian baritone, with Mrs. Guy Bush as accompanist: the postponed lecture on "Chile" with stereoptican views, by Dr. Walter P. Manton, Feb. 15; and on Feb. 22, Mrs. Miriam Sellender, soprano, accompanied by Mrs. Sarah Bragdon will be heard in song recital.

ANNANDALE GOLF CLUB:
George Washington Dinner Dance, Saturday, Feb. 21st. Mr. Josef Rosenfeld and his ensemble of Russian artists will give a musicale, Feb. 25.
The afternoon bridge, Mah Jongg and tea parties have been resumed for the season. Tea will be served as requested and tables for cards are always available.
The second Friday of each month is open day at the club.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p. m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturdays during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
The dates for the San Gabriel Country Club Invitation Tournament have been fixed for Feb. 24, 25, 26, 27 and 28, 1925. The qualifying rounds will be held on February 24th and 25th. The usual fee of $3.00 will be charged entrants.
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

"EUCALYPTUS" *By Maurice Braun*

Maurice Braun Exhibition, February 16 to 28

Cannell & Chaffin, Inc.

Paintings :: Period Furniture :: Antiques

MARYLAND HOTEL, PASADENA — 720 W. SEVENTH ST., LOS ANGELES

LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

NEWPORT HARBOR YACHT CLUB:
Officers elected at the annual meeting, Dec. 6th, are as follows: William C. Warmington, Commodore; Joseph Allen Beek, Vice Commodore; B. H. Cass, Rear Commodore; Leon S. Heseman, Secretary and Treasurer. Directors are: John E. Jardine, James Webster, Richard Tubbs, and William M. Cummings.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their bridge and mah jongg tables join, with one of the women members as hostess for a social cup.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces for February an Architectural Exhibition, and Viennese Children's Exhibition. The Museum has recently acquired by purchase two paintings: "Monarch of the Malibu," by Hanson Puthuff, and "Grandma" a water color by Karl Yens. The Museum is open daily from 10 to 4, except Wednesday afternoons. Open Sunday, 2 to 5 p. m. Admission free.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, announces the Second Annual Exhibit of Landscape Architecture, under the auspices of the Pacific Coast Chapter of the American Society of Landscape Architects, for the month of February. The Jury of Awards consists of five members, two being landscape architects; one an architect, and two others in allied professions. Sixteen awards will be made in various classes and divisions.

CANNELL and Chaffin will show in their Los Angeles Galleries, 720 West Seventh Street: Feb. 2nd to 7th—Portraits by Lulo DeBlaas. Feb. 2nd to 7th—Bronze figures and portraits in ivory by Ettore Cadorin. Both are Venetian artists. Feb. 2nd to 14th—Etching Room, sketches by Karl Yens and sculpture by Harold Swartz. Feb. 16th to 28th—Exhibition by Hosep Pushman. Feb. 16th to 28th—Exhibition by Maurice Braun. Feb. 16th to March 3rd—Brainard Lemon Collection of Antique English Silver and Rare Old Sheffield Plate.

CALIFORNIA Society of Miniature Painters at the annual meeting last month elected the following officers for the coming year: Laura M. D. Mitchell, president; Martha Wheeler Baxter, first vice president; Marie Marguerite Frechette, second vice president; Gertrude Little, secretary; Ella Shepherd Bush, treasurer. The annual exhibition will be held in the Biltmore Salon, Jan. 31 to Feb. 15. From there the exhibition will go to the gallery of the Friday Morning Club.

WEST COAST ARTS, INC., is compiling a list of good art lectures by artists, which may be obtained through Nell Booker Mayhew, Chairman of Art Education in the West Coast Arts. New names are constantly added and the list is not confined by any means to the membership of the West Coast Arts. The plan is that the speaker shall charge $25.00 and expenses, and give $5.00 to the building fund of the organization. Various free talks will be given, however, where the applying club is poor but in need of art knowledge.

CANNELL and Chaffin announce exhibitions in the Pasadena Gallery, Maryland Hotel, as follows: Feb. 9th to 14th—Portraits by Lulo De Blaas and bronze figures and portraits in ivory by Ettore Cadorin. Feb. 2nd to 14th—Exhibition Paintings by De Witt Parshall. Mar. 2nd to 14th—Exhibition Paintings by Hosep Pushman.

BENJAMIN BROWN has contributed in many ways toward the art education of the West, and has recently sold several paintings to schools and libraries at a reduced rate. In this way the Hollywood High School Graduating Class of 1924 was able to purchase "Clouds on the Mojave Desert"; and the Helena, Arkansaw, Public Library now owns "Sunrise in the Sierras." The Kansas State Teachers College, Emporia, Kansas, bought "Sunlight and Shadow, High Sierras," which will be hung in the library of the college.

LOUIS HOVEY SHARP exhibited a series of twelve paintings of the Grand Canyon of the Colorado, both from the rim, the plateau, and the river level, in the Cannell and Chaffin galleries in the Maryland Hotel during the last half of January.

STENDAHL-HATFIELD galleries, Ambassador Hotel, will present an exhibition of the work of Joseph Kleitsch through the entire month. This will be followed in March by an exhibition of the work of Paul Lauritz.

ARTHUR MILLIER and Frank Geritz held an interesting joint show at the Cannell and Chaffin galleries, Los Angeles, the last half of January.

BILTMORE SALON exhibitions include
Arthur Hill Gilbert to Feb. 8.
California Society of Miniature Painters, Feb. 1-14.
Exhibition of American Illustrators, Feb. 1-20.
Frank Brangwyn, etchings to Feb. 8.
Western Painters, (General Exhibition) in Galleria Real. Maynard Dixon, opens Feb. 22, for two weeks.
Jack Wilkinson Smith, opens Feb. 23, for two weeks.

PAINTERS of the West are holding an exhibition, through February, at the Montecito Country Club, Santa Barbara, under the auspices of the Biltmore Salon.

E. HODGSON SMART, English portrait painter, will exhibit at the Ebell Club during February, under the auspices of the Biltmore Salon.

NORMAN ROCKWELL is a distinguished visitor in Los Angeles, the guest of Clyde Forsythe.

KANST'S Hollywoodland, the new gallery at 6182 Mulholland Highway, opened last month with an exhibition of new landscapes by Elmer Wachtel and by Martella Lane.

GUY ROSE is showing selected paintings at the Stendahl-Hatfield galleries, Ambassador Hotel.

ANITA DELANO was awarded the prize of $250, offered by the Los Angeles Museum for the best water color in the exhibition of the California Water Color Society, for her "Madonna of the Red Rocks." Honorable mention was given William Watts of San Francisco for his study from Chinatown, "A Rich Man's Funeral."

THE Little Gallery, 1830 Fourth Street, San Diego, is introducing a new idea to California: This is a library of paintings to circulate into homes just as books do. The artists lend their work for this purpose in order to give the art of painting the same chance for appreciation in the home that is shared by music and literature.

DR. LLOYD L. KREBS held his first public exhibition at the Woman's Club House, Sierra Madre, the last half of January. Fourteen canvases were shown, including California, Arizona and Eastern studies.

ARTS and Crafts Society of Los Angeles are exhibiting at the Friday Morning Club.

CARL OSCAR BORG is showing sketches in water colors, pen and pencil, at the Los Angeles Public Library.

THE San Diego Academy of Art held an exhibition at the La Jolla Art Gallery last month. It was the work of students of talent and revealed well trained ability.

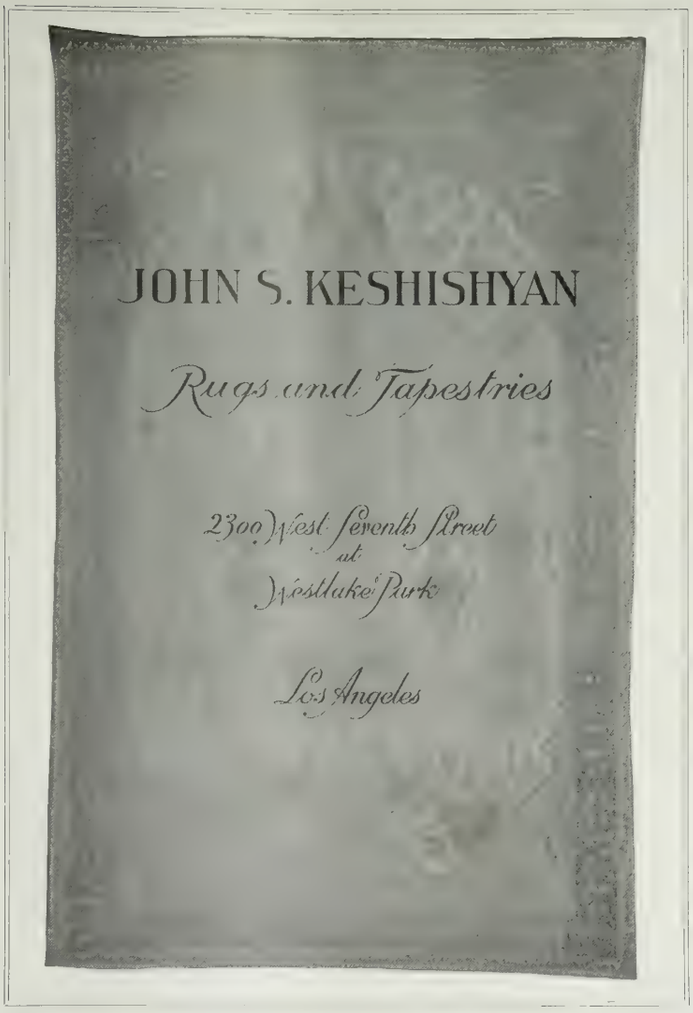
DAVID ANTHONY TAUSKY is in New York for a stay of several months, where he is doing portraits of well known Eastern people.

AQUATINTS and drypoints by French etchers will be found in the gallery at Barker Bros. during the month.

MAURICE BRAUN showed a collection of sketches, which he brought with him from his autumn painting in the East, at the Little Gallery in San Diego in January.

SIXTH International Print Makers Exhibition—1925, under the auspices of The Print Makers Society of California, will be held in the Gallery of Fine and Applied Arts, Los Angeles Museum, Exposition Park, Los Angeles, California, U. S. A., from March 1st to 31st, 1925. The gallery will be open daily free to the public. All workers in any kind of etching, lithography, block printing and engraving are cordially invited to contribute. All work submitted to the Jury of Selection will be carefully and impartially considered, but no picture which has been previously exhibited publicly in Los Angeles will be eligible. Address all correspondence and requests for entry blanks to Howell C. Brown, Secretary, 120 N. El Molino Ave., Pasadena, California, U. S. A. But send prints to the Los Angeles Museum, Exposition Park, Los Angeles. The Museum building is fireproof, and special care will be taken of all exhibits, but responsibility for loss or damage will not be assumed by the Society or Museum. A competent attendant is always present. Jury of Selection: Benjamin C. Brown, Howell C. Brown, Frances H. Gearhart, Carl Oscar Borg and Arthur H. Millier. Last day for receiving prints, February 7, 1925.

UNIVERSITY of California, Southern Branch, is the recipient, through friends of the University of California, of the Olschki collection of Florentine masters, a collection of finely executed reproductions of drawings, which has been annually exhibited in the Louvre. This collection will be exhibited through the month in the art gallery of the university, open every day to the public.



B B Bell & Company

Lighting Fixtures
Fireplace Fittings
Lamps
Console-tables and Mirrors
Hope's Casements

2302 West Seventh Street
at
Westlake Park

Los Angeles

JACK FROST is sketching in the Palm Springs country, where he always finds delightful material.

Music

PHILHARMONIC ORCHESTRA of Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony Concerts at 3:00, February 13-27; Saturday evening concerts at 8:30, February 14-28; and the popular Sunday afternoon concerts at 3:00, February 8-22. All concerts are given in the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

PASADENA Music and Art Association, in the 1925 Artists Series, will present Sergei Rachmaninoff, Friday evening, February 6, in the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, announces the fifth concert of the series of eight chamber music concerts for Thursday afternoon, 3:30, February 19, in the Music Auditorium of the Institute of Technology, Pasadena. The Russian Quartet are the assisting artists.

L. E. BEHYMER presents in the Philharmonic Artist Course Series, Tuesday Series, Alberto Salvi, Feb. 3, and Florence Easton, Feb. 17; Thursday Series, De-Reszke Singers, Feb. 12 and Claudia Muzio, Feb. 19.

AUDITORIUM Artist Series, (George Leslie Smith, Manager), will present Albert Spaulding, violinist, Feb. 9, and Roland Hayes, negro tenor, Feb. 16.

LOS ANGELES Chamber Music Society will give the fourth concert of the series of six, February 20, in the Music Room of the Los Angeles Biltmore at 3:00 p. m. These concerts alternate with the Friday afternoon concerts of the Philharmonic Orchestra.

THE fourth concert of the series of six given in Pasadena by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, is announced for Feb. 9, 8:15, Raymond Theater.

LOS ANGELES TRIO will appear in the fourth concert of their series of six at the Ebell Auditorium, Los Angeles, Feb. 11.

WOMAN'S LYRIC CLUB, under the direction of J. B. Poulin, will give the second concert of the season, Feb. 10. Alberto Salvi, harpist, is announced as the soloist.

THE Zoellner Quartet will give the Monday evening concerts at the Biltmore Hotel, Feb. 2 and 18.

PAUL WHITEMAN and his famous Jazz Orchestra will be heard, in the L. E. Behymer series, February 13-14-15 and 18. In the same series Florence Easton of the Metropolitan will appear in recital, Feb. 17, and Claudia Muzio of the Chicago Opera, Feb. 19.

THE San Carlo Opera Company will appear at the Philharmonic Auditorium, Los Angeles, for two weeks, Feb. 23-Mar. 7: The operas to be given are as follows: Feb. 23, Evening, Tosca; Feb. 24, Matinee, Martha; Feb. 24, Evening, Butterfly; Feb. 25, Evening, Aida; Feb. 26, Matinee, Faust; Feb. 26, Evening, Rigoletto; Feb. 27, Evening, Cavalleria Rusticana, Pagliacci; Feb. 28, Matinee, Carmen; Mar. 2, Evening, Boheme; Mar. 3, Evening, Carmen; Mar. 4, Matinee, Tales of Hoffman; Mar. 4, Evening, Aida; Mar. 5, Evening, Lucia di Lammermoor; Mar. 6, Evening, Andrea Chenier; Mar. 7, Matinee, Butterfly; Mar. 7, Evening, Il Trovatore.

ARTHUR K. WYATT, president Pasadena Light Opera Association, has selected Bohemian Girl as the forthcoming opera.

LOS ANGELES Woman's Symphony Orchestra, Henry Schoenefeld, director, will give the first concert of this season, Feb. 4, at the Philharmonic Auditorium. Frederic Huttman, dramatic tenor, is the soloist.

THE Spinet Club of Redlands will present Albert Spaulding, violinist, in February.

MUSIC and Drama Course of Pomona College includes this month a recital by Alberto Salvi, harpist, and a concert by Florence Easton of the Metropolitan Opera Company.

CIVIC Music Committee of Santa Barbara presents the Philharmonic Orchestra of Los Angeles at the Granada Theater Feb. 2, 8:30 p. m. The soloist is Helena Marsh, contralto.

MISS THERESA CLOUD presents Roland Hayes, negro tenor, at Pasadena High School Auditorium, Thursday evening, February 19, at 8:15.

COLLEGE of Music, University of Southern California, offers a course in Church Music for church choir directors and singers, conducted by Alexander Stewart. The class will meet once each week for eighteen weeks, commencing February 11, 3 to 4:30 o'clock.

Announcements

THE Drama League announces the second of the series of three programs will be a lecture. "Vogues and Vanities," by Zoe Aitken, Feb. 25, at 3 o'clock, in the auditorium of the Shakespeare Club, Pasadena.

PASADENA Community Players announce "The Intimate Strangers" by Booth Tarkington Feb. 5-14, and the "Enchanted Cottage" by Arthur Pinero, Feb. 19-28. Members of the Dramatists' Guild of the Authors' League of America have been invited to submit plays to be considered for production at the opening of the new Pasadena Community Playhouse with most gratifying results. More than fifty recognized dramatists have forwarded plays.

THE Dobinson Players continue to give excellent performances in the Club Playhouse of the Woman's Club of Glendale. Each play is staged for twelve performances, Wednesday, Thursday, Friday, and Saturday nights, Wednesday and Saturday matinees.

JOHN STEVEN McGROARTY announces the re-appearance of R. D. MacLean as "Fray Junipero Serra" in the Mission Play at San Gabriel Play House, beginning Saturday, February 1, 1925, at 2:15 p. m.

PASADENA Lecture Course includes for the month: Feb. 3, Charles Breasted, "Tut-Ankh-Amen" (Illustrated). Feb. 10, Sarah Wambaugh, "The League of Nations Work." Feb. 17, Dr. James A. B. Scherer, "China Today."

MRS. ROGER STERRETT and Mrs. Frederick Williams announce The Explorers will meet at the Jones Book Store, Los Angeles, Wednesday mornings from 10:30 to 11:30, beginning Feb. 4.

MR. CHARLES B. HERVEY announces the formal opening of the Hotel Green, Pasadena all year European plan.—January 24. Through the courtesy of Miss Ruth St. Denis and Mr. Ted Shawn the Denishawn Dancers appeared in the Palm Room immediately following the de luxe dinner.

LOS ANGELES Alumnae of Kappa Alpha Theta announce a program of Russian Ballet followed by a dance, Hollywood Woman's Club, Feb. 13.

THE California Development Association is forming a Central Committee to be composed of prominent women interested in the progress of California. The object of the organization will be to unify California women in the effort to accomplish a few outstanding objectives adding to the material and cultural growth of the state.

SOROPTIMIST CLUB program at the weekly luncheon, Tuesday, Feb. 3, at the Biltmore, Los Angeles, will include an address by Dr. Walter F. Dexter, President of Whittier College. Miss Ruth Kenworthy, accompanied by Miss Helen Hunt, will sing, "A Lesson with a Fan."

MISS KATHERINE NELSON will give a book review, "A Resume of English Fiction of 1924," on Wednesday morning, February 11, at ten thirty and on Thursday evening, February 26, at eight o'clock, at the Bookland Circulating Library, 701 E. Mariposa Street, Altadena.

AMERICAN Institute of Architects, Southern California Chapter, will exhibit work of members at Los Angeles Museum, Exposition Park, Feb. 3-27. Nomination of Honor Awards for 1924. These will be presented during the exhibition. The Second Traveling Exhibition of the Western Chapters of the A. I. A. The subject is School Houses. Contributions from Southern California, San Francisco and Colorado. Special exhibition of tapestries and rugs, pottery. Interior decoration.

THE American Library of the University of Strasbourg was founded for the purpose of cementing further the bond of interest and sympathy between France and the United States of America. Honorable Calvin Coolidge, President of the United States of America, has sent the Founder an autographed copy of his book, "The Price of Freedom," for this collection. His Excellency Monsieur Jusserand, the French Ambassador at Washington, gave the first volume, inscribed by an author to the American Library, his book—"With Americans of Past and Present Days." The aim of the Committees is to give the students and scholars of Alsace-Lorraine fuller knowledge of the life, science, literature and spirit of the American people. A special room will be assigned to this collection of books, by exclusively AMERICAN authors, in the Faculty of Letters, which is under the direction of Dean Christian Pfister. An appeal is being made for contributions, either of books or of money to purchase books. Books of philosophy, science or art and works of sociology, literature or history, are requested. The volumes should be NEW; however, used volumes of special value or those out of print will be accepted. Books contributed should be sent to Mrs. Channon, Hotel Vista del Arroyo, Pasadena. This is essential in order that certain clerical records be made to keep the volumes intact for the American Library in Strasbourg. Funds contributed should be sent to the Treasurer, William Burry, 108 South La Salle Street, Chicago. A Perpetual Fellowship, in the American Library, will be awarded to donors of $100, or the equivalent in books.

Santa Barbara

WITH the announcement by Mme. Lydia and Maria Kedrina of their Vocal and Choreographic Interpretations to be given at the Lobero Theatre, Feb. 20th, evening and Feb. 21st, afternoon, Santa Barbara will be brought face to face with a bit of Old World artistry. Never in Santa Barbara and but few times in the Americas has an entertainment of this kind been presented. The program is divided into five groups of songs and dances. The first two groups present themes from the Russian peasant folk lore, depicting the heights of cheerfulness and tantalizing coquetry to which the Russian peasant is capable in their moments of recreation and also the pathos of the lower depth of despair in his hours of thought. It is said that the American can not understand these things by Tschaikowsky, and it is doubtful if any but a born Russian artist can give this understandingly. The Mmes. Kedrina believe Americans can understand and they are presenting this group against the advice of American impressarios. A group of English and American composers depict the coquetery of the time of 1840. This is followed by the passionate appeal of the Spanish, so close to the heart and life of Santa Barbara. The last is from the French of the 18th century and include those dainty, irresistible Bargerettes arranged by Wekerlin. The finale will be a Minuet de Martini in which the singer sings and the dance is performed in the elegance and fragility of that period.

THE next exhibition at the Art Club galleries, opening Feb. 1, will be that of Colin Campbell Cooper's paintings which have lately been shown in San Diego.

A. Schmidt & Son

For Fifty-six Years

Importers of Antique and Modern Silver and Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles.
391 E. Colorado St., Pasadena.

Boston New York Washington

Now There's Nothing On My Mind But —saddlery

At last I'm clear of all my other interests and free to ride my life-long hobby—Saddlery!

From now on I can put all my time and energy into the marketing of saddles, bridles, martingales and other riding and driving equipment.

Mr. A. J. Bradley, formerly of Martin & Martine and the Whippy-Steigel Co., will be associated with me in the future. Mr. William Carr, an expert Saddler from England will be in charge of our Repair Department.

And I am going to work with them to make my Saddlery business the biggest and best in America.

Write for catalogue

Discount to Riding Academies and Saddlery Stores

The "little joe" Wiesenfeld Company
Baltimore, Maryland

COUNTY NATIONAL BANK AND TRUST COMPANY OF SANTA BARBARA

THROUGH the courtesy of the William Macbeth Galleries, New York, the County National Bank and Trust Company of Santa Barbara is showing a collection of canvases of well known Eastern painters.

Community Arts Association of Santa Barbara

Calendar—February, 1925

Feb. 1. Sunday afternoon, 3:30 o'clock, Lobero Theatre. Lecture by Arthur Bliss. Subject: Program of Philharmonic Concert to be given at Granada Theatre on Feb. 2. Free to public.

Feb. 2. Monday morning, 9 o'clock. Opening of Spring Term of School of the Arts.

Feb. 6. Friday afternoon, 2 o'clock, School of the Arts, 936 Santa Barbara Street. Lecture by Frank Morley Fletcher. Subject: Architecture. Admission by ticket, free on application to the Secretary.

Feb. 14. Saturday morning, 11 o'clock, Recreation Center. Children's Story Hour. Subject: Fairy Tales. Told by Mrs. Maude Morley Fletcher. Moving Pictures: Pied Piper of Hamiin. Legend of Willow-Pattern Plate. Admission free.

Feb. 15. Sunday afternoon, 3:30 o'clock, Lobero Theatre. Pop Concert, under direction of Arthur Bliss. Admission 35c and 75c.

Feb.16. Monday. Drama Courses begin in School of the Arts.

Feb. 17. Tuesday afternoon, 3:30 o'clock, Recreation Center. Informal Meeting for all Community Arts Committees. Members of Association are invited to attend and join discussion of Community Arts affairs.

Feb. 20. Friday afternoon, 2 o'clock, School of the Arts, 936 Santa Barbara Street. Lecture by Frank Morley Fletcher. Subject: Architecture. Admission by ticket, free on application to the Secretary.

Feb. 21. Saturday afternoon, 3 o'clock, 936 Santa Barbara Street. Talk on Mendelssohn, by Arthur Bliss, for the pupils of the School of the Arts. Refreshments served. No charge.

Feb. 26, 27, 28. Thursday, Friday and Saturday evenings, at 8:30; Saturday matinee at 2:30; Lobero Theatre. Community Arts Play. Mail orders now. Tickets 50c, $1.00, $1.50, $2.00.

March 1. Sunday afternoon, 3:30 o'clock, Lobero Theatre. Lecture by Arthur Bliss. Subject: Program of Philharmonic Concert to be given at Granada Theatre on March 2. Free to public.

Permanent Architectural Exhibit: Corridor, 15 E. de la Guerra Street.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

Marshall Laird

Furniture of Character

Authentic Reproductions of Fine Furniture

2815 West Seventh Street
Los Angeles
Phone DUnkirk 6015

Is Edison On Your List?

70,000 people own Edison Stock. It has paid dividends uninterruptedly since organization.

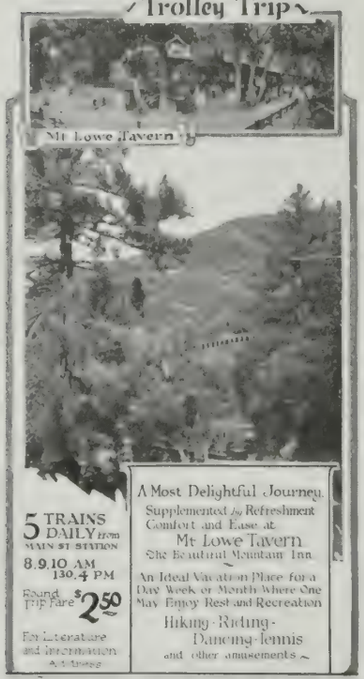
Issued under authority of the Railroad Commission of California.

Not subject to California tax or normal Federal income tax.

Edison 7% Cumulative Preferred
PRICE: $105 cash
$106 by installments
Ask at any Edison Office

Southern California Edison Company

MT. LOWE RESORT
America's Greatest Mountain Scenic Trolley Trip



5 TRAINS DAILY from MAIN ST. STATION
8.9.10 AM
130.4 PM
Round Trip Fare $2.50
For literature and information address

A Most Delightful Journey
Supplemented by Refreshment Comfort and Ease at
Mt Lowe Tavern
The Beautiful Mountain Inn
An Ideal Vacation Place for a Day Week or Month Where One May Enjoy Rest and Recreation
Hiking-Riding-
Dancing-Tennis
and other amusements

PACIFIC ELECTRIC RAILWAY
O·A·SMITH Passenger Traffic Manager
LOS ANGELES

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Reopened October 15
CHARLES B. HERVEY, *Proprietor*

For Sale
2300 Acre Ranch in Oregon on beautiful McKenzie River
Second growth timber. Comfortable modern house. For details write:
MRS. R. G. MILLER
625 Oak Knoll Avenue, Pasadena

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Expert Service
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St. Pasadena

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 62, VOL. VII. FEBRUARY, 1925

CONTENTS

	PAGE
LUCRECIA BORI.....Cover Design *(From a painting by de Blaas at Cannell and Chaffin Galleries, Los Angeles)*	
SOUTHLAND CALENDAR	4, 5, 6
AMERICAN HOMES OF TODAY—A REVIEW	9
THE LOS ANGELES ADMINISTRATION CENTER	11
THE BOOK OF JOHN MUIR.....*Louise Morgrage*	12
A TRIBUTE TO DOCTOR BRIDGE.....*Dr. James McBride*	13
THE SANTA BARBARA SCHOOL OF THE ARTS	14
STATE STREET, SANTA BARBARA	15
SOUTHLAND OPINION.....*Paul Perigord*	16-17
CHILDREN IN CALIFORNIA.....*Ellen Leech*	18
THE THREE-GAITED HORSE.....*P. M. F.*	19
THE ARCHITECTURAL CLUB HOUSES.....*H. O. Sexsmith*	20
FROM A BREAKFAST ROOM WINDOW.....*C. H. Benjamin*	21
THE ARTS AND CRAFTS SOCIETY.....*Marion H. Clark*	22
PRINTS IN THE HOME.....*Nell Brooker Mayhew*	22
THE SERENDIPITY ANTIQUE SHOP.....*Ellen Leech*	22
A MODEL HOUSE BY R. E. COATE.....*M. Urmy Seares*	23
MAKING A MOVIE—III.....*George Drumgold*	26
ASSISTANCE LEAGUE BULLETIN.....*Mrs. James Reid*	28
REGULAR MEETING A. I. A. LOS ANGELES..*Harold O. Sexsmith*	29

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, MEtropolitan 5270. Subscription price for 1925, $2.50 per year.

The Los Angeles
Elizabeth Arden Salon
with
J. W. Robinson Co.

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments that have made Miss Arden's other salons internationally known.

Seventh Floor

KATHERINE BASHFORD
LANDSCAPE ARCHITECT
810 CENTRAL BUILDING
TERRACE 9403 PASADENA

Alice Coleman Batchelder, Pianist,
Presents the 1924-1925 Series of Eight
Coleman Chamber Concerts
In the Music Auditorium of The Pasadena Institute of Technology
Agnes E. Lownsbery, Secy.
Telephone, Colo. 3414
695 Calaveras St., Altadena

NOTARY PUBLIC
METROPOLITAN 5270

MISS MARJORIE FYFE
MISS ELLA GILBERT

PUBLIC
STENOGRAPHERS

MULTIGRAPHING
AND MIMEOGRAPHING

929 LOEW'S STATE BLDG.
LOS ANGELES

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
610 So. Western Ave., Los Angeles
Telephone 56254

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

CALIFORNIA'S CONTRIBUTION TO ARCHITECTURE

By M. URMY SEARES

AMERICAN architecture has received an enlightening and adequate record of achievement in a book just published by Macmillan. It is written by Augusta Owen Patterson, for more than ten years Art Editor of TOWN AND COUNTRY MAGAZINE. It is a compilation of available illustrations gathered from engravings and photographs by various magazine writers and photographers, and not altogether, as the author tells us, selected because they specifically illustrate "the ideals upon which the book is based." But "American Homes of Today" is much more than a compilation, and the basic ideals are there and dominate the text. The author, immersed in an atmosphere of pictorial magazine publicity, has emerged in her writing with definite decisions and an important contribution to the architectural literature of America. Disarming the critics with her first sentence, Mrs. Patterson chooses the subtle field of aesthetics rather than that of architecture as her subject. And what architect-critic can pursue her there? Nor is the critical one an attitude in which to approach this interesting book, which gives to the layman and the host of young architects eagerly pressing toward the goal of a native architecture, solid foundation for historical knowledge and a fine perspective for future work.

The Colonial, the English, Italian, French and the general Mediterranean models are duly set in their places on beautiful pedestals and the mass of work in domestic architecture done by American architects of the past is presented with smiling courtesy and clever, well-directed banter. We are told what we have done and how we happened to do it and with due appreciation of how funny we are when we are turned loose on the earth with hammer and saw.

Mrs. Patterson would revel in the bungalow brood of California's prolific Southland, where every village in every state in the Union has contributed its dream of a home in "the land of heart's desire." Before writing another book she should also become as familiar with our architects' work as she evidently is with that of the Atlantic Coast.

Chapter eleven, The Mediterranean Model, pays tribute to the good sense of California's architects in adopting the Mediterranean styles, and shows many illustrations of this appropriate manner of building in semi-tropical countries. These contributions from California seem, however, to have lost their tags in their trip across the continent, and even the text here shows how hard it is to fish for beauty with so long a line.

California has made a distinct contribution to architectural beauty in this country. It has, as Mrs. Patterson says in chapter eleven,

THE SANTA BARBARA RESIDENCE BUILT FOR MRS. WILLIAM H. BLISS BY CARLETON M. WINSLOW, ARCHITECT, LOS ANGELES. AS AN EXAMPLE OF PURE CALIFORNIA ARCHITECTURE IT WAS USED IN THIS MAGAZINE IN 1921. THIS PHOTOGRAPH SHOWS THE BEAUTY OF LIVE OAK SHADOWS ON PLASTERED WALLS AND THE REVIVED USE IN CALIFORNIA OF IRON GRILLS.

shared with Florida the development of the Mediterranean type of architecture. But Mr. Addison Mizner, whose work dominates the Florida selections, is a Californian—a member of one of our oldest San Francisco families—and his broad view of the problem of adapting Mediterranean forms to American life, and his quick glance over our latest landscape on his last visit to the Coast, resulted in a brotherly remark about the inadequacy of our present roof lines—a remark well meant and seriously helpful. For, without any noise, California architects are now designing real California houses fitted to the life of the Californian who knows how to live in his native state. On page 278 and 279 Mrs. Patterson has given up the problem of telling what point American architecture has reached at present and in despair of understanding what California is doing, has made a comparison between the hall of the Sewell house, built by Eastern architects in California, and the hall by Mr. Reginald Johnson (of California, not Chicago) in the beautiful house he built for Mrs. Wellington Morse in Pasadena. This puzzled comparison is Mrs. Patterson's discovery of California architecture; her caption unconsciously describes what Mr. Johnson has done for American architecture in his California houses. It says of the hall—that index of home life: "It is interesting to compare this hallway with that in the Sewell residence on the opposite page. Its plain walls, its heavy arches, its tiled floors have the same insinuation of coolness so welcome in a hot climate, but there is a certain English discipline which suggests a compromise with the Mediterranean traditions, although, with the exception of the stairway, the details seem Italian rather than British."

In this mystified manner does our author, sure and confident in her description of known styles, try the touchstones of her knowledge on this new thing, this exquisite product of a modern, American architect.

ANOTHER CALIFORNIAN DOORWAY. PHOTOGRAPHED BY MARGARET CRAIG. A HOUSE DESCRIBED ON PAGE 23. ROLAND E. COATE, ARCHITECT

And the estimate she has unconsciously made of Californian architecture is a just and an expert one. Restraint, discipline, as she calls it, is one of the happy characteristics of Mr. Johnson's houses and is the insignia of the work of all finished artists. Like the masters of all time, California architects help themselves to all that has gone before them in the history of art, but their houses are not copies of any style. Spontaneous and free from tradition's slavery, they spring from the soil they cover and please chiefly by their livable qualities and their orderly relation to their environment. The Bliss house in Santa Barbara, pictured on the preceding page, appeared in this magazine for July, 1921, illustrating an article on the beautiful work of Mr. Carleton M. Winslow. Here blank walls are not used—as Mrs. Patterson would have it—because "we recognize the sanctity of style" and "the Spanish attitude toward life"; but because our architect reveled in the joy of seeing on these blank, white walls the tracery of shadows from the native California live oaks with which the site was covered and, as he told me one day, he "just made pictures" on every facade.

That California architects have built in Chicago and in Florida only emphasizes the fact that there is a California style—evolved out of our Spanish or French or Italian and Greek inheritance—but distinctly our own. Perhaps the most distinguished and beautiful example of pure Californian is Willis Polk's house, built down the peninsula from San Francisco—for Mr. and Mrs. Charles D. Blaney. Yet I doubt if Mr. Winslow or Mr. Johnson ever saw it or ever knew Willis Polk. Each architect, working lovingly in the free air of California, expressed for his client the joy and beauty of California living and placed, on the edge of our arroyo in one case, and crowning the softly rolling foothills of Santa Cruz in the other, a beautiful conception of what our climate, our landscape and our love of the appropriate demands in a California house.

These are but three of our sincere leaders.

Others, talented and original in their conception of what life in California demands, are building here in a manner unknown to the East excepting through a casual magazine article careless in giving credit or ignorant of copyright laws. The notable work of Marston, Van Pelt and Maybury is shown in "American Homes of Today," but Wallace Neff's popular houses are not mentioned, and his charming group of stables on Mr. Libbey's picturesque farm at Ojai was accredited to the farm manager, in a recent issue of TOWN AND COUNTRY magazine.

BUT the fascinating art of making beautiful houses is not the whole work of the architects who are building for the future in California. The skyline of San Francisco and her civic center, her World's Fair buildings and the handsome State University group across the Bay, speak eloquently of the genius of our architects. In the South, semi-public buildings, such as our first plateresque tower designed by Myron Hunt for the church at Riverside and the simple, dignified mass of our great hotels later built by the firm of Myron Hunt and H. C. Chambers; the beautiful school houses of Allison and Allison scattered all over the state and culminating, perhaps, in the high school at Palo Alto; the Church of St. John's by Pierpont Davis and the Cathedral of St. Paul's, by Johnson, Kaufmann and Coate in Los Angeles, bespeak something new and fine in American building.

Mr. Carleton M. Winslow, who designed most of the buildings on the principal avenue as Mr. Goodhue's representative on the San Diego Exposition, and who had charge of the California Building designed by Mr. Goodhue himself, is now carrying out Mr. Goodhue's design of the new library for the city of Los Angeles, as nearly as possible as the architect would have done it had he lived.

Thus do the semi-public buildings by our best architects lead up to that index of community ideals, the civic center of our latest full-grown metropolis. For there is something more still to record of the architects of the Southland of California.

DETAIL OF SHOPS, LOS ANGELES, MORGAN, WALLS AND STILES O. CLEMENTS, ARCHITECTS.

Discovering that Los Angeles—which has still to find herself as an organic unit—had a charter which did not provide for architectural aid in civic building, the leading architects of the city organized a business association to bid on this work, so vital in making a city an organized, orderly and handsome center of social and business life.

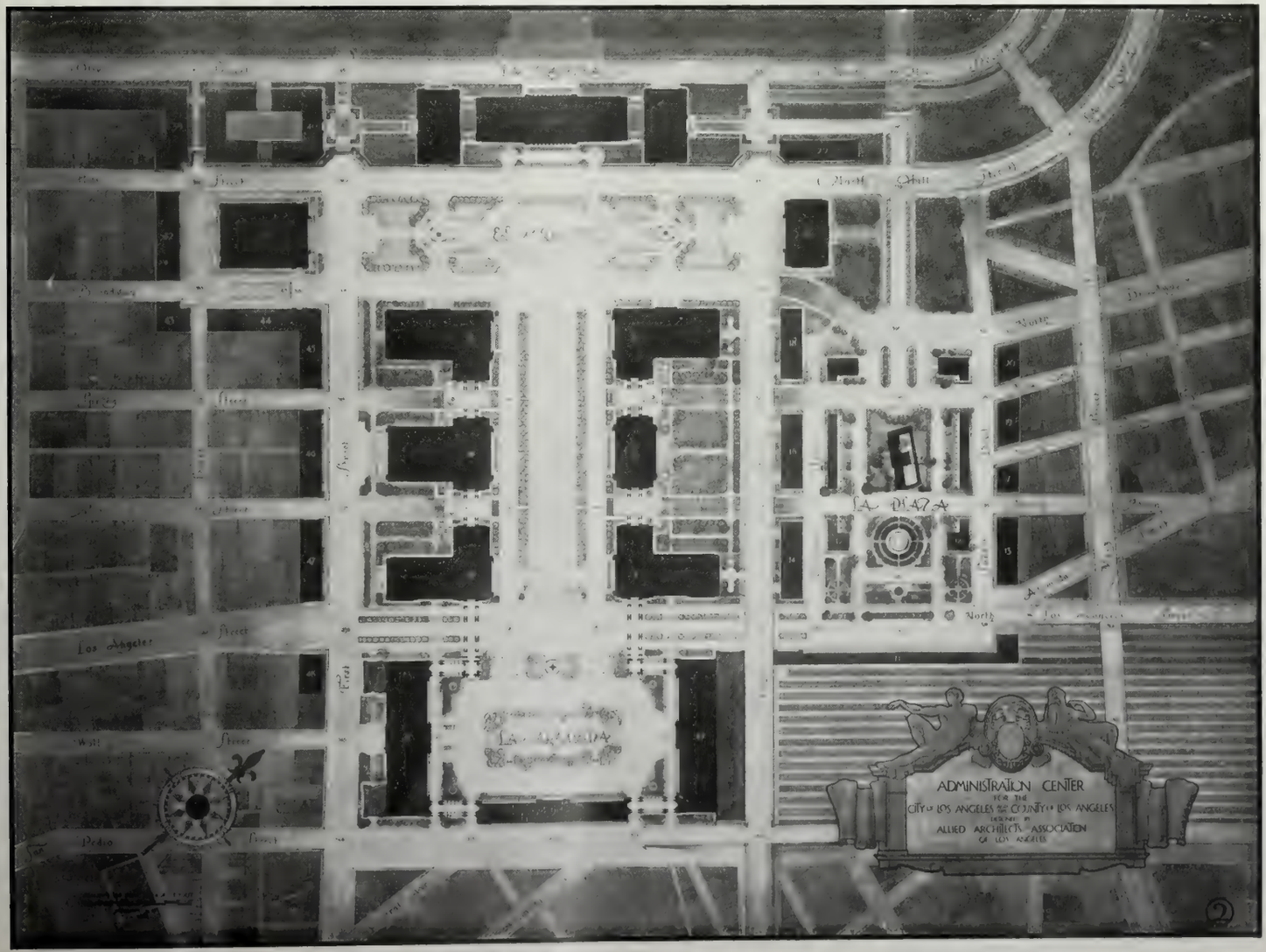
For the sake of their city's comfort, and reputation, her good looks and her ability to function as a metropolis—a mother city—to the thickly settled towns and county of Los Angeles, these sixty or seventy architect-citizens have united in giving up their personal fees and, pooling their talents and trained faculties, combine to give Los Angeles their united services.

"The finest thing Los Angeles has ever done," commented a wise resident of the county who has avoided the city entirely since his years have bade him be careful.

The plans below give but a hint of this splendid devotion to civic interest. They have just been announced after months of work, for which the city pays but one dollar.

Each of the members of the Allied Architects' Association, a list of which follows, has taken some active part in the development of the plan:

A. L. Acker, David C. Allison, J. E. Allison, Edwin Bergstrom, E. J. Borgmeyer, S. R. Burns, H. C. Chambers, Charles H. Cheney, Wm. M. Clarke, S. O. Clements, E. H. Cline, R. E. Coate, K. K. Cutter, Pierpont Davis, Walter S. Davis, W. J. Dodd, A. M. Edelman, Robert D. Farquhar, Elmer Gray, Fitch H. Haskell, T. M. Hastings, Harwood Hewitt, R. Germain Hubby, Frank D. Hudson, W. Asa Hudson, Myron Hunt, Sumner P. Hunt, A. R. Hutchason, Harold S. Johnson, Reginald D. Johnson, W. Templeton Johnson, Gordon S. Kaufmann, T. Beverley Keim, Jr., John R. Kibbey, John P. Krempel, Sylvanus B. Marston, E. W. Maybury, Roy C. Mitchell, Ross G. Montgomery, O. W. Morgan, John Fredrick Murphy, W. A. O. Munsell, E. W. Neff, A. S. Niebecker, Jr., C. E. Noerenberg, Robert H. Orr, H. M. Patterson, Chas. F. Plummer, Scott Quintin, Lloyd Rally, Alfred W. Rea, Wm. Richards, W. L. Risley, Harold O. Sexsmith, Winsor Soule, S. M. Spaulding, J. E. Stanton, W. F. Staunton, Jr., Clifford A. Truesdell, Jr., Garrett B. Van Pelt, Jr., John T. Vawter, Loyal F. Watson, Walter Webber, W. H. Wheller, Carleton Monroe Winslow, Henry F. Withey, David J. Witmer, J. T. Zeller, A. C. Zimmerman.



NEW BOOKS REVIEWED

By LOUISE MORGRAGE

THE many admirers of California's great naturalist will joyfully receive this splendid work in two volumes, by his literary executor William Frederic Bade. The life of a man of genius can never fail to thrill and interest all, even those unacquainted wtih his writings, since his very personality will shed a magic glow upon events which in other lives would be entirely commonplace. In the case of John Muir. we have had to depend upon an incomplete autobiography for any record of his life, although at his death, he had in preparation material for a second volume of these memoirs. This collected material is the basis for the Life now published, together with fragments of unpublished journals, and numerous letters written to relatives and friends with no thought of their being read by other than the recipients; also in some cases, where the narrative demands it, excerpts from his published works.

MUIR IN THE REDWOODS. PUBLISHED BY THE COURTESY OF WILLIAM FREDERICK BADE AND HERBERT W. GLEASON

The examination of the notes and papers left by Muir surely must have been a heavy task, but Mr. Bade has done his part excellently well. His own story of the naturalist's boyhood is absorbing, written with a pleasing simplicity, offering a viewpoint which the autobiography naturally could not give. It is a tale of terrible hardships, narrow environment, with a religiously fanatical father and besetting difficulties on every side, especially after the family had removed from the home in Scotland to another in Wisconsin, in our hero's twelfth year. However, youth has buoyancy and this boy with his passionate love of nature and books, had no lack of this quality to spur him on. At that period his working day lasted from five in the morning till nine at night; in consequence we find him inventing a clock to awaken him at one 'oclock in order to enable him to find some time for study; a proceeding which he had to conceal from a father who believed in nothing but work and Bible study. Between the ages of eleven and twenty-two, Muir had only two months' attendance at any school and so was mostly self-educated. At length his skill in contriving mechanical inventions like the clock, attracted so much attention, that it served as a means to get him away from home and ultimately to procure for him a college education, although secured at the expense of terrible privations.

During these college days, he thought of studying medicine, but a chance encounter aroused his interest in Botany which with other natural sciences, combined with writing, was to be his life's work, although he was making no conscious preparation for it. Once awakened, this dormant enthusiasm for natural history became a burning passion, sending him forth on those wanderings, which were in the end, to take him nearly everywhere in the world, but at that time only to the Yosemite Valley, where he landed in the late sixties.

The following ten years were fateful indeed. Unconsciously he was planting his genius-seeds which later were to grow to a flowering greatness. Apparently he was well aware that his ability to invent mechanical contrivances could be made to bring him wealth and comforts, but he preferred living close to Nature in this wonderful valley, studying all her secrets with such a passion of love and reverence, that she revealed them to him to an extent seldom vouchsafed to human beings. The effect upon him as disclosed in his letters, was almost overwhelming. Their importance cannot be too highly estimated, as they represent his only literary product at a time when it is difficult to decide whether he was a poet who happened to be a naturalist, or a naturalist who happened to be a poet. Mr. Bade aptly calls the style in which these letters were written, prose-poetry. In them his descriptions of his life in the wilds, sparkle with a joyous spontaneity and a picturesque imagery, showing him to be intoxicated, as it were, with sheer delight over merely existing in the midst of such marvelous surroundings. Natural phenomena like storms and earthquakes served only to quicken his pulses and cause him to send off another glowing appreciation of Mother Nature to some fortunate friend. He was living at the time mostly alone, wandering about the valley, making a searching examination of every plant, every tree and rock, paying particular attention to the marks of glaciation, a subject which was already making a strong appeal to him.

PHOTOGRAPH OF JOHN MUIR, LOANED BY MRS. E. R. DICKEY. MARGARET CRAIG, PHOTOGRAPHER.

Such remarkable letters as these, valuable from both a literary and scientific standpoint, could not fail to arouse wonder and admiration, and Mrs. Carr in particular, to whom many of them were sent, began urging him to write articles like them for publication. Unknown to him she forwarded some to eastern papers in which they appeared and at once attracted wide attention. He was thus encouraged to offer some articles on various subjects connected with the valley and with their publication, began his literary and scientific career which was to make him so famous.

For greater convenience in accomplishing this work, he felt obliged to leave the spot in which he had passed ten happy and fruitful years, whose benefits he was now to reap on the road to fame. He went to live in Oakland first, and later in San Francisco, where the change from the life in the wilderness to the haunts of civilization proved irksome indeed. His long periods spent in writing for publication, however, were interrupted by ever widening excursions in all directions, for purposes of observation and study. His friends were increasing also, including eminent men like Emerson, LeConte, Whitney, and the publishers of the leading magazines of that day, all coming gradually to regard him as an authority on matters of natural history, as well as paying respect to his literary gifts. His letters now were being addressed to an ever widening circle of acquaintances, and lacked to a certain degree the joyous abandon of old Yosemite days. No longer in them, appear the woodnotes wild. But even so they make delightful reading and in those written to his wife, shortly after his marriage in 1880, we discern a new quality, a charming whimsicality and fanciful nonsense, assumed apparently for the purpose of cheering her during his long absences, for he never stopped wandering to the day of his death.

Just before his marriage he set forth on a journey through the Nevada desert. Nature here presented a somewhat different aspect, to the woods and streams to which he was accustomed in the Sierras, but he did not fail to find beauty everywhere and give expression to his appreciation for it in the letters that he wrote thence, the only existing record of this trip. He had visited Alaska several times, where the study and observation of glaciers was his chief occupation, when in 1881, he was invited to join the expedition then setting forth in the Corwin to search for the missing Jeannette. This was a wonderful opportunity for him to penetrate far into the polar seas and the grandeur of these icy regions so inspired the poet in him, that again in his letters appear vivid and thrilling descriptions of natural phenomena, this time mountains of snow and ice, and terrible gales at sea. However, on this expedition, the man of science was also active, and the botanical collection made by him then, is still the only one known to science from Wrangell Land, of which the United States took formal possession on that occasion.

After ten years devoted to the development of a fruit ranch, near Martinez, which he made a financial success, he began writing the classics for which he is now famous, and this literary work with study and frequent travels, occupied the remainder of his life. During this whole period, his untiring efforts to preserve the forests and establish national parks, is discussed by Mr. Bade in an important and impressive chapter called "His Public Service." We read this and understand, many of us perhaps for the first time, how much gratitude the nation owes to John Muir, who is largely responsible for the national monuments, set apart for the happiness of all the people.

The use of these two delightful volumes, as supplementary reading in connection with the naturalist's books will surely furnish pleasure and profit to all thus employing them. Mr. Bade is to be highly commended for the omission of all unpleasing details, making the work a record of lovely thoughts alone, fitting to the subject and the man.

The Life and Letters of John Muir, by WILLIAM FREDERIC BADE. *Houghton, Mifflin and Company. The Riverside Press, Cambridge.*

DR. NORMAN BRIDGE

By DR. JAMES H. Mc BRIDE

THE editor of this magazine has appointed me a very difficult task, that of summarizing the important characteristics of an individual. Each of us humans is a variable and complex quantity, and few things are more difficult to do with the pen than to state with complete fairness the qualities that have made a man what he is.

Dr. Bridge was a well poised and far-seeing man, having a clear understanding of his place in the world and the things he could do best. Though the Doctor was almost constantly in public service for fifty years, he proved to be free from those defects of character that have so often marred the personal history of famous men.

As physician and citizen Dr. Bridge was successful from the first, his ability being recognized more than once by the public which chose him for responsible positions. He must have had great satisfaction when, in the quiet days of old age he could review in long perspective his varied and useful past. Success is always a test of character; it steadies the strong man and turns the head of the weak man. The strong man appreciates, as did Dr. Bridge, his obligation to this beautiful and moving order we call society; he realizes that however great his talents or his attainments, he owes much in the way of service to this world of crying needs in which he lives.

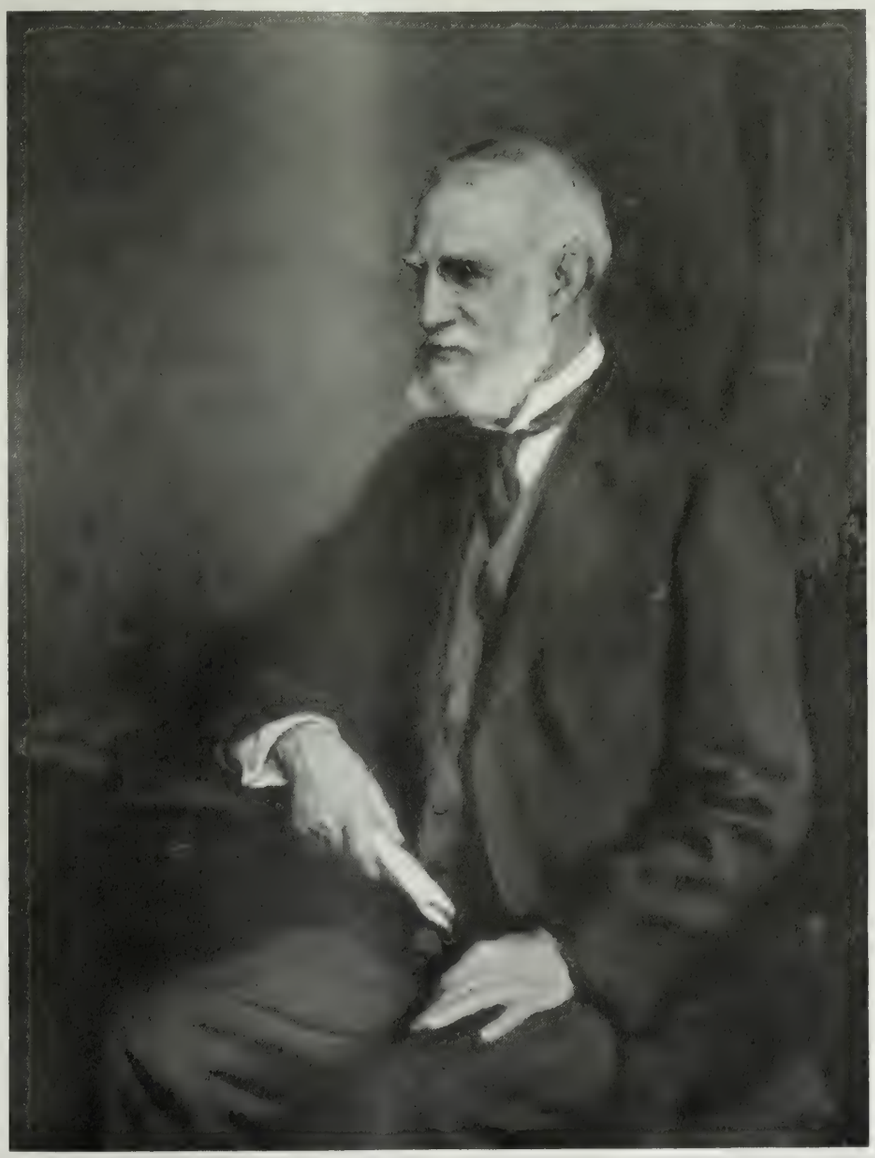
In all the activities of Dr. Bridge his strong personality made a distinct impression upon his associates, and in his relation with societies and movements he was recognized as a leader, and leadership is the quality that moves the world. Personally and intellectually,, the Doctor was a prominent figure, with the quiet interests and unaffected ways which keep a man in harmony with his fellows.

Early in his professional life Dr. Bridge showed his breadth of interest by taking an active part in public affairs. These interests persisted throughout the Doctor's entire career and the things he did later were the natural result of his early ideals. When great opportunities came to him he discharged his new obligations with quiet dignity, distributing his benefactions modestly and wisely.

Lord Bacon expressed an important truth when he said that every man is a debtor to his profession, and it is also true that everyone owes a debt to society for the talent which has been bequeathed to him by the generations that have gone before, those countless dead who have suffered and toiled that he and others might receive the gift of life. This debt to society Dr. Bridge paid in unselfish service and generosity, the benefits of which will reach far beyond this generation.

The benefactions of Dr. Bridge in this community are in the interest of young men and those whom they may serve in after years. In such gifts there is more than money, there is a contribution to opportunity and an incentive to achievement that develops ambition and prepares men for practical work, and helps to create ideals of good citizenship and service to society.

Through a strict mental discipline and the educational drill in habits of persistent effort that the Institute furnishes, these young men for whom Dr. Bridge so generously provided will get here lessons in self-reliant character, and the development of character is one of the great objects of education. Character, the indefinable quality that lies in personality and from which others benefit, the one legacy that the poorest may leave, the greatest individual achievement, the one immortal thing that belongs to life.



THE PORTRAIT OF DOCTOR NORMAN BRIDGE, BY SEYMOUR THOMAS, LA CANYADA, CALIFORNIA. PLACED IN THE LIBRARY OF THE NORMAN BRIDGE LABORATORY OF PHYSICS. IT IS A CONSTANT INSPIRATION TO THOSE WHO ENJOYED HIS FRIENDSHIP.

A Norman Bridge Laboratory will stand in this community for generations. It will remain as a monument to the idealism of one who struggled up from obscurity to an honorable prominence. Dr. Bridge has written in modest phrases the annals of his past in the little autobiographical sketch, "The Marching Years." This should become a student classic on character growth. In reading it one can see how the Norman Bridge Laboratory followed on the good fortune of its author. It will answer the questions of students and others who in the future may wish to know something of the man whose vision led him to provide technical training which will grow in importance as the years pass. As generations of young men enter the doorway of this building they should uncover in memory of the donor, who opened to them the other and ideal doorway of opportunity.

AT a special assembly of the students and faculty of the California Institute of Technology, in Pasadena, Hiram W. Wadsworth, member of the board of trustees, spoke feelingly of the many beautiful characteristics which marked the life of Dr. Norman Bridge, who was for many years the active head of the board of trustees.

Mr. Wadsworth declared that the quality in his friend which impressed him more than any other in their years of close association was that of being able to exert a strong influence upon all who came into contact with him. As a teacher, physician, philosopher, writer, philanthropist, and friend he was known and loved by a countless number of individuals and he never failed to draw a circle of warm admirers about him.

George S. Patton, member of the board of trustees of the Institute, next spoke of Dr. Bridge as the truth-seeker, pointing out the fact that nowhere is greater emphasis placed upon the necessity for absolute and unswerving truth in all things than at the California Institute of Technology, where the influence of Dr. Bridge was so keenly felt. Mr. Patton spoke of the scriptural passage, "Ye shall know the truth and the truth shall set you free," and declared that this might well be given as the text of Dr. Bridge's life, for his interest was ever centered in the work of men in every branch of knowledge who were seeking to discover the fundamental truths of man and nature while his own work was a constant exemplification of that search.

The next speaker was Seymour Thomas, noted artist, whose remarkable portrait of Dr. Bridge was unveiled two weeks ago in the library room of the Norman Bridge laboratory. He told in a very charming way of the glimpse into Dr. Bridge's beautiful personality which he had during the course of the sitting for the portrait in New York City. Before beginning the canvas he asked the great philanthropist if he could recall any incident in his life in which his work seemed to mean the most to him. Dr. Bridge immediately replied that he experienced this feeling always when he had a class of medical students before him. It was therefore as a teacher that Mr. Thomas visualized his subject and proceeded with the portrait.

Dr. Robert A. Millikan, chairman of the executive committee of the Institute, and director of the Norman Bridge Laboratory of Physics, in speaking of the great service which Dr. Bridge had rendered to the local college, said: "No more fitting spot in the world could be found for a gathering of the friends of Dr. Bridge to do him honor than at the Institute where he gave the best that was in him, the best in thought, the best in council, the best in substance, the best in vision, and the best in hope.

"I know of no man who had so truly found the secret of glad living as had Dr. Bridge; found it in giving of himself, his money, his thought, and his effort for others. The secret of that glad life lay not in external circumstance, but far down in the depth of character, and such a character with the influence which it exerts on everyone who comes into contact with it. That sort of character is immortal and Dr. Bridge lives on forever in this spot for which he did so much."—From a local appreciation in the Pasadena Star-News.

THE INTERESTING WORK OF THE COMMUNITY

SCHOOL OF ARTS

NO electric signs, no flaming billboards proclaim the School of the Arts in Santa Barbara. Its classes are modestly divided between the ancient yellow adobe on Santa Barbara St., flanked with its feathery pepper tree and picturesque with brick walls and flower borders, and the big airy structure, half church, half barn, on the corner of Santa Barbara St. and East Ortega. The casual visitor, loitering down Santa Barbara St. will perhaps be arrested by the sound of fiddling which comes from the squat adobe with its long French windows opening on the street. Picking his way up the narrow little side path, he will step all unaware into the sun-filled back court of the School, and will perhaps espy under an apple tree, or in a sheltered corner, Mrs. John Frederic Murphy with her children's drawing class grouped eagerly about her. Peeping into the little studio on the left he will see youthful Elmans and Kreislers scraping away under the benignant tutelage of Antoni Van der Voort.

The sound of foreign vowels will attract his ears to the old bench in the sun, where Leon Clerbois will be introducing a trio of students into the intricacies of the French language. As the visitor slips by, he may cast a glance in at the long windows, where, in the sun-checkered salon twelve small mites, courtesying and sacheting with expressions of the gravest concern on their faces, represent the children's dancing class of Edith McCabe. From the back room will come the cheerful tones of pianos, as various other mites enter the wondreful world of music under the direction of Roger Clerbois, Caroline Kellogg Dunshee, or one other of the numerous piano instructors. If the visitor is lucky he may happen in on a Wednesday morning when Arthur Bliss directs the musical studies of several talented advanced pupils.

Walking down Santa Barbara St. for three blocks, the visitor finds himself before the big roomy art studios of the School. Here Frank Morley Fletcher and a group of earnest smock-clad students are busy with a study from Life. In the large salle, bent over long benches, Charles Paine's in Design are working. The place has an air of brisk and happy occupation, and also a fine earnestness, for many of these young people are seriously studying for professional art work. As the visitor steps from the dim studios into the sun, he will perhaps meet Colin Campbell Cooper's landscape class returning from a day's sketching trip with their easels and canvasses, tired and dishevelled, but with faces glowing with the deep satisfaction of hours richly spent.

If the visitor remained in Santa Barbara a month he would be able to attend pupil's recitals, exhibitions, students' parties and ensemble work and the projected Atelier of the Beaux-Arts Institute of Design, Department of Architecture. A course in voice training and other dramatic work is also on the eve of its initiation. This makes the schedule of the school a full one, and one which is constantly enlarging its scope.

SALON OF THE SCHOOL OF THE ARTS, 936 SANTA BARBARA STREET, SANTA BARBARA

CHILDREN'S CONCERT DIRECTED BY ARTHUR BLISS, UNDER AUSPICES OF MUSIC BRANCH OF COMMUNITY ARTS ASSOCIATION AND SCHOOL OF THE ARTS, HELD AT RECREATION CENTER.

OUTDOOR ADVERTISING

THE following bulletin of information was issued for January, 1925, at the suggestion of the Plans and Planting Committee, the directors of the Community Arts Association having endorsed the work of the National Committee for the Restriction of Outdoor Advertising.

An annual report of the work of this committee was sent to our membership of 1800.

We are certain that the members of the Community Arts Association will appreciate this opportunity to learn of the activities of an organization which has done so much throughout the country to prevent the thoughtless and selfish defacement of many of our most delightful roadside vistas.

It will be noted that the policy of the National Committee is not against billboard advertising, except where its use is a detriment to the community. In California, where our scenic highways are so important from an economic point of view, this is important.

LIFE CLASS TAUGHT BY FRANK MORLEY FLETCH ER AT SCHOOL OF THE ARTS, 130 EAST ORTEGA ST. (MR. FLETCHER AT EXTREME LEFT.)

ARTS ASSOCIATION, SANTA BARBARA

California has already made great strides along these lines and notable contribution was recently made by the Standard Oil Company of California. This company voluntarily withdrew from roadside advertising of a detrimental sort, and has received widespread commendation.

Certain of our merchants have followed the excellent example of the Standard Oil Company of California.

The City Manager of Santa Barbara is an advocate of the movement and the freedom of city property from obnoxious advertising is a credit to his activities.

An imposing list of prominent advertisers who have agreed to support the policies of the National Committee will be found in the enclosed report.

*If you know of other cities or corporations or individuals who have taken effective action along this line, please send notice of it to the Plans and Planting Committee, Community Arts Association.

---

*The Community Arts Association has printed a digest of the city, county and state regulations as to advertising which is available on request.

THE BEAUTIFUL BANK BUILDING OF THE COUNTY BANK. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS. UNDER CONSTRUCTION IS A BUILDING BY SOULE, MURPHY AND HASTINGS

HIGHWAY ADVERTISING SIGNS

SOME time ago the Standard Oil Company (California) announced its intention of removing from the highways some 1200 advertising signs, and it did so forthwith. The company felt that the beauty of the highways of the Pacific Coast should not be marred by advertising signs and believed that the removal of Standard Oil signs would be in accord with public sentiment. This proved to be true to an astonishing degree. From the press, from great numbers of individuals, business firms, and civic organizations, the company received most commendatory communications, revealing a virile and deep-seated sentiment on this subject. These commendations came not only from California, Washington, Oregon, Nevada, and Arizona, where the signs were torn down, but from other parts of the country as well.

In the collection of expressions of approval which has accumulated the company believes it possesses sound evidence as to public opinion on an important public question, which may well be given to the public. In this booklet, therefore, there is published communications, or extracts from communications, from numerous public bodies representing a variety of phases of civic activities and from one or two individuals. The newspaper comment, consisting of favorable editorial expression from more than four hundred newspapers, is too voluminous for republication.

ORENA STUDIOS, A FEATURE OF THE NEW STATE STREET, SANTA BARBARA. BELOW: SANTA FE BUILDING. SOULE, MURPHY AND HASTINGS, ARCH.

THE FIRST LITTLE WHITE PLASTERED SHOP ON STATE STREET, MRS. CRAIG DESIGNED IT AFTER PLANS BY HER HUSBAND WHO WAS THE ARCHITECT FOR THE GROUP OF THE DE LA GUERRA STUDIOS AND THE INSPIRATION FOR THIS MOVEMENT FOR BETTER TOWN ARCHITECTURE IN SANTA BARBARA. THROUGH THE DOORWAY OF THIS LITTLE SHOP ALL SANTA BARBARA MAY PASS INTO THE INNER COURT OF THE "STREET IN SPAIN," AN ACHIEVEMENT WHICH IS MAKING SANTA BARBARA FAMOUS FOR GOOD COMMERCIAL ARCHITECTURE

STATE STREET SANTA BARBARA

In sections where the beautiful architecture of J. Osborne Craig designed for the De La Guerra Studios has broken through from the key lots and back alleys where it originated into the main street of Santa Barbara, which is thus destined to be the most beautiful town in California. All the citizens of Santa Barbara are interested in making State Street a famous thoroughfare, but opinions differ and taste is a subtle thing. Is this not a case where an Allied Architects' Association should function? — M. U. S.

SOUTHLAND

The French War Debt

NO permanent good can be accomplished in the building up of more rational standards in International Relations until we considerably reduce the number of indiscreet reporters and irresponsible politicians. These two classes of public nuisances, on both sides of the Atlantic, have lately caused two great nations to blush with shame.

Since the Dawes Plan has brought an appreciable measure of peace and harmony in the heretofore much agitated camp of Reparations, the outstanding international question has become Inter-allied Indebtedness, and particularly the debt of France to the United States. Suddenly, without the least provocation, a shocking campaign of denunciation and suspicion has been launched by two or three over-zealous correspondents and a great number of our newspapers, even those which are generally accurate and thoughtful, have published comments and editorials of the most offensive character. It seems that the French Press has retaliated in kind. As a resultant, the question has been brought before the French Chamber of Deputies and the American Senate and in both arenas there has ensued a heated debate quite unworthy of the Franco-American tradition of friendship and of mutual confidence. A sad spectacle, indeed, those would-be heroes of the rostrum and the pen have given to the world when there was absolutely no foundation for such a controversy.

The leading financiers and statesmen of France and America, the masses of the people of both countries always sound at heart, are fully aware of their respective rights and responsibilities. The question is not one to be settled by busybody correspondents and amateur politicians. It is entirely a question of national honor, and of practical economics. Our trusted bankers and financiers, international experts as many of them have lately become, and not upstarts and demagogues, are our best council in this perplexing situation.

The entire discussion hinges upon two fundamental points which are quite clear to thoughtful men: the willingness of France to pay to the limit of her power without incuring economic ruin and bankruptcy, and the desire of America to make concessions within the limits set by fair play toward other nations and justice to her own citizens.

These two statements could be proved at great length, but our readers need no such demonstration. The writer prefers to relate here a bit of his own experience, which may throw more light on the problem than pages of argument. After the declaration of war, it became his privilege to visit every state in the Union, on behalf of the National Council of Defense, in order to explain to the American people the views and purposes of the great conflict. Nearly everywhere individuals expressed opinions, and civic bodies passed resolutions to the effect that the war debt of France should be cancelled in view of her sacrifices. The writer was requested repeatedly to convey these sentiments to the French Government and to the French people. This he did from time to time. What was the reply? The reply was invariably that while the French Government appreciated deeply these expressions of friendship and loyalty, still it could not but hold itself bound to repay its just debts, if for no other reasons at least in order to safeguard the prestige and credit of France.

What is the situation today? It may be conceded in the light of postwar judgments that the American people are no longer in favor of cancellation, but they are, even less, in favor of imposing harsh terms on the ally of yesterday and on the friend of always. Educated Americans know the difference between ordinary commercial debts and the French War Debt. No amount of sophistry or casuistry will blind them to the special character of that indebtedness incurred in a long struggle for a common cause. True Americans are not asking themselves "How much can we get?" but rather "How much can we afford to take?" "What judgment will our children pass upon us when they read these two great chapters of Franco-American cooperation, that of 1781 and that of 1918?" It is our honor which is at stake, not our pocket book.

Similarly with France. France cannot repudiate her indebtedness, nor can she gracefully seek cancellation. In justice to her impoverished people she should accept and even ask for the easiest terms that the United States can consistently grant, but no more. Her honor, her credit, her prestige in the world are worth to her more than four billions of dollars.

America is willing, nay eager, to be fair and generous. France is willing, anxious to honor her signature. That is all there is to this vexed problem. The terms of this huge transaction must be worked out by financiers, who alone have the competence and the experience. Even they can but offer tentative and temporary solutions; for no one can foretell the eventual consequences, in the field of trade and of finance, of such enormous transfers of goods and money. In any case, let us insist upon international courtesy, so that our well deserved reputation of generosity, fair play and business sense may not be impaired by inconsiderate journalists or apprentice statesmen. PAUL PERIGORD.

Our Tournament of Roses

ONE of the dominant traits of the American people is their individualism. We seek to enlist the cooperation of others only when it is quite evident that we can no longer carry the burden unaided. We are eager to retain the initiative, anxious to preserve exclusive credit for our undertakings even, sometimes, at the cost of greater efficiency and of larger usefulness.

What is true of individuals is likewise true of our cities and states. Indeed we carry that very spirit into our national government and the most striking consequence of it is our boasted isolation, our unfettered sovereignty for which both we and the world have, during the last six years, paid a huge price.

Pasadena offered in the last New Year's celebration an interesting illustration of that attempt to continue to do alone something which could be done with much greater success on a wide basis of inter-city cooperation. The Tournament of Roses has carried far and wide the fame of Pasadena. This year the festivities drew the largest crowd in their history, approximately five hundred thousand people. To anyone who approaches the problem in a detached spirit of investigation, it is quite evident that this festival has grown far beyond the power of a single city of the size of Pasadena to handle successfully and to utilize to the best advantage.

The Pasadena Tournament of Roses is developing into a southern California Tournament of Roses, truly to take place in Pasadena, as of yore, but which in order to remain a distinctive feature of our region must become a cooperative enterprise.

Pasadena has acquired the right to that day, for during 35 years she has by her untiring efforts and undaunted confidence made known beyond the frontiers of the United States the beauty and attractions of the Southland at a time of the year when the largest part of the country is blanketed with snow. No more efficient way could have been found to advertise our skies, our land and our art. Pasadena has served the Southland well.

Now that the Tournament has grown into such metropolitan proportions, Pasadena must be broadminded enough to invite outside assistance, and the neighbor cities of the South should be far-sighted enough to offer their enthusiastic and sincere cooperation.

That cooperation can be manifested in many ways,—primarily by avoiding anything which would seriously detract from the character of the occasion, for example, through competitive events of an unusual character, secondly by making such contributions to the floral parade which will reflect the resources, the beauty, the artistic taste and the originality of neighboring communities, thirdly, by insuring the success of the Tournament through an efficient handling of traffic and publicity.

OPINION

In return, Pasadena should take adequate measures to provide for the comfort and entertainment of her host of visitors, generally through a competent and up-to-date organization, and particularly through the early completion of her stadium so as to make it unquestionably the largest available in the Southwest for inter-university contests.

Here is an institution of great value, firmly established, widely known, its appeal, its attractiveness, its signficance, have well nigh reached their limits unless southern California recognizes the opportunity it affords to make, through Pasadena, a genuine contribution to the artistic and aesthetic life of our nation. PAUL PERIGORD.

Significance of Our Service Clubs

SERVICE Clubs are these associations of professional and business men who gather weekly at the luncheon hour in a wholesome atmosphere of fellowship and helpfulness. Some of their names are familiar, Rotary, Kiwanis, Optimists, Lions and others. Outsiders frequently wonder what they truly stand for, what they really accomplish. Are they not merely fads, or, at most, organizations for the promotion of selfish interests in the community, and in their larger activities are they not guided by ambitious organizers and unpractical visionaries? In any case, can they be taken seriously by thoughtful and busy men?

A closer study would quickly convince the critics of the genuine worth of these organizations. If democracy is to be a success, it will be so only through the education of the majority in the principles of service—service to our fellows, to our community, to our state, to the nation, to the world. That task of educating a whole country is enormous. Education does not stop at high school graduation; it would more fittingly be said to begin there. It is a life-long process. It cannot be carried out except through small groups which will gather, here and there, for the consideration, the adoption and the furtherance of the highest standards of individual and collective action. The Service Clubs are one of the answers to that crying need.

We cannot in a short article do justice to their program; but will follow with some of the principal contributions they make, in a later editorial. PAUL PERIGORD.

Noblesse Americaine

WE, too, have our peerage, our noblesse, our aristocracy, a genuine product of our land. A study of social statistics regarding American extravagance, greed, intemperance, general lawlessness tends to render us pessimistic about the quality of our civilization. But how quickly we shall be freed from discouragement and alarm if we but look about us for evidences of genuine goodness, sterling honesty, vigorous manhood and refined womanhood. We read statistics and we grow concerned; we look about us and we are filled with pride at the sight of the virtue, the intelligence, the idealism of some of our fellow citizens.

Truly there is little need of reading the annals of the past in search of inspiration to a higher life. There live in our midst men and women in no way inferior to many of the saintly or heroic characters of the past held up to our imitation. Some of them reach great heights of vision, achievement and altruism. Moreover, these higher peaks of moral excellence are not exceptional departures from a generally lower type, they inevitably rest upon a larger base, a mass of men and women of high average in intelligence and virtue, of which they are the finer flowering. This last month we have mourned the passing of one of these embodiments of moral excellence, Dr. Norman Bridge.

Much has already been said and written in eulogy of Doctor Bridge. The distinction he attained in the medical profession, his intellectual gifts, his business success, his unfailing courtesy and kindness, his generosity have all been eloquently recalled. Today we would like to emphasize particularly his vision in the field of education.

Doctor Bridge has deserved to live long in the memory of his fellow citizens, but, alas, in our busy existence the best and greatest men can hold our attention but a short time. The fame of Doctor Bridge, however, will endure for generations because his name will remain connected with what promises to become one of the most widely and favorably known centers of scientific research, The California Institute of Technology.

The United States too readily borrows its culture and scientific thought from Europe. It would be most unfortunate if we were to become reconciled to the wholesale importation of the fundamental elements of our cultural and artistic life as we seemingly are to the importation of Grand Opera. An unlimited supply of talent in all fields of human endeavor lies dormant in the minds and hearts of the American people. That talent must be awakened. It cannot be awakened, however, unless we create an environment which will provide the adequate stimulus. In the scientific sphere that environment consists primarily of appropriate equipment. Then, that equipment must be vitalized by the presence of one or several truly creative men, and these will not fail to engender creative men of a like type. Creative men are produced where creative men exist, as education is primarily a question of association and contact.

The penetrating vision of Dr. George E. Hale, who brought to California the Mount Wilson Observatory of the Carnegie Foundation must be credited with the laying here of a solid foundation for a scientific center of unsurpassed promise. It was soon felt that the great problem of man's interpretation of nature and his eventual control of her forces was fundamentally one. The avenue of approach might be different, but a close and loyal cooperation between the investigators in every domain was the best way to obtain rapid and reliable results. To derive therefore the greatest possible profit from the Mount Wilson Observatory, which was anxiously watching the experiments which go on in the 'cosmic crucibles" of the laboratories of Nature, it became necessary to establish here other centers of research of equal excellence in physics and chemistry.

Dr. Hale and the Trustees of the Institute made sure of the men first and then concentrated upon the equipment. They brought Doctor Millikan from Chicago and Doctor Noyes from Boston. These outstanding scientists could not fail to be magnets for some fare-seeing Moecenas. Doctor Bridge, although already engaged in many enterprises of a philanthropic character quickly saw the possibilities of the California Institute. His generosity permitted the immediate erection of a laboratory of Physics. He thereby supplied a great scientist with tools worthy of his ability and made possible contributions to scientific research which will not fail to enrich our knowledge and increase our power.

The workmen have hardly left the building, but the Norman Bridge Laboratory is known the world over and shelters teachers and students who come from regions as remote as India and Norway.

Dr. Bridge has created a fine spiritual monument in the hearts of all of us, a monument the stones of which are respect, admiration, gratitude and love, but that monument cannot outlive us. It will pass out with us into the Great Beyond. The monument which will continue to speak the honored name of one of the noblest citizens of southern California will be the Norman Bridge Laboratory of Physics of the California Institute. PAUL PERIGORD.

Jewels

JUST a dew drop on grass or leaf; just some rain drops remaining on the leaves and grass after a shower; and sunshine touches them and our eyes are gladdened by the brilliant colors of the spectrum. They are blue; they are green; they are yellow; they are orange; they are red, as the angle of reflection changes; they are beautiful beyond our power to describe, and flash before our eyes in settings more beautiful than any of gold, or of platinum, or of silver.

Evanescent? Yes, but we can have them often—these anybody's and everybody's jewels, fashioned by the greatest of artists—Nature. JAMES H. RICHARDSON.

CALIFORNIA CHILDREN AT WORK AND PLAY

Albert Hiller, Photographer

ON THE VERANDAH AND LAWN OF THE VALLEY HUNT CLUB, SHOWING THE SMALL SONS AND DAUGHTERS ASSEMBLED FOR A CHRISTMAS PARTY AT WHICH RADIO WAS VITALIZED IN THE PERSON OF UNCLE JOHN AND FOUR OF HIS NICE STORY-TELLING CHILDREN

OUT-DOOR CLASS IN ELEMENTARY DRAWING AT 936 SANTA BARBARA STREET, SANTA BARBARA, TAUGHT BY MRS. JOHN FREDERIC MURPHY. FERNAND LUNGREN, CHAIRMAN OF SCHOOL COMMITTEE, ON LEFT. PHOTOGRAPH TAKEN JANUARY 20, 1925.

POINTS ON ROAD HACKS AND PARK HACKS FOR THE LOS ANGELES NATIONAL HORSE SHOW

By P. M. F.

TWO types of three-gaited saddle horses are seen in the horse-shows of today, park hacks and road hacks. The park classes are usually won by an American saddler, a type originated in Kentucky and now bred and shown all over the United States. This breed is not well known abroad, and when Englishmen are invited to judge in our shows they do not think so highly of this type as do the Americans. The road classes, both here and abroad, are won by thoroughbreds or horses very nearly thoroughbred.

The conformation desired is the same in both classes, namely, a small and intelligent head, a slender throat, a graceful and proportionate neck, sloping shoulders, high withers, a short back, a well ribbed out barrel, strong rounded quarters, and stright, clean legs. In the legs are two differences in the desired points. The road hack, like the hunter and the polo pony, should have larger joints and shorter pasterns than the show horse. This is because his work is much harder, and long pasterns, while adding softness and elasticity to the gaits, are more liable to strain and inflammation. The pasterns should be sloping and never upright. The park hack is just what his name implies and is rarely asked to work for more than two hours over smooth bridle paths or in a tanbark ring. The road hack, on the other hand, must be able to go long distances over rough country, soft or hard roads, fields or trails. Both should possess light mouths and perfect manners.

The carriage of the park hack must be proud and spirited, and he must go with a great deal of action. These are the greatest points of difference between the two, for the road hack should not have much action nor carry a high head. The up-and-down trot, so popular in the ring, is tiring to both horse and rider if kept up for a long time. The road hack's eyes should be about level with his withers, and his nose should be slightly extended that he may breath with ease, for the arched neck cramps the windpipe. He must also be able to look his ground over and avoid rocks and holes, pitfalls which do not enter into the daily life of his more stylish brother. The walk of both types should be fast and springy and show very little body motion. The trot must be regular and true in line, the canter graceful and collected. The road hack should be able to gallop with loose rein without running, and to run when asked without undue excitement.

It seems rather a pity there are not more classes for road hacks—for his is the type understood by the riding public. Perhaps if fine specimens of this kind were more often seen in the ring, we amateurs who are eager to show in a small way would buy good road hacks and show them, instead of allowing the dealers to palm off second and third rate park hacks, with the well known phrases "hard to beat," "sure to be in the ribbons," "able to win in any company," "fiine prospect," etc. The man or woman who rides every day and takes pride in possessing a nice horse can

MILADY MINTON, CHAMPION THREE-GAITED MARE, WINNER OF FIFTY-SEVEN BLUES, INCLUDING SIX CHAMPIONSHIPS, IN TWO YEARS. OWNED BY OLD HICKORY MOUNTAIN STABLES.

rarely compete with the owners of large stables who are able to spend freely year after year, buying the choicest animals and improving their stock. But in the road classes we can compete, for these horses may be bought for moderate sums and their qualities improve with daily use.

In America the trot of the road horse is considered his most important gait, while in England the canter comes first. This difference of opinion is doubtless due to the fact that most American trails and bridle paths are hard, while those in England are soft and springy. Then, too, the English are a hunting nation and are fond of galloping; they ride for recreation and to relax, and it must be admitted that the majority of Americans ride for exercise. It is well to remember this point if an Englishman is judging, for the ribbons may go differently from one's expectations. Then there are judges who think there is only one saddle horse in the world—the thoroughbred. They seem to think of other types as ornamental, but not useful, and greatly lacking in quality. Others would not consider a thoroughbred and think of him as a temperamental beast fitted only to race or hunt, and not possessing sufficient action to win in any walk-trot class. It is all in the game, of course, but these prejudices must be remembered by those in the grandstand who like to anticipate the judge's decisions.

Exhibitors in this country usually find out who is to judge before entering their horses and will not show a Kentucky type before a "thoroughbred man" or a thoroughbred before a man who prefers the American saddler.

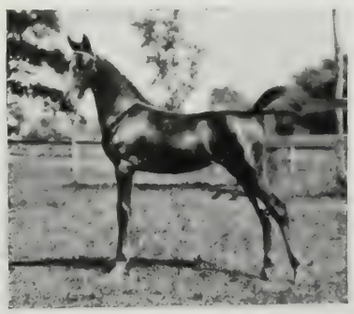
It is of interest to note that the requirements of a first class park hack are very little changed since the days of our great grandfathers. I find that Mr. Sargo an eminent dealer of London in 1850 is quoted by S. Sidney in his Book of the Horse, as saying, "The park hack should have, with perfection of graceful form, graceful action, an exquisite mouth, and perfect manners. He must be intelligent—amongst horses senseless brutes are legion—for without intelligence, even with fine form and action, he can never be pleasant to ride. Thoroughbred is to be preferred; and if not quite, as nearly thoroughbred as possible, of any color except mealy or fouly marked. White marks often much improve, sometimes quite disfigure a horse.

"The head should be of the finest oriental type; the neck well arched but not too long; the shoulders light at the points, long, and grown well into the back. The loins should be accurately arched, and the quarters level and nicely rounded, not drooping abruptly toward the tail (like many capital hunters, famous race horses, and useful road hacks). The mane and tail should be full, straight, without the least suspicion of a curl and every hair as soft as silk; four clean, well shaped, well placed legs, the pasterns rather longer than would be chosen for a hunter. From such a form action pleasant to the rider may be confidently expected, the paces agreeable for even the commonest observer to follow.

"The walk of a park hack should be perfection—fast, springy; the legs moving as it were independently of the body, without apparent exertion with all the certainty of machinery, the head keeping in its right place the neck gracefully curved, the tail displaying a full flag gracefully keeping time with the footfalls. From the walk he should be able to bound into any pace, in perfectly balanced action, that the rider may require."

The grandstand must remember blemishes and unsoundness in picking their favorite; for an unsightly fault may not appear to them.

ROYAL SPORT, AGE FOUR MONTHS, SIRE KING'S SPORT, DAM PURINA BELL BY DICK TAYLOR, OWNED AND BRED BY MISS CLARA PECK, AMATEUR SPORTSWOMAN OF REDBANK, NEW JERSEY. THIS COLT SHOWS HIS FINE BREEDING IN HIS NATURAL CARRIAGE AND IS ALREADY DEVELOPED ENOUGH TO SHOW CONFORMATION AND QUALITY. SPORT MODEL AT EXTREME RIGHT OF PAGE LOOKS LIKE A BETTER BUILT LITTLE CHAP THAN THE COLT ABOVE. NOTE HIS SHORT BACK LINE, AND SLOPING SHOULDERS AND WELL PLACED LEGS.



SPORT MODEL, AGE THREE MONTHS, SIRE KING'S SPORT, DAM MOONGLOW BY MOUNTAIN DARE. A SHOW PROSPECT OF 1929.

CENTER: KING'S SPORT, FINE TYPE OF AMERICAN SADDLE SIRE OWNED BY MISS PECK. THROUGH AN ERROR IN LAST MONHT'S ISSUE OF CALIFORNIA SOUTHLAND THE CAPTIONS UNDER PICTURES OF KING'S SPORT AND MR. BEN MEYER'S DAUGHERTHY DARE WERE INTERCHANGED. IN 1922 KING'S SPORT WON THE FAMOUS KENTUCKY STAKE FOR FIVE-GAITED SADDLE HORSES BUT IS NOW BEING USED AS A THREE-GAITED SIRE.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

J. E. Stanton, Director
H. C. Chambers, Director
Walter S. Davis, Director

SMALL HOUSE COMPETITION

A MOST interesting letter was received from Theodore Koetzli of the Small House Plan Service of the Architectural Club. We are sorry we haven't space to print it in full. He is asking that a committee of the club be designated to conduct a competition among club members for a small house. One of the daily newspapers is to be interested in the competition and give it publicity in its Sunday edition. The real estate men are to be approached with a request to furnish a lot upon which to build the house or houses which win the competition. Building material men will also be given an opportunity to contribute toward suitable prizes. Moving pictures will be taken daily during the erection of the house and will be used in an educational film on good and bad design in domestic architecture.

Mr. Koetzli says, "The idea has been carried out by several newspapers in the East with great interest on the part of the public. A record was published of the progress from day to day in the form of a continued story. All the steps necessary to build a home were covered: the selection of a lot, escrow proceedings, selection of plans, selection of contractor, etc. All this with the moving picture accompanying it, we believe would be fully as interesting, as much of the matter now thrown on the screen." Prominent men in all the fields affected have already been interviewed and their enthusiasm for the idea constitutes a practically unanimous endorsement. The matter will be taken up by the Executive Committee of the club and there will probably be something of interest to report on it at the February meeting.

Lost or Strayed

Several very valuable drawings, the property of Morgan, Walls, Clements, were taken from the U. S. C. Senior drafting room after the last club meeting. The drawings were the only design record of a building about to go into the working drawing stage. The man who took them has been recognized and, we are certain, did not realize their value when he walked off with them. If he will return them to the Allied Drafting room office, no questions will be asked.

FIRST DRAWING FOR THE FRIDAY MORNING CLUB, ALLISON AND ALLISON, ARCHITECT

THE January meeting was a joint meeting with the Architectural Society of the University of Southern California as hosts. C. M. Morehead, president of the society, conducted the ceremonies, which, to say the least, started off with a bang. Four of the students gave a hair-raising one-act—we can't find a name for it—which was announced as a Russian tragedy. The tense human interest and "Secks apeel" were overwhelming. We found ourselves in a clam-like chill when the villain finally ran off with the highly colored heroine.

When things cooled off a bit, Mr. Morehead introduced Mr. John Vawter, consulting architect for the Board of Education. Mr. Vawter gave a most scholarly talk on the "Unity of Design." One of the most interesting statements made by Mr. Vawter related to his investigations of the stresses in the vaults, buttresses, and piers of the French Gothic cathedrals. He said: "The Gothic structures, although designed without knowledge of statics, are found to check almost perfectly with mathematical design. This conclusive evidence of the close relation between aesthetic design and structural necessity is startling. The Gothic builders had a natural sense of structural design which fitted perfectly with their aesthetic sense." He concluded his talk with a plea for closer harmony between architect and engineer.

THE following note was handed to us with the request that it be published in the Club bulletin.

"We have a great many calls for double bungalows, two story duplexes, flats and courts. Club members who have plans of such structures which they can place in stock are urged to file them with the Plan Service. In the last few months we have had an increase of about 50 per cent in our daily attendance, which means that the building public are becoming more and more interested in plans of architectural merit. With this reviving interest it is necessary that we have a large and varied assortment of attractive designs to fill their needs. We believe the designers will profit by submitting designs and are certain the public will get better plans than can be had anywhere else in the city at a like price."

Club members are urged to visit the Plan Service in the Metropolitan Building. An interesting group of "plan hunters" can always be found there.

The Small House Plan Service,
Sixth Floor, Metropolitan Bldg. Los Angeles

A HOUSE, *By* LLOYD RALLY, *Architect*

THIS house, on a Hollywood hill top, commanding a view to the south over the entire city and a hill view to the northwest, was influenced by the outlook and the prevailing winds.

The approach is from the south, and the garage in the basement, and a sheltered basement entrance gives easy access for the returning owner while visitors enter through the arched door to the living room level with the study at the left.

The south porch commands the principal view and is sheltered from the cooler winds.

The rest of the house is on a higher level than the lofty vaulted living room, which has open arches to the passage and dining room.

The guest room with its view of the highest hills over Hollywoodland has its separate bath and porch.

The owners' room, complete in its appointments, enjoys three exposures and the morning sun.

The owners, whose wise preferences were followed, feel that the orientation and arrangement are perfect.

CALIFORNIA HOMES AND GARDENING MANUAL

FROM A BREAKFAST ROOM WINDOW

By C. H. Benjamin

THERE are two windows to our breakfast room, one looking west across the garden to the Verdugo Hills, the view from the other bounded by the drooping branches of the pepper trees across the Place. And just outside each of these windows, some six feet away and on a level with the sill, is a birds' lunch counter. Just a level board surmounting a slender post and bounded as to its outer edges by a low parapet. The menu set forth for the guests is of the simplest, but varied. The "piece de resistance," a solid chunk of suet wound with twine and securely fastened to the board with a single spike. The spike is a necessary precaution, for a loose piece of suet would be too much of a temptation for the larger birds.

Scattered about the surface of the table is a mixture of ground bread, chick feed and canary seed, the greater the variety the more species of visitors. The addition of rape and canary seed brought three new birds within a day, A shallow saucer of water complete the list. Not far away is a large bird bath, but our birds are fastidious, taking their baths in the early morning and drinking only from the saucers with their meals.

And now the scene is set ,let us watch the play. A careful approach to the window at sunrise reveals a stray Audubon warbler perched gingerly on the edge of the counter, glancing warily from side to side and now and then snipping a seed, about one snip to four glances. He knows that he is the smallest member of the community and that he must make hay before the sun shines.

A sudden flutter of wings; Audubon has vanished and in his stead we see the plump body and the ruddy crest of Rufus, the rufous-crowned sparrow. A handsome bird and perfectly conscious of the fact, as he eats rapidly and carelessly, paying little attention to his surroundings. Perhaps his mate joins him and they feed contentedly together, while Audubon gazes wistfully from a telephone wire overhead. But Rufus' meal is a brief one; another flutter of wings and the scene changes again. White Cap, the white-crowned sparrow now makes his appearance on the stage and struts about like the swashbuckler that he is.

His brilliant crest of black and white, his plump gray breast and his showy uniform all bespeak the aristocrat of the sparrow clan.

He disdains eating around the edges and plants himself in the middle, where the grain is thickest and eats complacently. Presently another White Cap joins him, or perhaps Donna, the song sparrow, in her dress of simple gray with lace at throat and sleeves, ventures to stand on one edge and pick a crumb now and then.

White Cap tolerates her but encourages no intimacy, perhaps because of the presence of his lady. And now Donna has silently stolen away and, perched at the very top of a slender spray, is giving melodious thanks to the Giver of every good and perfect gift. But a new arrival takes her place, a sleek and slender bird with every feather in place, a ruddy head and breast and a stout bill. Redpoll, the house finch is not so gaudy as his brother of the purple, but he is well worth looking at. Taking a corner remote from White Cap, he proceeds to fill himself incontinently. His stout bill cracks the seeds so loudly that you can almost hear them and all is fish that comes to his net. Casually he advances towards the center of the arena where the food is more plentiful. White Cap notices this and decides to assert his authority. Assuming an air of proprietorship, he struts towards Redpoll and warns him off. The finch has no idea of retreating, but spreads his feet wide apart, lowers his bullet head and opens his stubby bill, looking the image of a bantam fighter.

In another minute the contest is on and, amid a whir of wings, the birds rise in the air, striking and parrying. A feather or two flutters down and it is over. A bird settles upon the table and resumes his interrupted meal. It is the finch. The sparrow has retreated to a branch of the acacia to readjust his dishevelled feathers and reassume his dignity. Bur Redpoll has established once for all his standing in the community.

And now Antony, the brown towhee, comes quietly to feed and pushes aside any smaller bird that is in his way. He is not pugnacious, but his size and weight command respect, and soon he is left alone to finish his meal. He presently drops to the ground in search of greater variety than is afforded by the lunch counter, and the sparrows return and resume their bickering.

Out of a clear sky comes a tumult of black and white and lavender, as with a characteristic flourish Sir Mocker comes to his late breakfast. The finches and the sparrows disappear as if by magic, but Sir Mocker knows that he has an audience in hiding, and before he eats he struts about the table, drooping his wings and moving his head from side to side. His eating is done with a certain affectation and display which minded me to call him Sir Piercie Shaften, that mirror of fantastic courtesy depicted by Walter Scott.

So engrossed was I in these thoughts that I failed to notice his disappearance from the scene, but when I looked again the King of Arcady held the stage in the person of the California thrasher. His size and the truculent curve of his beak were sufficient to intimidate any less formidable individual. As he eats at one table he calls a simple note and her Majesty the Queen comes to eat beside him. With Oriental nonchalance he pushes her off the perch and, taking the hint, her Majesty repairs to the other table. And, so, for a space, these are the whole show. There is not much left on the tables after the royal pair have finished.

All this time a solitary bird has been sitting on a nearby wire, occasionally turning his head to see what is doing. He is even more fancifully attired than Sir Mocker, in a costume of silver and black, but his square head set solidly on a short neck, and his strong beak are unlike those of his rival. If Sir Mocker is a courtier, Sir Butcher, the shrike, is a soldier. He flies down to one of the tables and eats slowly and stolidly, noticing no one. He has not driven the others, for he does not need to, they fly on his approach. His reputation is bad, but birds doubtless exaggerate as do humans.

Perhaps he encourages the gossip to save himself trouble. Be that as it may, he walks alone, like the two-gun man of the western novel. After his departure comes a quiet little gentleman in a sober suit of gray set off with a beautifully embroidered shirt front, Hermit, the thrush. He eats daintily, glancing about him with a bright, round eye, and anon cocking up his head and tilting up his slender bill, while a gentle quiver stirs his wings. We had misjudged him, for as we often saw him scurrying under the hedge, we thought him too aristocratic or too timid to eat at our table. No, he was merely unobservant, as his horizon was limited by his lowly habits. When he had by chance discovered the food supply aloft, he came regularly and was not at all averse to driving away the sparrows and eating by himself. A well set-up, debonair little gentleman.

Meantime we had noticed an interesting bit of byplay on the garden path. Queen, the thrasher, was solemnly digging up a mixed assortment of seeds and bugs, when Sir Mocker came tripping along and decided to drive her Majesty away from his feeding ground. He drooped his wings and then raising them again, he hopped up and down like a boy skipping rope. As she paid not the slightest attention, he went through the performance again and without result. She was as phlegmatic as a Dutch queen. Just as he was preparing for another demonstration, the King descended on the scene and Sir Mocker made an ignominious retreat. Whether this was another example of the "eternal triangle" deponent saith not.

And now: "The tumult and the shouting dies, the captains and the kings depart." Quietly and unobtrusively Audubon, our first visitor, has returned, and like Ruth, is gleaning after the others have gone. And there we will leave him to get what comfort he may. The prologue and the epilogue are his. What more would one have?

Altadena, California
January 7, 1925.

Please mention *California Southland* to its advertisers when you can.

THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN

Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's Wearing Apparel

Colorado Street at Marengo

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

R·K·EARLE
CONSULTING ENGINEER
LANDSCAPE ARCHITECTURE
PRIVATE ESTATES·GOLF COURSES
1308 PERSHING SQUARE BLDG.
LOS ANGELES
VANDIKE 3681

ARTS AND CRAFTS . . ETCHINGS BY LOREN BARTON

PRINTS FOR THE SMALL HOUSE

By NELL BROOKER MAYHEW

I LOOKED at the little desert picture above the mantel—a real picture in the tiny living-room of two working girls.

"Our picture has given joy to so many people," one of them said. "No one ever waits in this room even for a moment, who does not say something lovely about it,—even the insurance man and the bill collectors. We feel that it is money well invested, for the good it has done to people."

"But real pictures are expensive," some one will say.

Well, perhaps one should not care if they are,—since also a radio, a piano, an automobile,—are expensive, and yet they are likely to appear in a small house as in a large one. One buys what one really wants. It is really wanting it that counts. The editor of an art magazine was telling me of a printer who had each month helped to print the magazine. He had looked at the reproductions of real pictures in its pages and read about the artists until he wanted to possess a real picture. He came to the editor for advice as to where to obtain one. Gladly he purchased in monthly installments a picture which becomes the rare possession in that humble home. Two hundred dollars well spent.

Very simple should be the furnishing of a small living-room—a comfortable place to sit and read, a table and books, and a real picture on the walls. The printer purchased a little oil painting, but it is prints for the small home that I should like to talk about a little. In the first place no oil painting can be more exquisite than a beautiful etching or block-print. Anyone who has informed himself at all about pictures, loves an etching, the aristocrat among pictures. The possessor of an etching at once comes into the class of patrons,—those happy folks whom Lewis Hind has so cleverly described in his most readable book, "Art and I." A real print has an air of elegance which we associate with lovely old mahogany and things rare.

It is beautiful anywhere,—in a bedroom, above the breakfast table, or, if it is a small print, close beside the cherished writing table or desk, where the owner can enjoy its delicate beauty at close range. If it is a larger, bolder type of print, then it is charming alone as the center of interest on a large wall space in the little living-room. Or it is lovely above the table, with a vase of flowers which echo the color in the picture, if it be a color-print.

Such exquisite color prints now in many good art stores!! The colors as ethereal as in a pastel,—pastel, the medium that artists have so longed to use, but have been barred because it is so perishable! But a color-print is a permanent joy with all the beautiful quality of a pastel.

A print, too, is a hand-made thing, made by the artist with all the care and joy with which he makes a far more expensive oil painting. Like the velvet of a Persian rug are the colors. This pastel effect is achieved through the pressure of the etching-press.

Not anyone but could choose for his little home one or two lovely prints, if only he knew the joy of making friends with real pictures.

ARTS AND CRAFTS

By MARION HUGUS CLARK

WE were sitting in the little gold room of a certain Studio Home. On the outside, the house and garden is like the cover page of a magazine: Boxed hedges, brilliant flowers, a riot of bird calls, a pointed roof on which swings a weather-vane bird that only an artist and a craftsman could imagine and execute. Friend, you would love that house and when, in his lecture, the kind owner tells you that pigment is a physical thing; light is a spiritual thing, you breathe thankfully in that peaceful and happy interior. The little gold room, papered in Chinese tea box paper is just off the studio proper.

We were recalling the words of Ralph Helm Johannot in his talk to the Arts and Crafts Society. Mr. Donaldson said: "Mr. Johannot was not so rhetorical as Mr. Purcell. He described very simply what he had experienced in America from the Arts and Crafts viewpoint in the past fifteen years."

(Mr. Johannot was a pupil of Dow's. I behe succeeded him at Pratt.)

"The Boston society," said Mr. Johannot, "is the same now as it was fifteen years ago. The man who went in as manager then is still at its head." My mind pictured shelves of silver in Colonial pattern.

"Well," said Mr. Donaldson, "it illustrates the negative quality of the jury system."

"Yes," I answered, "your standard is safely colonial, as in this case where the Society is a one-man affair."

"Now, contrasted with Boston, we have Detroit," said Mr. Johannot. "In the Detroit Arts and Crafts one finds the finest collection

GEORGE ARLIS AS DISRAELI BY LOREN BARTON

of beautiful things in this country. If I had anything to buy, I would rather buy it there than any other place."

When a teacher of color and design like Johannot says a thing like that, we Arts and Crafters listen.

"It is the result, I believe," continued our speaker," of Miss Plumb's way of handling the problem of selection." Her method is to go to Chicago, if she learns that they have anything of beauty, to New York, Los Angeles, the Kentucky Mountains, Europe and search for the beautiful."

The writer does not know the secretary of the Detroit society, but one can picture her with Robert Louis Stevenson wide eyes. "The world is so full of a number of things," we'll just take a little trip and find some for our society.

"Detroit has the jury system just as Boston has, so we know that the jury system will work."

For the information of the lay member of any Arts and Crafts Society, the jury system has been adopted generally to safeguard the standards of the societies endeavoring to hold their members up to a high level of efficiency in beauty and craftsmanship. "Passing the jury" is, of course, equivalent to saying that the Craft Society approves of the work submitted and are glad to have such work sponsored by the Society to which you belong.

Mr. Johannot spoke to quite an extent about this question of art standard. "We have had to live down what the Arts and Crafts seemed formerly to stand for. The present standards are the result of greater skill and it is necessary to keep it that way in order to hold the best workers."

The Architectural Club holds this high standard, I have been told. The client first. The best standards of his profession second, and last, the worker, himself.

SERENDIPITY ANTIQUE SHOP

By ELLEN LEECH

IN ANY community an artistic possession, whether it be a studio, a home, a museum, or a shop, is a civic asset, but like other assets frequently remains unappreciated. We pass by such a grant unknowingly while really yearning for beauty and for objects to stimulate the imagination.

At least half the travelers of the world invariably visit the museums of the countries foreign to their own, studying, and thus reliving the past periods of history, picturing actual occurences as happening among the supplied surroundings. Any child can develop a decided interest in history which heretofore has been merely a series of dull, meaningless words, if the child is brought to a consciousness of the realness of the words he has been reading, the portent of the fact that the people of history lived and had their lives set among just the same material surroundings that hedge us in, living, sleeping, and dining quarters, more or less elaborate as the period demanded. There has always been fashions in furniture, just as now, and at different periods in English history varying fashions prevailed. When Chippendale reigned no other dictator might say as to the fashioning of the pieces in the magnificent and formal old drawing rooms of London, and when this was followed by a taste for Sheraton, most of the homes were denuded of their once cherished old rosewood and painted pieces and given over to lighter things. If this were not the case we, in this new world, today, would rarely have the opportunity of seeing examples of the work of the different artists and craftsmen of centuries past.

It has been suggested that Pasadena is in need of a museum, and the day may come when it will be, but it is hardly here now, because if the need were there, and the demand great enough, every citizen would already have seen the collection of good antique things assembled by Bradford Perin and exhibited in the Serendipity Antique Shop on South Los Robles, near Colorado.

Even if things equally as good could be found in a museum, no museum could give up so much space to the proper display of the collection. In the Serendipity shop the rooms are carefully arranged,—the furniture placed just as it would conform with the house in which it should ultimately rest. This particularly applies to the drawing room, and the dining room. Another room is delightfully quaint and is a sublimated reproduction of the kind of antique shop which may be found now in provincial England. Another two rooms are purely Spansih, the formal Spanish type, with the most extraordinarily beautiful tiled ceiling, brought in its entirety from a dismantled house in Seville.

Mr. Perin is an artist, a painter, and he likes to talk about these lovely things and explain his sheer good luck, as he terms it, in having found these old tapestries, furniture not only of artistic but historical value, old brasses, hand wrought iron, Delft ware, china and porcelains.

Many artists who have delightful things in their studios which the public enjoy seeing, keep open house on Sunday, or some selected day, and ask their friends and to-be-friends to come in and share these pleasures with them, and now that Mr. Perin invites us at all times and on all days to come in and browse, study, or merely look and delight, do let us go, and very often make the shop a morning or afternoon objective.

HOW TO BUILD YOUR HOUSE IN CALIFORNIA

ILLUSTRATED BY A HOUSE BY R. E. COATE, Architect

By M. U. SEARES

Photographs by MARGARET CRAIG

HAVING chosen a lot in the fairest portion of Pasadena, where the lovely liveoaks are waiting to make lace-like shadows on our plastered walls and the view from each window will keep us contented at home, we look for an architect who will be sympathetic with our own ideas and in whom we have confidence.

If we are experts in our own business profession or homecraft, we know the necessity of employing an architect and we seek one whose experience in California has given him a knowledge of what is appropriate in California.

The Southland of California has become famous for the beauty and appropriateness of its home tracts of land, and the best way to make up one's mind on the vital subjects of situation, architect and design is to drive leisurely around the district to which circumstances may limit us and to study the work of subdivider and architect on the spot.

We have chosen for this article the house built by Mr. Roland E. Coate, architect, for Mr. and Mrs. O. Nicholas Gabriel, in that portion of San Marino where Rosalind Road meets Oak Grove Avenue, and for the benefit of inquiring friends will follow this wise procedure in a specific case.

Sightly lots may still be found on this elevated plateau above the San Gabriel Valley, and here is a house built by one of our younger Californian architects, whose study of the landscape and the outdoor life of this community gives the experience necessary to avoid pitfalls in this climate, and whose acknowledged talent has been shown in the beautiful building he has done as a member of the firm of Johnson, Kaufman and Coate before that partnership reached the end of its term with the close of last year.

THE HOUSE BUILT FOR O. NICHOLAS GABRIEL. R. E. COATE, ARCHITECT. THE EXTERIOR WALLS ARE OF WHITE-WASHED COMMON BRICK WITH MEXICAN TILE. PETER HALL, CONTACTOR

Following the architect through the intricacies of building and furnishing a house we find a fascinating excursion awaits us. For the architect has delved deeply into the products of the land and knows how to find what is beautiful and appropriate as well as to build a house that will not disappoint us after it is done.

The first thing to choose after our plans are worked out to suit our individual ideals of comfortable and happy living is a contractor who will carry out with honest and expert knowledge the plans and specifications of the architect.

Peter Hall
General Contractor

The architect chooses the general contractor whose past experience best fits him for the job in hand and upon whom

A HOUSE IN OAK KNOLL PARK, CALIFORNIA, BUILT FOR O. NICHOLAS GABRIEL, BY ROLAND E. COATE, ARCHITECT, LOS ANGELES. THE LIVING-ROOM AND DINING-ROOM BOTH OPEN ONTO THE SEMI ENCLOSED COURT WITH ITS SPANISH FOUNTAIN AND DELLA ROBBIA PLAQUE FOR COLOR.

he can rely implicitly. The general contractor for this house was Peter Hall of Pasadena, who also carried out the contract for St. Paul's Cathedral under Johnson, Kaufmann and Coate with sound construction and satisfaction.

To the contractor belongs the work of chosing among the hundreds of subcontractors and workmen crowding the market, those honest and skilled in the particular work of building a perfect house, and our close examination of this model home will discover no slouchy work from basement to roofing tile.

We will leave to this wise friend of client and architect the building in general and choose our own tile for fountain or floor, our hardware and other decorative units in the house.

On Raymond Avenue, a blue sign above a fascinating display of tile work, introduces the local architects as well as the novice in home building to all of the beautiful tiles obtainable on this coast or in the old world.

The Western Tile Company, Contractors

The West Coast has long needed just such a clearing house for tile as this company of Tile contractors has set up in Pasadena. Much needed, too, is the work which this company does in contracting to set beautiful tile properly. California has boundless stores of tile-making clay and it also has Ernest Batchelder, who has designed the best tile in the country. But it has been hard for such designers to find contractors who would carry out their plans with sympathy and skill. The Western Tile Company were chosen by Mr. Coate to make this beautiful fountain in the court angle which forms the out-door living room. Spanish tile are here used in gay colors which seem appropriate in the shadow of the oak on the north side of the house. But if one desires other color schemes one may find samples of all tiles made or imported at the request of the architects and clients who know this firm. Theirs', too, is the panel of wall tiles, seen through the hall door in the dining room

THE HALL AND DINING-ROOM. DOORS DESIGNED BY THE ARCHITECT AND FINISHED BY GEORGE HUNT. KNOBS FROM THE VAN SITTERT CO. WALL TILE FROM WESTERN TILE CO.

picture. The sparkle of Spanish or Byzantine glazed tile in the sunshine on water splashed fountain, or the quiet, restful color scheme of a fireplace can be selected by the client and architect right here in the comprehensive exhibition rooms of the Western Tile Company on South Raymond.

The Van Sittert Hardware

Farther up Raymond Avenue, on the west side near Colorado Street, we find that the architects have preceded us in the selection and designing of wrought iron latches and bronze door knobs. Hitherto this choice has seemed endless, but with the good design and interesting old world touch, to be found on Mr. Van Sittert's display table in his office, we are beguiled into making a selection of hardware that the architects have designed for their own houses, or taking a design from this unusual selection of good stock.

The Judson Glass

Few laymen and not even all architects know of the development of the making of stained glass windows in Los Angeles. For forty years the Judson family, father and sons, have been contributing to art on this coast, and now in choosing the stained glass for All Saints' Church in Pasadena. Mr. Coate after looking over the field in this country and abroad, came back to our own local studios at Garvanza and had their beautiful, churchly windows made for clerestory and aisle.

Will you temper the sunlight of California in a west stair window so that you need no curtains? Investigate the use of real stained glass through which the lovely pattern of a tree shows in nature's own design. Would you add a bit of bright color to a north window? Look up the office of Judson Company or visit the studios where European glass workers design and cut the imported glass and put the pieces together with intricate leading as did the glass workers of old cathedrals lost to us in the world war.

The Judsons go at the problem of furnishing the architects of Southern California with stained glass windows in an all-comprehending way which does not consider the window a hole to fill up, but studies the environment, the outlook, the general style of the house, and the plans and ideas of the architect.

INTERIOR OF THE TOWER. ON THE STAIRS IS A DELIGHTFUL STAINED GLASS WINDOW BY THE JUDSON COMPANY. DANTE CHAIR BY GEORGE HUNT

GARAGE AND GARDEN GATE OF THE O. NICHOLAS GABRIEL HOUSE, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT.

And now comes the greatest fun of all—as the house takes shape we begin to fill each empty space with appropriate furniture.

In this beautiful house, deftly designed to combine the beauty of the old world with life in California, Mr. Coate has chosen and the client has agreed to have the furniture made in California.

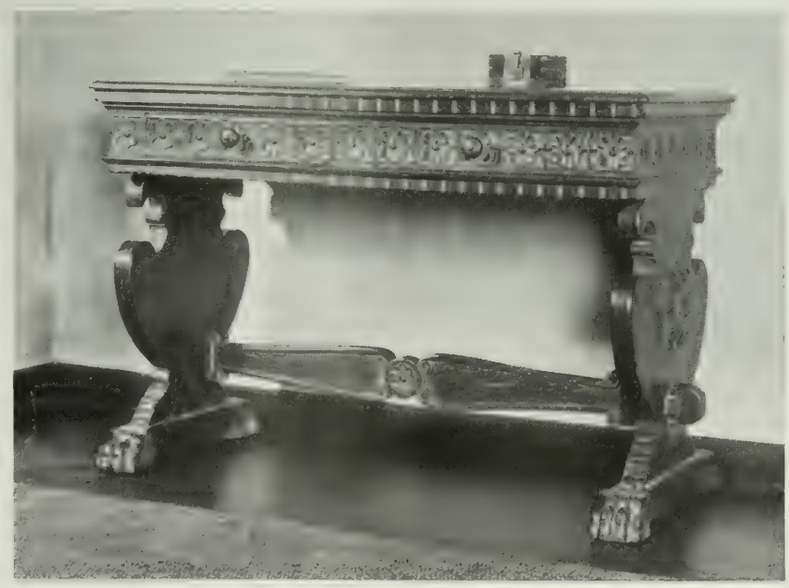
The Furniture of George Hunt

What more delightful little journey could a client make than to go with the architect to confer with an artist who is reproducing here in Pasadena the beautiful old world furniture of the period to which our Spanish and Italian and native Californian houses belong! To produce, by hand work and careful study, those qualities in an old chest, or a Dante chair which make us exclaim at its beauty, is an art that is rare and genuine. For we do not love old furniture because it is decaying and therefore impracticable. We love it because it is mellow and serene, because it fits into our lives like the scent of violets in a living room,—like the song of a bird on a quiet afternoon,

Mr. Hunt's furniture is made by masters in joining and carving, who work in a little shop near the planing mill on the Arroyo's northern edge. Here is true craftsmanship and skilled inheritance trained in old world ideals and proud of its work.

The designs are selected by Mr. Hunt for the particular place in the house he is furnishing. The beautiful doors of the Gabriel house, designed by the architect are finished by Mr. Hunt to show that design and not to cover it up.

The Dante chair in the hall is adapted from the Italian models, but is made more solidly and put together more firmly than any you might pick up yourselves abroad. Be assured that the Italian government has placed safely in museums all that is worth picking up abroad, and content yourselves with securing the beauty of finish and contour, the soft undulating surface of hand planing and the solid workmanship of our own California furniture. It has the quality of an antique, the substance of hand-made, conscientious craftsmanship and the solidity of our native American walnut and birch. Shall I tell you where to find this treasury of antiques to fit your dream of a beautiful house? Make an appointment through your architect or with Mr. Hunt, whose finishing shop and models are to be found at his studio on Parkview Drive. But be sure you really want to furnish a home with things your children will love to inherit, for Mr. Hunt does much of this fascinating handwork himself and his time belongs to those who appreciate fine work.



A TABLE IN THE HALL OF THE GABRIEL HOUSE, OAK KNOLL PARK. MADE BY EXPERT CABINET MAKERS, CARVED AND FINISHED IN THE HUNT SHOPS.

In a series of such articles as this, CALIFORNIA SOUTHLAND will attempt to give, during this year, a resume of all the good and well-designed products of the architects and artists, the craftsmen and contractors who are working in this newest center of arts and crafts.

To California, during the past few decades, have come many thousands of workers who, revolting from factory conditions in other places, are determined to work out in the far west their ideals in workmanship or skilled crafts. Here conditions are such that a skilled workman may own his little home on the hillside or in the fertile valley and ply his craft independently with some hope of fitting into the pleasant life of the land.

Many crafts can here be practiced out of doors for many months in the year. Behind a high hedge or board fence trimmed with vines, one may often find workers enjoying the open air and working with greater efficiency than in a crowded room.

The ring of the hammer on silver spoons is already heard in the shop of Porter Blanchard, President of the Arts and Crafts Society of Southern California. In the rooms of the Society at 2508 West Seventh Street, we find many other beautiful things; chiefly the beautiful Hewson handwoven home-spuns.

Surely the time will soon come when hand looms, now beginning to be used as in the Hewson Shops, will be carried out of doors in May and we shall hear the singing of California craftsmen and women as they weave or embroider new patterns of orange poppies on a cloth of gold.

THE COVER PLATES

CALIFORNIA SOUTHLAND has through its cover plates in color during the six and a half years of its existence introduced many California artists to the reading public and the non-reading public of this country and abroad. With nothing but the love of art and a determination to be heard the publisher has presented these plates without profit to the magazine, but with much profit to Art in California.

The use of these plates is protected by our copyright and courtesy to the publisher demands that credit be given when they are used by other magazines at a later time.

The plates on this issue were engraved by Bryan and Brandenburg, Los Angeles, from a painting loaned by Cannell & Chaffin.

OAK KNOLL PARK

An Exclusive Residential Section

"Where Rosiland Road meets Oak Grove"

Choice Lots Amid a profusion of Live Oaks and with a Glorious View of the mountains

See the Representative at the Tract Office, or —

O. NICHOLAS GABRIEL
304 Pacific Mutual Bldg Los Angeles.
Trinity 7654

MAKING A MOVIE FILM

NO. III.

THE FILM LABORATORY

By GEORGE DRUMGOLD

THE HUGE DRYING DRUMS, PROPELLED BY ELECTRIC MOTORS FOR DRYING THE PRINTS

THE motion picture film laboratory is one of the most important links in the chain of artists who create the successful motion picture of today. Yet far too little credit is given to this particular department.

When one stops to consider that negatives representing fortunes are placed in the hands of the laboratory for developing and printing, and if the laboratory, through carelessness or poor equipment, should ruin these negatives, the producer suffers a total loss, the importance of this laboratory work is at once apparent. You realize that the great artists appearing before the camera, the author, director, cameraman, distributor, and finally the exhibitor, fail in their purpose to please the public, if what they have accomplished is not properly presented on the screen.

Good photography, along with good laboratory work cannot make a picture great, but good photography and poor laboratory work can seriously injure the reputation of the star, the investment of the producer and distributor, and the box-office of the exhibitor.

The larger studios maintain their own laboratories, which are housed in a separate building conveniently located on the studio lot, while the smaller independent companies send their negative to one of the several independent laboratories located in the heart of filmdom.

After each scene is taken at the studio, the scene number is photographed and a few extra feet of film is also taken, to be used as a "test" by the laboratory. These few feet of "test" contain the same light values and the relative position of the actors, as the scene. This test system enables the "negative" man at the laboratory to experiment with this test, in determining the exact timing for proper values and quality, for developing the scene itself. These negative tests are rushed back to the cameraman who photographed them, for his inspection and O. K., after which the laboratory proceeds with the developing and printing of the scene.

The photographing of the number slate after each scene, is of vital importance to the laboratory. Upon this slate is written the name of the company, the director, cameraman, date, the number of the take, (the same scene being taken several times), and the scene number which is taken from the story continuity. This slate system prevents scenes from being lost, and is a great time saver to the film cutters (editors) in "breaking down" or assembling the scenes according to their numbers.

One of the most interesting features of a modern film laboratory, is the fact that all air before entering the building, is washed. The air is thoroughly filtered through water, thus preventing dirt or dust from reaching any of the many departments in the building, through an elaborate ventilating system. Another very necessary feature, is the proper government of temperature and humidity in the various rooms. The building, of course, is of fireproof construction. Aside from the laboratory itself, the building contains a machine shop for the repair of cameras and attachments, also private projection rooms (miniature theaters), cutting rooms, camera changing rooms, film vaults, and a room equipped with a special camera and apparatus for photographing titles. The titles are printed or executed by hand, on cardboard, then placed in a stationary frame and photographed.

At the close of a day's work at the studio, the cameraman and his assistant lock themselves in a darkroom, and unload the camera magazine cases, which contain the exposed negative of the scenes made that day.

This negative is placed in flat circular film cans, the covers tightly pressed down and taped with adhesive, to insure against the negative being light struck or "fogged" when the cans are removed from the dark room. Each can is marked with a sticker label of the company.

The cans are then rushed to the laboratory. The film is placed on racks in the developing room, which is totally dark. These racks are submerged in large tanks of developing fluid for a certain number of minutes, an inspector is constantly keeping check on the time, and watching the negative closely as it "comes up." The racks are then taken from the tanks and placed under running water in the wash tanks. From here the negative starts on its tour of the building. First into the drying room, and after it is thoroughly dry, it is polished by hand on a large padded drum, and then passes into the negative inspection room. From this inspection it enters the printing room, where the test print is made from it upon positive stock (film). The printing machines are very intricate pieces of machinery, and would require a long technical description which we will omit.

This test print is for proper light, and is only a short piece. A number system is used by the print expert, which is passed along to the head printer, who prints the entire scene. This print is developed under the same process as the negative, only in a different room. After leaving the wash tanks, it is taken into the drying room and stretched on huge drying drums which are set in motion, and are propelled by electric motors. After drying, it is removed from the big drums, and all of the many scenes are spliced together into one long reel.

(To be Continued)

Angelus Lighting Fixture Co., Inc.

Designers and Craftsmen of

Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors

746 So. Figueroa St., Los Angeles

VAndike 2296

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006

PASADENA, CALIFORNIA

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School and Junior School under same management

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles

GRanit 3253 —TELEPHONES— GRanit 3353

OAK BEECH — *Furnished Scraped*

H. G. BENNETT

HARDWOOD FLOORS EXCLUSIVELY

524-26 SO. RAYMOND AVE.,

COLO. 178 - PASADENA, CALIF.

MAPLE BIRCH — *Laid Finished*

Estimates Cheerfully Given

Old Floors Resanded and Polished

THE HOSPITALITY COMMITTEE OF PASADENA'S LEADING WOMEN'S CLUB

By MRS. C. A. BEATON

THE Shakespeare Club of Pasadena moved into its beautiful new Auditorium the first of October, and in November held its first new members luncheon, for the year.

The New Member luncheon event, which is held every two months, was a plan inaugurated by the Hospitality Committee last year, and has proved a most pleasant and happy way for the new members to be presented to the Club, giving them a special welcome.

With a club as large as the Shakespeare, (over twelve hundred members)—the new comers are apt to become absorbed and lost if there is not some plan adopted by which they can become identified with the club at once and made to feel at home.

This plan also makes it possible to find out the kind of new timber that is being added to the club, their talents and possibilities, and can at once be made use of; it is surprising how much valuable information is acquired in this way during the club year.

At the New Members' luncheon in November we had joining with us writers, poets, artists, musicians, lecturers, former Presidents of eastern clubs, organizers, etc., all of which the club would have had no record of if it had not been for this method of receiving the new members.

The plan is a very simple one. The names of all the new members are given to the chairman of the Hospitality Committee who get in personal touch with each new member over the telephone;—finds out where she is from.—what club she has belonged to, if any, what her talents are, and what acitve part she has taken in club life. This is all recorded and kept for the benefit of the club.

In a country like the Southland of California where we nearly all come from "somewhere," we have found that this means has made it possible for many strangers to find mutual friends from the same towns or districts and immediately there is a friendly feeling established.

On the day when the luncheon known as "New Members Day" arrives, a special table or tables, are set for the new members at which the Hospitality Committee preside as hostesses. The Chairman of the Committee at the head of the table and her committee seated among the new members, helping them to get acquainted. The table has had special attention in regard to place cards, flowers, etc., in honor of the occasion; also at each new members place is placed a small bow of orange ribbon which she is supposed to wear at each successive meeting until the next New Member's Day. This gives the older members an opportunity to show these new members special courtesies during the next two months until they can begin to feel somewhat at home and feel they really belong there.

After the luncheon and just before leaving the table, the Chairman prsents each new member to the President and other club members;—each lady's name is called, where she is from and any special notice regarding her and her activities as is deemed best. As each name is called the lady rises and the club greets her.

You see it is all very simple, but it seems to have been the solution of a pretty difficult problem of handling new members in a large club, and I should think would be equally as pleasant and profitable in any club. Also it has become a very valuable means of bringing into early recognition the talents and capabilities of the new members, thus keeping the club work alive and progressive.

The Hanson House, Flintridge, Pasadena, California
Harwood Hewitt, Architect

For Information Regarding

PASADENA,

Her climate and living advantages. Write to the

Chamber *of* Commerce

100 So. Raymond Avenue, Pasadena, California

McBRATNEY'S

IRISH LINEN STORE

Beautiful Linens

Direct from Ireland

Linen Damask Tablecloths and Napkins, Luncheon Sets, Art Linens, Lingerie Linens, Dress Linens, Handkerchiefs

Superior Quality *Moderate Prices*

421-423 S. MYRTLE AVE

MONROVIA CALIFORNIA

Hotel Raymond
and
Golf Course

Season: Dec. 27th to Late April

The only hotel in Pasadena having a golf course on its immediate property

WALTER RAYMOND
Proprietor

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET

LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER

DUNKIRK 1442

2615 W. SEVENTH ST.
LOS ANGELES

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service — And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

CAPTAIN PERIGORD'S OPINION

SPEAKING before the Round Table at the annual meeting of the League, February 20, Captain Paul Perigord, American citizen and world-wide statesman, gave the women there working in social service sincere encouragement and vital inspiration.

"You have learned," said this brilliant speaker, "the great secret, the joy of service."

This word, service, which he called the greatest word now heard the most frequently in our language, is the keynote of today's progress, and the work of the Assistance League exemplifies it in its totality.

Captain Perigord showed his deep knowledge of human nature as well as of modern economic and social movements when he quoted from many sources and applied his conclusions to the individuals there listening to his sympathetic outline of the League's charities.

But his application of the principles there set forth in the daily routine of welfare work, day nursery and business organization of such a unified charity as the Community House, found a happy response in the hearts of his hearers. "Service is not alone the giving of money. We welcome that, but it is not enough. Give of yourself, of your thought. That takes time. One's entire thought must not be centered on oneself. Turn toward others and think for and of them. Emphasize the verb *to be*, not *to have*." By making others try this effort, by enlarging its membership and inspiring others to give of themselves the League is doing good to the members themselves as well as enlarging the work of charity. "Thus," continued the speaker, "you will get while giving. When you suffer, when you are discouraged, go out of yourself through the many avenues of service opening through this organized plan for helping others. Do good, find someone more unfortunate than yourself; and you will see that you will find healing words for them and they will help you to meet life bravely and to fill your own time with happiness.

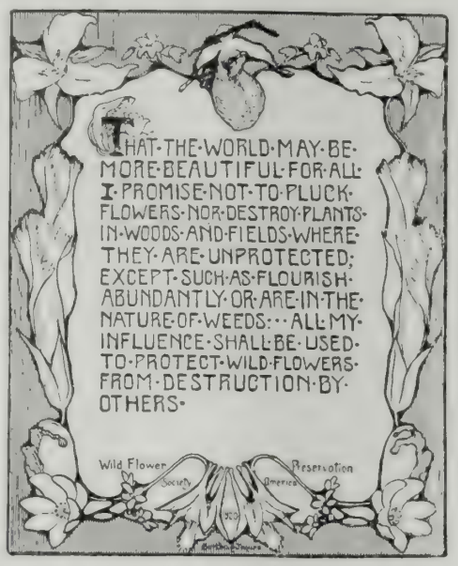
"The Assistance League is a temple of service, where the talents of many human beings wishing to serve can be dedicated to the service of the many in making its motto a reality—'All for Service and Service for All.'"

HOW YOU CAN SERVE THE LEAGUE

(1) By becoming a member yourself and by securing other members.
(2) By sending us your used garments, old books, discarded articles of every description.
(3) By allowing your home, garden, ranch, hotel, store or business house to be used for filming purposes through our Film Location Bureau.
(4) By securing books for our Circulating Library.
(5) By entertaining your friends in the "Studio Tea Room."
(6) By attending the Round Table luncheon on the first Tuesday of each month.
(7) By patronizing our Exchange and Thrift Shop.
(8) By referring needy cases to our Good Samaritan Committee or our Shut-in Aid Department.
(9) By enrolling in our Needlework Units.
(10) By volunteering your services as an active member of one of our committees.

ANNUAL REPORT OF THE SECRETARY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA FOR 1924

IT is with great pride that we submit to you a League with a membership of nearly three hundred people, a Board of Directors of sixty members, meeting the first Tuesday in each month, and executive committee meeting the other Tuesdays, also numerous standing committees holding regular meetings.


THAT THE WORLD MAY BE MORE BEAUTIFUL FOR ALL I PROMISE NOT TO PLUCK FLOWERS NOR DESTROY PLANTS IN WOODS AND FIELDS WHERE THEY ARE UNPROTECTED; EXCEPT SUCH AS FLOURISH ABUNDANTLY OR ARE IN THE NATURE OF WEEDS: ALL MY INFLUENCE SHALL BE USED TO PROTECT WILD FLOWERS FROM DESTRUCTION BY OTHERS
Wild Flower
Preservation
Society
America

The year 1924 opened with one paid employee in the office and ended with three with an increase in volunteer help besides, so you can judge of the volume of routine business. In addition to the fifty-two regular meetings of the Board of Directors or Executive Committee, there has been an average of two hundred letters a month to be written by the Secretary. Every inquiry, every gift and every favor must be properly acknowledged, and though a great deal of this is handled by the committee to which it is directly donated, still all these letters must be made and filed in our office to keep the records correct, and the regular notices to members would swell the number of letters much beyond this.

Besides all this routine work the Secretary must be prepared at any time to put practically the whole office force at the service of any committee planning for a special event, such as the Garden Party of June.... the opening of the Day Nursery, or the Contest. The cheerful co-operation of all our employees at these times of great effort, deserves special recognition.

The Bulletin which Mrs. Seares has so generously given us in CALIFORNIA SOUTHLAND, must be prepared each month, and besides all these things the cheerful handling of the telephone calls alone take a great part of one person's time.

All of this recital is not to complain of work, because that is what we are here for, and wish; but to show you that we need your help —that is the personal support of each one of you.

Briefly, hoping not to take too much of your time, I will outline the out-standing events of the year, leaving out, in every case, the names of the marvelous women who did this work, in order to save a few of the precious moments, and because I feel sure these names are written in the "book of gold."

The first act of the new year was the acceptance by the Board of the splendid gift of Mr. Herman for the building of a Day Nursery, and the formation of a Committee for this purpose—all of this will be fully described later by the able chairman.

The co-operation with Fitzgerald Concerts, which brought us a neat little profit, entered the list next and here again we found Mr. Fitzgerald our loyal friend.

Next came the Mah Jongg Party and Shawl dinner at the Vista del Arroyo, a repetition of the much admired party in the Studio Tea Room—then the Membership Drive, during which six thousand letters were sent out, and many new members joined our ranks—closely following this was the Pre-Easter sale and Children's Party.

On June 11th the Community House held its birthday party, when we all feasted and made merrie. Then, with the warm days, our delightful Round Table Luncheons were held in the Garden, where fresh corn from Banning House shared the honors with chops cooked on our own grill. August, with its beautiful nights, brought us the Fete in the Isaac Hampshur-Jones Gardens—a Fairy Land with many many Fairy Princesses.

The question "To be or not to be" had been troubling the Board for weeks, and about this time came the decision to enter the Community Chest. Never doing things by halves, you will recall how your Division worked and accomplished, and with the help of all its good friends turned in over Seventy Thousand Dollars, and more subscribers than any other geographic division.

The establishment of the Wilmington Unit was the next problem, and today we have a growing child which needs all the attention we can possibly beg for it. And last, but not least, our widely known and marvelously conceived Contest of Craftsmanship—the benefits of which will be felt for months to come.

The Annual Christmas Party and the opening of the Day Nursery with its list of distingueshed guests—prelates and men of letters crowding our Studio Tea Room to its capacity —a proud moment when we trembled a bit over the strength of three supporting beams, but like all good things, they held.

In nearly all of these events our Entertainment Committee functioned with great efficiency. But you must not forget that these are all special events, and that throughout the year all of our departments function in a perfectly regular way.

Our Day Nursery, the most perfect of its kind and the pride of this great Community, the Wilmington Unit, Woman's Exchange, Thrift Shop, Entertainment Committee, Good Samaritan Committee, Location Bureau, Membership Committee, Painting Unit, Sewing Units, artistic Fancies, Helping Hand Committee, Tiny Tim Fund, Circulating Library, Shut-Ins' Aid, Motor Corps and Community House Hostess are all vital parts of this organization needing your support, your help, your work—they all belong to you, and only by each of us putting our shoulder to the wheel can the carriage of our League be drawn to the lofty position it is fitted to occupy.

You are going to have a short report from each, of the work they are doing, and please make a vow that you will not leave here today without signifying your desire to become an active worker in one or more of these divisions.

Let this be a League, not only in name, but with fame for its workers.

MRS. JAMES REED,
Secretary.

Ex-Service Men Are Badly In Need Of Acceptable Clothing

If it were possible for you to know how vital the need is—you would not rest today until you parted with some of your belongings—even at a sacrifice.

Let us know today what we can expect from you

Assistance League of Southern California

5604 De Longpre Ave., Hollywood
HEmpstead 5133 HEmpstead 5506

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. — Pasadena
DUnkirk 4909 — 2508½ W. 7th St. — Los Angeles

"Amymay"
For your home—Hangings, Curtains, and Lamp Shades specially designed. Pattern dyed luncheon sets that launder.
O'Dee Toys o' San Francisco
Special Hand Wrought Metal Work from Harry Dixon's Studio
527 California Terrace — Pasadena
Phone Colo. 3655

Hand-wrought Silver and Pewter by
PORTER BLANCHARD
Shown at
Arts & Crafts, 2508½ W. 7th St., L. A.
Hewson Studios, 602 E. Colorado, Pasadena
Assistance League, 5604 DeLongpre, Hollywood
The Attic, 4th at Wilshire, Santa Monica
Exceptional for Gifts

FLORNINA
Gowns · Negligees · Accessories
Ready to Wear or Made to Order
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

Kinsey & Elliott
PLATINUM JEWELERS
Diamonds and Precious Stones
Hamilton and Longines Watches
Remount Her Diamonds in Platinum
Jewelry Manufacturing
303-4 Jewelers Bldg., 747 So. Hill St.
Los Angeles, Calif. — Phone VAndike 1604

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave. — Tel. F. O. 315
Pasadena, California

L. BIXBY-SMITH
Camera Portraits
Architectural Studies
2504 W. 7th St.,
Los Angeles, Calif.
Phone FItzroy 3542

H. O. CLARKE
General Building Contractor
388 So. Raymond Ave., Pasadena, Calif.
Phone Fair Oaks 537

COMMENTS ON THE JANUARY MEETING OF THE SOUTHERN CALIFORNIA CHAPTER THE AMERICAN INSTITUTE OF ARCHITECTS

Harold O. Sexsmith

IT was with much regret that Chapter members learned that Reginald Johnson would not be a candidate for president of the Chapter to succeed himself. His energy and wisdom have done much in the past year to advance the cause of architecture in southern California. His resourcefulness has unveiled several new and fruitful channels of interest which have done much to maintain a high degree of loyalty to the Institute. We witness his withdrawal from active leadership with genunie regret, but in the same moment we can not but congratulate ourselves upon the leadership we are to have through the new year. David C. Allison will enjoy as loyal support as the one he succeeds, for he is esteemed as a man and the Chapter is proud to claim him as an architect. His words of acceptance of the office of president of the Chapter were an inspiration to those who heard him at the Annual Chapter Meeting, which was held January 13, at the Mary Louise Tea Room in Los Angeles. It is unfortunate that both his address and the report of the outgoing president could not, at least in part, receive more general publicity; both contained good seed which should be sown broadcast.

The Chapter was honored by the presence of several guests. The first of these who spoke was Mr. Robert Burns, of the Los Angeles School Board, who, after giving some data as to the tremendous increases in our school population, said he had accepted the invitation as a guest partly from a selfish reason. He hoped to learn from the architects how to squeeze a great many school children into a very small space. His comparison of the schools of southern California with those of the east in design, cost, and efficiency was a graceful compliment to California architects. He said also that the present system of alloting the design of schools to various architects was most successful and that the architects were giving splendid service.

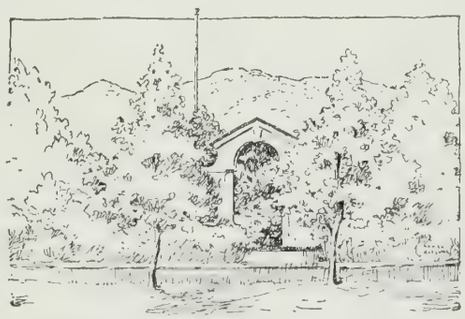
Mr. Paul Langworthy of the Builders' Exchange confessed that this was the first gathering of architects he had ever attended. His words of appreciation for the efforts of the Institute in upholding a high standard of professional ethics sounded sweet to the ears of those who have perhaps thought that only architects dealt in such things. A Latin phrase we used to drone over in school comes to our mind right here as particularly applicable. We will just shove it in to help fill the space, "quis custodiet ipsos custodes." Mr. Langworthy surely has the spirit of a true architect. The climax of his speech came in his quotation from Ruskin. "When we build let it not be for the temporary fleeting present." May the time soon come when some miracle may give us the tongues of orators to make our clients see the truth of that quotation.

Mr. Alexander Williams, Secretary of the Award Committee of the American Chemical Society, gave a splendid suggestion in his talk. The American Chemical Society is offering scholarships at Yale and Vassar for non-technical articles on Chemistry written by High School students. If Chemistry can be presented to the public in words of one syllable, surely architecture, which has a more popular appeal, would find an equally popular reception. Perhaps the Institute's endowment fund for education might find the germ of an idea here.

Mr. Holtzman of Chicago, three times president of the Illinois Chapter, reminded us that if we, as architects, are to carry on our great professional ideals we must lose our provincial, chapter, small group, idea and think first that we are a small part of a great national organization with common national ideals. He recalled to us that the preamble to our A.I.A. Constitution is National in scope, "To be of increasing Service to Society." It was interesting to hear him say that only one other technical society voiced the same aim. And that society exists in Germany!

We could go on if space allowed and tell of spirited messages of helpfulness and cooperation from Mr. C. A. Fultz, General Manager of the Merchants and Manufacturers Association, J. Hunter Clark of the Joint Technical Societies, Mr. Godfrey Edwards of the Associated General Contractors, and Mr. Brook Hawkins.

The Fireplace originated with the use of fire by man. Used in every period of architecture down to the present time, it may now be designed to harmonize with any interior scheme. Much helpful information about fireplace design and construction will be found at the display room of the Los Angeles Pressed Brick Company, sixth floor of the Frost Building, Second & Broadway, Los Angeles.


MRS. CHARLES C. BELL
Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

HILLER'S STUDIO
Official Photographer for
California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller — Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Falence — Italian Majolica
Desk Sets in Florentine Tooled Leather
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

A great year of activity is before the Chapter with opportunities for "increasing service" on every side. Other organizations in allied lines look to the Chapter to strike the key for the great chorus of concerted effort which will help southern California toward its magnificent goal. As we close these hastily written remarks we can not but feel that the Chapter's first big job is to help put over the adoption of the Civic Center Plan for the City and County of Los Angeles.

—H. O. Sexsmith.

PASADENA HOMESEEKER'S REFERENCE PAGE

DORN-SYKES CO.
REALTORS
Dependable Real Estate and Insurance Service in Pasadena for more than 22 Years.
30 So. RAYMOND AVENUE
PASADENA, CALIF.
Phone Fair Oaks 180

B. B. ELKINS
REAL ESTATE, RENTALS, INSURANCE
PHONE FAIR OAKS 4197
257 EAST COLORADO STREET
PASADENA, CALIF.

For Reliable Information on Pasadena Real Estate
Consult
LEO. G. MACLAUGHLIN CO.
Established 1899
119 E. COLORADO ST.
PASADENA, CAL.

Tel. Colorado 632
Reweaving—Repairing
Oriental Rug Cleaning Co.
MODERN FIREPROOF PLANT
22 N. Roosevelt Avenue
N. E. Cor. Roosevelt & Colorado
Pasadena, California
Edgar Round, Mgr.

The Mary-Isbel Shop
Nestle Lanoil Permanent Waving, Marcelling, Manicuring and Scalp Treatment.
20 South Los Robles Pasadena
Phone Fair Oaks 916
Pasadena's Most Exclusive Shop

Everything Worthwhile in Radio
The Radio Store of Paul Franklin Johnson
Phone F.O. 3281
560-562 E. Colorado St.
PASADENA, CALIFORNIA

Books ... Toys
Gulck Stationery Co.
173 E. COLO. ST., Pasadena
Fair Oaks 39
Picture Framing, Artist's Supplies

The Gearharts
ETCHINGS AND BLOCK PRINTS
611 So. Fair Oaks Ave.
Pasadena

The Rose Tree Tea House
Luncheon, Afternoon Tea, Evening Dinner
CLOSED SUNDAY
ITALIAN LINENS, POTTERIES AND VARIOUS GIFTS SUITABLE FOR CHRISTMAS
ROSE TREE GIFT SHOP
167 North Orange Grove Avenue
PASADENA, CALIFORNIA
Telephone Colorado 5523

POIRETTE COMPACT
These Compacts are so constructed that they eliminate all brassiere difficulties and proportion off excess flesh into proper symmetrical lines—really reducing the measurements of the figure—bust and hips from two to four inches—and giving utmost comfort. These garments can be laundered as easily as silk underwear. Made in all lengths.
Pasadena Corset Shop
HELEN B. FORD, *Corsetière*
308 E. Colorado St., Pasadena, Cal.
Opposite New First National Bank
Fair Oaks 3388

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

OHRMUND BROS.
Unit System of Heating
sets the
Standard of the World
with
Superior and Distinctive Features
A Comfortable Home Must Be Properly Heated
PASADENA GAS APPLIANCE CO., INC.
901-3 East Colorado Street Fair Oaks 93

MAC BLANKENHORN
REAL ESTATE
GENERAL INSURANCE
Over 30 Years a Resident of Pasadena
Conservatism Our Motto

Sup rior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

FRANK MELINE CO.
(Incorporated)
REALTORS
26 No. Euclid Ave., Pasadena, Cal.
Phone Fair Oaks 6260

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Iatlian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

Euclid Hat Shoppe
Exclusive Line of Dress Hats
Dobb's Sports Hats
Hat for Every Occasion
472 E. Colorado St. Pasadena, Calif
Fair Oaks 3959

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

W. F. CRELLER
PLUMBER
Steam and Hot Water Heating Appliances
Overhauling and any branch of Repair
Estimating, Contracting, Service
120 West Colorado St., Pasadena, California
Phone Colorado 804

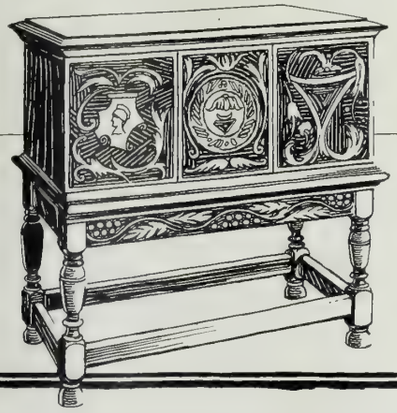
Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

THERE is no more fitting complement to a beautiful home than a phonograph or radio from *The Music Lover's Shop.*

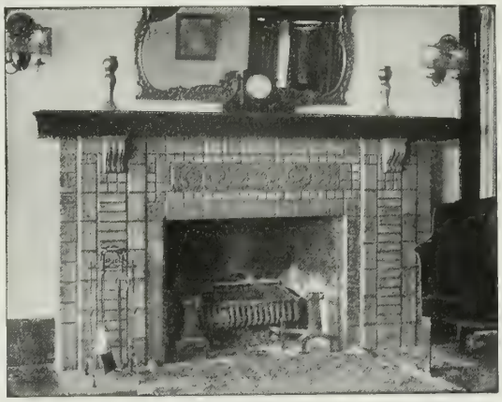
The standard and Art models of Victrolas & Imported Art Cabinets that are shown here offer unparalleled opportunities for selection.

RICHARDSON'S INC.
The Music Lovers' Shop
NOW~at 730 West Seventh St.



Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

THE BATCHELDER TILES



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

rich silks and embroideries, brasses, carved woods and ivories, lamps, jades, crystals, cloisonne,

Oriental
Art Objects

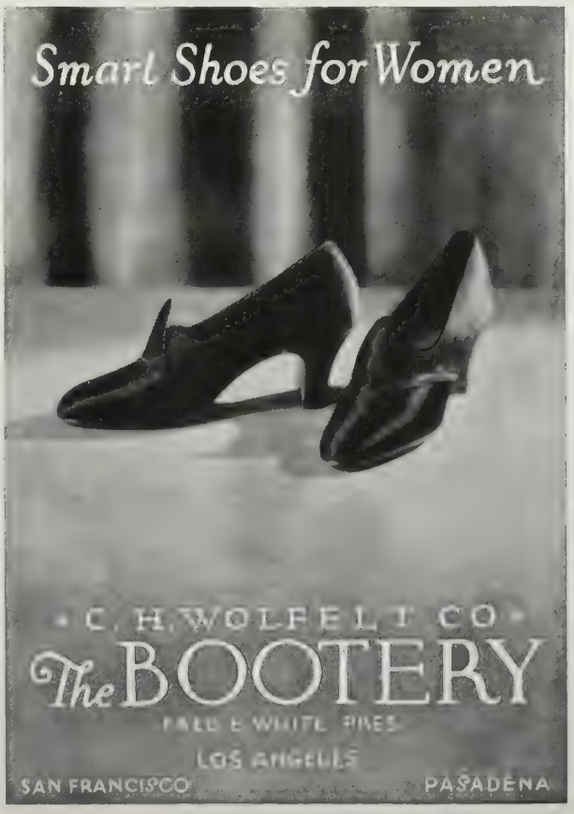
Few people realize the difficulties encountered, dangers risked, to bring from China, where unrest is rampant, the beautiful things shown at Milnor shops.

Come in today and see them. You may leisurely inspect everything we have to offer.

MILNOR INC. IMPORTERS

Hotel Virginia, Long Beach — Hotel Maryland, Pasadena — Hotel Arlington, Santa Barbara — Beverly Hills Hotel
1206 Orange Avenue, Coronado — Hotel Moana, Honolulu, H. H.

27



Samson loosing the Foxes with fire-brands tied to their tails in order to destroy the corn of the Philistines

This splendid composition is one of the several fine Antique Tapestries recently acquired in Europe by Mr. Perin.

The Serendipity Antique Shop

26 and 30 South Los Robles Avenue, Pasadena, California

BRADFORD PERIN, *Proprietor*

CALIFORNIA SOUTHLAND

Forecourt of the Benjamin R. Meyer Residence, Courtesy of Gordon B. Kaufmann, of the firm of Johnson, Kaufmann and Coate, Architects. Rendered Into Color by Norman Kennedy.

No. 63 **MARCH, 1925** **25 Cents**

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns Children's Clothes
Studio 30, de la Guerra Studios

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels, Aztec Pottery and Lamps
Studio 27, de la Guerra Studios

MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

CLAUDE D. FISH
AUDITOR-ACCOUNTANT
INCOME TAX SERVICE
EISENBERG BUILDING
SANTA BARBARA, CALIFORNIA
PHONE 541

DE LA GUERRA STUDIOS
SANTA BARBARA
THE LOVELY SHOPPING STREET IN SPAIN

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE
Studio 32, de la Guerra Studios

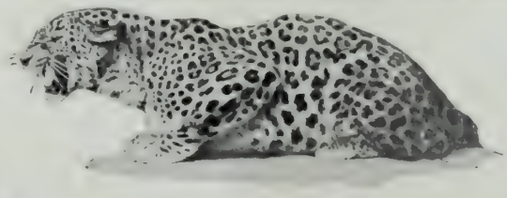
BROWN CALDWELL
MODERN ETCHINGS
Studio 102
El Paseo de la Guerra

GEORGE M. MILLARD *(of Pasadena)*
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EVERARD MEYNELL MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

SANTA BARBARA COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director
SCHOOL OF THE ARTS
Announcement: Term, February 2—May 16
Graphic and Decorative Arts, Drama, Music, Dancing, French
For further information address the Secretary, Mrs. Jeanne Augé, 936 Santa Barbara St. Santa Barbara, California


We also do Remodeling Repairing
ALLAH FUR CO.
FURS EXCLUSIVE
Phone 1517
As well well as Dyeing Storage
SANTA BARBARA 9 E. ANAPAMU

CHEER COLOR COMPANY
409 So. WESTERN AVE., LOS ANGELES, CALIFORNIA
PHONE 567-892
American designs for American homes of the finest Chinese silks and embroideries
Unusual small gifts for Bridge and Mah Jongg

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a. m. to 5 p. m.
Paintings and Etchings for sale

Maria Kedrina

Studios of Russian Ballet
EASTERN STUDIO
33 Commonwealth Avenue
Boston, Mass.
WESTERN STUDIO
130 E. Arrellaga St.
Santa Barbara, California
CIRCULAR SENT UPON REQUEST

"The Woman's Silk Shop"
We Carry a Wonderful Line of All Kinds of
SILKS
You Will be Interested to See Our Line of
Silk Hosiery
WE FEATURE THE BEST
Lingerie Goods — Excella Patterns
1017½ State St.
Santa Barbara

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

LOS ANGELES GENERAL HOSPITAL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

Has Your Car These Features?

The 1925 Star Has!

S T A R

Continental Red Seal Motor
Forced Feed Lubrication
Hollow Crankshaft
Four Wheel Brakes
Single Plate, Dry Disc Clutch
Morse Silent Timing Chain and Gears.
Warner Transmission
Fedders Radiator
Semi-Eliptic Springs

Any Car Without These Features Cannot be Complete
Star Standard Touring $684.00 Here

PASADENA MOTOR CAR COMPANY

64 South Raymond Avenue
Fair Oaks 1067

O. O. KIEFFER D. A. CANNON

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received at the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month in which the change is made.*

Entered as second class matter, July 25, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
During March the announcements are: The usual monthly Monday luncheon at 1:00 o'clock, followed by bridge and mah jongg. Regular afternoon teas, with bridge and mah jongg, 9-16-23-30. Evening bridge and mah jongg. Sunday evening suppers at seven o'clock.

ANNANDALE GOLF CLUB:
St. Patrick's Dinner-Dance, Saturday, March 14. Musicale, Wednesday, March 25, given by Mr. Josef Rosenfeld and his ensemble of Russian artists.
Mixed Foursomes January 4th and alternate Sundays thereafter.
Every Friday is Ladies' Day.
The afternoon Bridge, Mah Jongg and tea parties have been resumed for the season. Tea will be served as requested and tables for cards are always available.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
St. Patrick's Day Dinner-Dance, Saturday evening, March 14.

LOS ANGELES COUNTY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

NEWPORT HARBOR YACHT CLUB:
Saturday, March 14, St. Patrick's Day Dinner-Dance.
The Woofel Birds, Shirley Meserve, Woofel Cock, Commander, go on cruise in search of the egg of the Woofel bird, sailing March 6. San Miguel and St. Nicholas Islands will be visited, the latter, it is believed, having been the early habitat of this historic bird. The "Vacquero" has been chartered for the expedition.

Fashions for Los Angeles' new Skating season!

THE LITTLE MOTHER — *By Hovsep Pushman*

Hovsep Pushman Exhibition, Pasadena, March 2 to 14

Cannell & Chaffin, Inc.

Paintings :: Period Furniture :: Antiques

MARYLAND HOTEL
PASADENA

720 W. SEVENTH ST.
LOS ANGELES

LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their Bridge and Mah Jongg tables join, with one of the women members as hostess, for a social cup.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces for March the Sixth International Print Makers Exhibition, under the auspices of the Print Makers Society of California, March 1st to 31st. The exhibition includes etchings, lithographs, block prints and engravings. Jury of Selection: Benjamin C. Brown, Howell C. Brown, Frances H. Gearhart, Carl Oscar Borg and Arthur H. Millier. The Museum is open daily from 10 to 4, except Wednesday afternoons. Open Sunday, 2 to 5 p. m. Admission free.

CANNELL AND CHAFFIN will show in their Los Angeles Galleries, 720 West Seventh Street: March 2nd to 14th, Paintings by Robert Vonnah and William Cahill. In the Print Room, water color sketches of the Phillipines and the Orient by Anna Marvell. March 15th to April 1st, Paintings by Gordan Grant and William Silva.

CALIFORNIA Society of Miniature Painters held their eighth annual exhibition at Friday Morning Club, Los Angeles, during February. A jury composed of Carl Oscar Borg, Arthur Millier, and Emma Siboni awarded the first prize to Miss Gertrude Little, on the miniature "Helsingland Girl," which also received the prize by popular vote. The First Honorable Mention went to Miss Ella Shepard Bush, on the miniature, "Bertha Lovewell Dickson, Ph. D." Miss Laura M. D. Mitchell received Second Honorable Mention on the collective vote.

CARMELITA GARDENS HOUSE, Pasadena, opened to the public during February as an art gallery, sponsored by the Pasadena Art Institute, and under the direction of Joseph E. Tilt. Paintings, etchings, water colors, prints, wood carvings, and old English china made up the opening exhibition, which will be followed continuously by others. The officers are: Joseph E. Tilt, president; Arthur H. Fleming, first vice-president; Wallace L. DeWolf, second vice-president; Miss Grace Nicholsen, third vice-president; James A. Nelson, secretary; H. I. Stuart, treasurer.

LUCILE HINKLE will continue her exhibition of small water colors at the Public Library in Los Angeles, through the first week in March.

DAVID ANTHONY TAUSZKY has been doing portraits in New York during the past four months, and is exhibiting some of his work at the Jacques Seligman Galleries, Fifth Avenue. He is also showing a decorative panel in the annual oil exhibition at the Salmagundi Club, New York. Other artists represented are Bruce Crane, Richard Miller, Horatio Walker, and John and Emil Carlsen.

THE Brainard Lemon Collection of antique silver and rare old Sheffield Plate, which also includes marvelous old hand-wrought jewelry will be shown at the Cannell and Chaffin Galleries through Tuesday, March 10th. Owing to this prolonged stay in Los Angeles the collection will not be shown in Pasadena.

F. HODGSON SMART, well-known English portrait painter, who exhibited at the Ebell Club last month, showing portraits of President Harding, Gen. Foch, Gen. Pershing, Admiral Sims, and Anna Besant, has announced his intention of opening a studio in Los Angeles and making California his home.

An etching by Henri deKruif, showing the beginning of the new wing of the Museum, is hung in the rotunda of the Los Angeles Museum of History, Science and Art. It is called "The Harrison Gallery Begins." An interesting print, showing the steam shovels at work, making the excavation for the foundation of the first unit of the new Los Angeles Museum.

A. PHIMISTER PROCTOR exhibited the model for his sculpture group, "The Pioneer Mother" before sending it to New York to be enlarged to heroic size and cast in bronze.

STENDAHL-HATFIELD GALLERIES announce an exhibition of paintings by Paul Lauritz in their galleries at the Ambassador Hotel, March 2 through March 21.

Also selected paintings by Eastern men in the private room of the Gallery, March 1-16. And in the Print Rooms an exhibition of fine etchings by Whistler, Blampied, Manet, Seymour Haden, Armin Hansen, Bauer, Zorn, Walcot, Forain, Rembrandt, and Fitton, March 1-16.

SOUTHWEST MUSEUM, Marmion Way, and Avenue 46, Los Angeles: The Sculptors Guild of Southern California, in co-operation with the Southwest Museum, will open their Second Annual Exhibition on March 7th and which will continue until April 7th. Sculptors outside of the Guild are not restricted from entering. The exhibit is to be featured on an educational basis, free from competitive awarding.

BILTMORE SALON exhibitions include: Jack Wilkinson Smith to March 9th; Maynard Dixon to March 9th; Carl Oscar Borg, March 9-23; Clyde Forsythe, March 23-April 6. In the Galleria Real, during the entire month, a wonderful and comprehensive exhibition of French Impressionists will be hung, Claud Monet, Renoir, Degas, Pissorro, Sisley, Manfra, and more than a dozen others.

WEST COAST ARTS, INC. include in their compiled list of good art lectures by artists, "Making a Home" by Douglas Donaldson, in a single lecture or in a series of lesson lectures, illustrated with designs in color; "Review of Recent Art Books," and "Gallery Talks" by Mary Everett. "Costume Design" by Bessie Ella Hazen, in a single lecture or in a series of six lectures, illustrated with models; also by Miss Hazen. "Interior Decoration," a series of lesson lectures, or a single lecture, illustrated with lantern slides, and "Art Appreciation." "Two Years in Japan," illustrated with an exhibition of paintings from the beginning of the journey to the end, by Evelyn Nunn Miller. "How to Look at Pictures" by Marie Kendall, "Modern Developments in Art" by Frederick Schwankovsky, "Making Etchings of the California Missions," illustrated with color etchings by Nell Brooker Mayhew, also "Art Appreciation for Children" by Mrs. Mayhew. "The Municipal Art of Paris" and "The Municipal Art of Boston" by George J. Burns. "The Line of Magic," illustrated by hand-made prints, by Mrs. John W. Cotton. "Modeling in Clay" illustrated with clay, by Louise Everett. "How to Look at Pictures" by Francis Kirk. "Design and Embroidery," "Household Design," and "Landscape Design" each in a series of lessons by Vivian Stringfield. "Pottery" a series of lessons by Olive Newcomb.

CANNELL AND CHAFFIN announce exhibitions in the Pasadena Gallery, Maryland Hotel, as follows: Hovsep Pushman, March 2-14; Marion Kavanaugh Wachtel, March 2-14; Orrin White, March 16-31.

A. E. LITTLE has assigned space on the mezzanine floor of his shop on West Seventh street for the exhibition of paintings and prints. The first exhibition opens March 2, and consists of a group of etchings by Seymour Haden, Whistler, Cameron, Benson, Zorn, Troy Kinney, Heintzelman, and Lavy. Peter De Keyser will be in charge.

GLENDALE ART ASSOCIATION held the second anniversary banquet at the Tuesday Afternoon Club of Glendale, February 28. Dr. and Mrs. William Alanson Bryan were the guests of honor.

LOREN BARTON is exhibiting oils, water colors, etchings and drawings at the Ebell Club.

THE Wenzell Gallery has been opened by the widow of A. B. Wenzell, at 3002 Wilshire Boulevard, and will be open to the public every day in the week. Portraits and figures by the well known American painter and illustrator will be shown.

THE new Chamber of Commerce building, Los Angeles, has assigned very liberal space to art, and through the Biltmore Salon has hung a number of canvases by American artists, including Kathryn Leighton, Edgar Payne, Alson Clark, Maurice Braun, Richard Miller, F. Tenney Johnson, Hanson Puthuff, Franz Bischoff, Carl Oscar Borg, Aaron Kilpatrick, Norman Chamberlain, Elmer Wachtel, and Douglas Parshall.

PACIFIC COAST CHAPTER of the American Society of Landscape Architects announced the awards in the exhibition held at the Southwest Museum, at their second annual banquet, held February 26, at the Museum, as follows:

Parks—First, Recreation Park, at Long Beach, Cook & Hall; second, William Land Park, Sacramento, by Frederick D. Evans.

Subdivisions — Level topography, first, Mission Beach, San Diego, by Cook & Hall; hilly topography, first, Bird Rock, San Diego, by Cook & Hall.

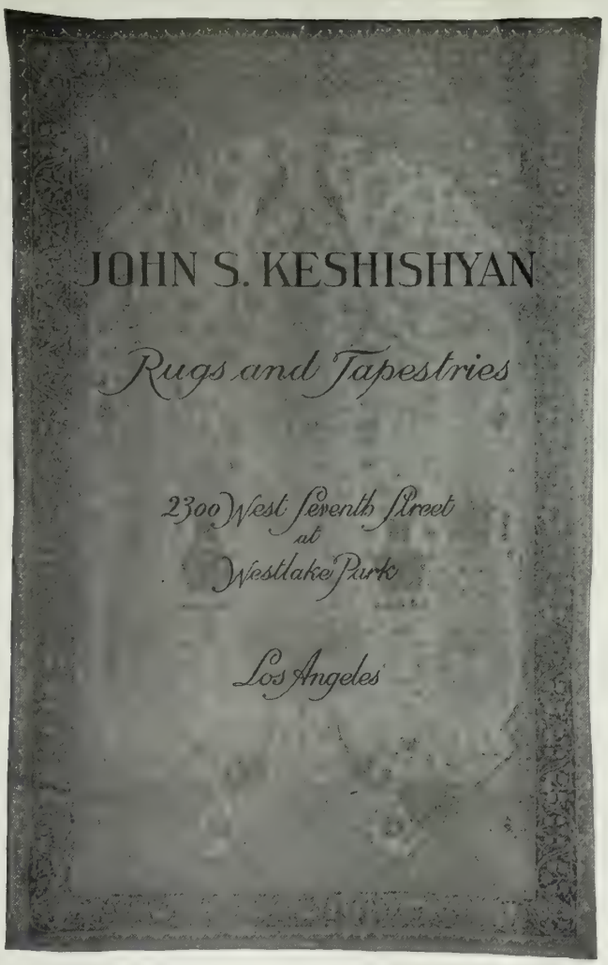
Country clubs—First, Green Bay, Orange county by Cook & Hall.

Institutions—First, College of Agriculture, Davis, by John Gregg; second, Citrus Experiment Station, Riverside, by John Gregg.

Cemetery—First, Central Memorial Park, Santa Ana, by Cook & Hall.

Residential development. one acre or less—First, Mr. and Mrs. Walter S. Young, Pasadena, by Helen Deusner; honorable mention to the Misses Davenport, Pasadena, by Florence Yoch. More than one acre: First, Mrs. Franklin Booth, Hollywood, by Charles G. Adams; second, El Brolino, Mrs. Mary Stewart, Montecito; by Florence Yoch; honorable mention for two photographs of the estate of Mrs. G. W. Gates, Pasadena, by Florence Yoch and for six photographs of the estate of Ben R. Meyer, Beverly Hills, by Paul G. Thiene.

City planning awards—Park System of Santa Barbara, by Olmsted Brothers; for the civic center plan, Cook & Hall and William Lee Woollett, honorable mention. The committee did not decide on the award because the Allied Architects' plan on exhibition was not submitted.



B B Bell & Company

Lighting Fixtures
Fireplace Fittings
Lamps
Console-tables and Mirrors
Hope's Casements

2302 West Seventh Street
at
Westlake Park

Los Angeles

Music

PHILHARMONIC ORCHESTRA of Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony concerts at 3:00, March 13-27, and the Saturday evening concerts at 8:30, March 14-28; and the popular Sunday afternoon concerts at 3:00, March 8-22. All concerts are given in the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

PASADENA MUSIC AND ART ASSOCIATION, in the 1925 Artists Series, will present Fritz Kreisler, Tuesday evening, March 17, in the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, announces the sixth concert of the series of eight chamber music concerts for Thursday evening, 8:15, March 19, in the Music Auditorium of the Institute of Technology, Pasadena. The Zoellner Quartet are the assisting artists.

L. E. BEHYMER presents in the Philharmonic Artists Course Series, Tuesday series: Myra Hess, March 9, Gamut Auditorium; Royal Dadmun, baritone, March 10; Pavlowa Ballet, March 17, and Feodor Chaliapin, March 24 and April 2. Thursday series: Pavlowa Ballet, March 12; Rosa Ponselle, March 26, and Maria Jeritza, March 31.

AUDITORIUM ARTIST SERIES, (George Leslie Smith, manager), will present Mabel Garrison, soprano, Monday, March 9; Ernst Von Dohnanyi, pianist, March 23, and the London String Quartet, March 31.

THE fifth concert of the series of six given in Pasadena by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, is announced for March 9, 8:15, Raymond Theater.

LOS ANGELES Chamber Music Society will give the fifth concert of the series of six, March 20, in the Music Room of the Los Angeles Biltmore at 3:00 p. m. These concerts alternate with the Friday afternoon concerts of the Philharmonic Orchestra.

THE Los Angeles Trio—Sylvain Noack, violin; Ilya Bronson, 'cello, and May MacDonald Hope, piano, will appear in concert at the Ebell Club, Los Angeles, March 25.

LOS ANGELES Oratorio Society, under the direction of John Smallman, will give Verdi's Requiem, Sunday afternoon, March 1st. The soloists will be Monnie Hayes Hastings, soprano; Clemens Gifford Johnson, contralto; Harold Proctor, tenor, and W. R. Guiberson, bass. Dr. Ray Hastings, at the organ; Lorna Gregg at the piano; and an orchestra of forty players from the Philharmonic, will assist.

THE San Carlo Opera Company's engagement in Los Angeles continues through March 7. The operas of the second week include: "Boheme," "Carmen," "Tales of Hoffman," "Aida," "Lucia." "Andrae Chenier," "Butterfly," and "Trovatore."

MUSIC AND DRAMA COURSE of Pomona College will present this month the Flonzaley String Quartet on March 26th. It is expected that the course will close with the usual dramatic production under the auspices of the Dramatic Department of the college.

CHARLES WAKEFIELD CADMAN'S one-act opera, "The Garden of Mystery," will be given in New York, at Carnegie Hall, March 20th.

DR. H. J. STEWART'S sacred cantata, "The Hound of Heaven," is announced for performance in San Diego at the Spreckles Theater, March 9, under the direction of Nino Marcelli.

ESTELLE HEARTT DREYFUS, contralto, will broadcast over Super Station K. F. I., three Lenten song hours, Sunday evenings, 8 till 9 o'clock, March 1-15-29. Assisting artists; Adolph Tandler, violinist, Jay Plowe, flutist, Alfred Kastner, harpist, Grace Andrews, pianist.

FOUR Metropolitan artists will lend their support in building up the maintenance fund of the Southwest Museum by giving a series of four concerts to be known as the Biltmore Ball Room Morning Musicales. The first of the series featured Florence Easton, prima donna soprano on February 28th; Myra Hess, great woman pianiste will appear on March 12th; Rosa Ponselle, queen of the opera, will be heard on March 28th and Frieda Hempel, in Jenny Lind costume will sing

on April 23rd. The Southwest Museum and Los Angeles are fortunate in having gained the interest of this most celebrated quartet of artists as it is not likely that any hotel in America has offered a series that equals it in artistry and value.

Announcements

PASADENA COMMUNITY PLAYERS announce the following plays in the Community Playhouse, "On the Hiring Line," a comedy by Harvey O'Higgins and Harriet Ford, eleven performances, opening Thursday, March 5th. "Heritage" by Bosworth Crocker (Mrs. Ludwig Lewisohn), "first time on any stage," March 19th.

THE Pasadena Lecture Course on Current Topics includes for March, the following speakers and subjects: March 3, John Collier, "Our Oldest and Youngest Civilizations"; March 12, at 8:15, Lothrop Stoddard, "The New World of Islam"; March 17, Dr. Alexander Kaun, "Russia in the Crucible"; March 24, E. Douglas Adams, (to be announced); March 31, Dr. Maurice Parmelee, "The Abolition of Poverty." All lectures are held in the California Institute of Technology, on Tuesdays at 4:00 p. m.

MRS. BANNELL SAWYER announces Interpretive Studies, illustrated, of Great Masters in Art. Four afternoons with great painters, Thursdays, three o'clock, in the Ballroom Foyer, The Biltmore, Los Angeles. March 19, Rembrandt; March 26, Antoine Watteau; April 2, George Frederick Watts, and April 9, The Distinguished Artists of America.

ALINE BARRETT GREENWOOD will present her current reviews on world events, books, music, art and plays, at the Shakespeare Clubhouse, Pasadena, 11:00 a. m., March 18.

CHEVALIER FULGIVIZIO GUERRIERI, conductor of the San Carlos Grand Opera Company, was the honor guest of the Art Club at a dinner given February 28, at the Assembly Tea Room in Los Angeles. Chevalier Guerrieri is a charter member of the International Artists' Club, which is composed of the allied arts of all nations. The musical program included Bianca Saroya, the Japanese singer, Pamaki Miura and Alice Gentle, also Demedrio Onoffrei, Amelio Gallo, Madame Isabella Piana and Madam Patricia Robazza.

ANNA PAVLOWA, with her dancing partners Volinine and Novikoff, will fill an engagement at the Philharmonic Auditorium, Los Angeles, March 11-21, with Saturday matinees, March 14 and 21.

The programs, with dates are as follows: Wednesday evening, March 11, Thursday evening, March 12, Monday evening, March 16, and Saturday matinee, March 21, "Don Quixote and Divertissements." Thursday matinee, popular prices, March 12, "Sleeping Beauty," "Fairy Doll." Friday evening, March 13, "Amarilla, Oriental Impressions." Saturday matinee, March 14, "Copellia and Chopinana." Tuesday evening, March 17, "Invitation to Dance. Russian Folk Lore." Wednesday evening, March 18, "Chopinana and Autumn Leaves." Thursday matinee, popular prices, March 19, "Magic Flute, Snowflakes." Thursday evening, March 19, "Copellia, Flora's Awakening." Saturday evening, March 21, "Polish Wedding and Amarilla."

BEGINNING on Sunday, March 1, three concerts, two weeks apart, are to be given at the Coliseum by the entire Philharmonic Orchestra of ninety men, Walter Henry Rothwell directing. These concerts will be given at prices of ten, twenty-five and fifty cents. Should the attendance indicate a sufficient appreciation of these concerts, it is planned to have an annual series of such performances at the Coliseum by this splendid orchestra, each spring.

These concerts have been made possible through the courtesy of the Community Development Association.

THE Ambassador takes pleasure in announcing that the well known English contralto, Miss Maude Elliott, will sing at the Dinner Concert in the Fiesta Room, Sunday evening, March 1st. Miss Elliott won the Royal College of Music Scholarship for female voices in England in 1923, and has been unanimously praised by music critics since her arrival in America.

Josef Rosenfeld and his concert orchestra.

THE Drama League, Pasadena Center, by request of the Shakespeare Club, will repeat "The Potters," by Joseph Patrick McEvoy, the evening of March 7, with practically the same readers who gave it February 9.

DR. MARGARET CARHART will continue her Thursday book talks during the month, in Pasadena: March 5, Romaine Rolland's "Ghandi"; March 12, "As the Critics See Us," and March 26, a group of four recent novels.

THE PLAYBOX, Pasadena, under the direction of Gilmore Brown, will present "The Tragedy of Nan" by John Masefield, beginning March 4.

THE POTBOILERS, 930 S. Grand Avenue, Los Angeles; Sigurd Russel, director, March 21-28, inclusive, will present three one-act plays, "Behind the Curtain of the Soul," by Yevreynoff, which has run for six years in Russia: "The Blind," by Maurice Maeterlinck, and "A Pantomime of Masks," by William Mortensen.

THE Soroptimist Club of Los Angeles now issue their Club Weekly, which contains the program of their weekly luncheons, an editorial by the president, an interesting sketch of an officer of the club or of one of the prominent members. The program for the first Tuesday in March will include the operalogue, "Madam Butterfly," presented by Margaret Goetz, and a piano solo by Fumi Iwasaki, the talented Japanese girl.

A. Schmidt & Son

For Fifty-six Years

Importers of Antique and Modern Silver and Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles.
391 E. Colorado St., Pasadena.

Boston New York Washington

ANNA PAVLOWA
The Incomparable Dancer and Her Ballet Russe
SEE CALENDAR COLUMNS FOR PROGRAM BY DATES
Presented by L. E. BEHYMER
Philharmonic Auditorium, Los Angeles

Santa Barbara

SANTA BARBARA ART CLUB held the members' winter exhibition during February in the galleries in the Paseo with marked increase in the attendance. The group comprised thirty-four paintings, which included portraits, landscapes, and figures, in oils, pastels and water colors. Among the artists exhibiting were Fernand Lungren, Oscar Coast, Colin Campbell Cooper, Arthur M. Hazard, William Otte, Frank Morley Fletcher, Dudley S. Carpenter, John Gamble, Douglass Parshall, Homer F. Emens, Edward Borein, A. Brougier and Rosina Emmet Sherwood, A. N. A., a guest exhibitor.

IN the special performance of Chamber Music Works by Henry Eichheim and Arthur Bliss, which includes Malay Mosaic, it is interesting to know that the composition is played in Santa Barbara simultaneously with the New York Premiere, March 1, 1925, by Stokowski and the Philadelphia Symphony Orchestral Ensemble at a Concert of the International Composers' Guild.

ART CLUB dates, De la Guerra Studios, are as follows:
March 2-14—Arthur M. Hazard.
March 16-23—Oscar R. Coast.
March 30-April 10—Douglas Parshall, Dan S. Groesbeck.

MYRA HESS, celebrated English pianist, will appear at the Lobero Theater, Tuesday evening, March 10.

THE Strollers' Hi-Jinx dinner at the Montecito Country Club in February was the occasion for the announcement of the winner of the Stroller Poetry contest. Francis M. Livingston won the twenty-five dollar cash prize for the best poem on Santa Barbara. Mrs. Eugene Bayliss received honorable mention for her poem.

Community Arts Association of Santa Barbara
Calendar—March, 1925

March 3. Tuesday afternoon, 2:30 o'clock. Lobero Theatre. Special performance of Chamber Music Works by Henry Eichheim and Arthur Bliss. Played by 12 solo artists from the Los Angeles Symphony Orchestra.

March 5, 6, 7. Thursday, Friday and Saturday, 10-5. School of the Arts, 936 Santa Barbara street. Exhibition of tapestry weaving by Lisette Parshall and students. Free to public.

March 6. Friday afternoon, 2 o'clock. School of the Arts, 936 Santa Barbara street. Lecture by Frank Morley Fletcher. Subject: Architecture, illustrated by lantern slides. Admission by ticket, free on application to the Secretary.

March 7. Saturday evening, 8 o'clock. School of the Arts, 936 Santa Barbara street. Recital by a few students in the Music Department. Tickets free on application to the Secretary.

March 14. Saturday morning, 11 o'clock. Recreation Center. Children's Story Hour. Subject announced later. Moving Picture. Admission free.

March 14. Saturday afternoon, 2:30 o'clock. Recreation Center. Public invited to discussion, meeting of Civic Music and Arts Association of Southern California. Subject, Eisteddford-Art Festival.

March 14. Saturday evening, 8:30 o'clock. Lobero Theatre. Community Arts members meeting. Speaker, Charles Farwell Edson. Music and dances. Refreshments served on stage. Secure free admission cards from Community Arts office before 5 o'clock, March 14.

March 15. Sunday afternoon, 3:30 o'clock, Lobero Theatre. Community Arts Popular Concert, under direction of Arthur Bliss. Admission 35c and 75c at door.

March 20. Friday afternoon, 2 o'clock,, School of the Arts, 936 Santa Barbara street. Lecture by Frank Morley Fletcher. Subject, The Applied Arts, illustrated by lantern slides. Admission by ticket, free on application to the Secretary.

March 21. Saturday afternoon, 3 o'clock, 936 Santa Barbara street. Talk on Beethoven by Arthur Bliss, for the pupils of the School of Arts. No charge.

March 26, 27, 28. Thursday, Friday and Saturday evenings, at 8:30; Saturday matinee at 2:30. Lobero Theatre. Community Arts Play. Mail orders now. Tickets 50c, $1.00, $1.50, $2.00.

California Landscape Architects' Exhibition, and Southern Chapter of the American Institute of Architecture will be shown during March, under the auspices of the Plans and Planting Branch. Dates to be announced later.

Continuous Architectural Exhibit: Corridor 15, E. de la Guerra street.

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006
PASADENA, CALIFORNIA

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET
LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER

DUNKIRK 1442 2615 W. SEVENTH ST. LOS ANGELES

Hotel Raymond
and
Golf Course

Season: Dec. 27th to Late April

The only hotel in Pasadena having a golf course on its immediate property

WALTER RAYMOND
Proprietor

THE BILTMORE SALON

LOS ANGELES BILTMORE
PAINTINGS ETCHINGS BRONZES

MESSRS. HENRY D. MEYER
and
ADOLFO DI SEGNI
wish to announce that they have purchased
THE CURTIS STUDIO
of Los Angeles situated at
640 SOUTH FIGUEROA STREET
which will be conducted in the future
under the name of
THE MEYER AND DI SEGNI GALLERY
Antiques, Furniture, Objects of Art

VAndike 2936
640 South Figueroa Street
Los Angeles, California

Is Edison On Your List?

70,000 people own Edison Stock. It has paid dividends uninterruptedly since organization.

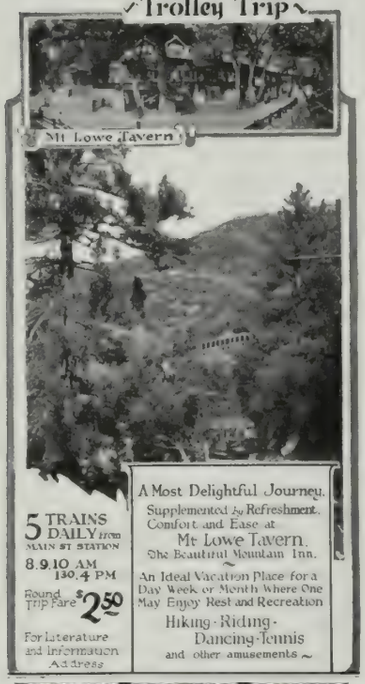
Issued under authority of the Railroad Commission of California.

Not subject to California tax or normal Federal income tax.

Edison 7% Cumulative Preferred
PRICE: $105 cash
$106 by installments
Ask at any Edison Office

Southern California Edison Company

MT. LOWE RESORT
America's Greatest Mountain Scenic Trolley Trip


Mt Lowe Tavern
5 TRAINS DAILY from MAIN ST STATION
8.9.10 AM
130.4 PM
Round Trip Fare $2.50
For literature and information Address
A Most Delightful Journey.
Supplemented by Refreshment, Comfort and Ease at
Mt Lowe Tavern.
The Beautiful Mountain Inn.
An Ideal Vacation Place for a Day Week or Month Where One May Enjoy Rest and Recreation
Hiking · Riding · Dancing · Tennis
and other amusements

PACIFIC ELECTRIC RAILWAY
O·A·SMITH *Passenger Traffic Manager*
LOS ANGELES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 63, VOL. VII. MARCH, 1925

CONTENTS

	Page
FORECOURT OF A HILL HOUSE ..... *(From a painting by Norman Kennedy)*	Cover Design
SOUTHLAND CALENDAR	4, 5, 6
PROBLEMS OF A MISSION TOWN, SAN GABRIEL	9
NEW BOOKS REVIEWED ..... *Louise Morgrage*	11
CALIFORNIA EN FIESTA THE YEAR 'ROUND	12
THE COMMUNITY ARTS OF SANTA BARBARA	14
SOUTHLAND OPINION ..... Dr. George Dock, and Ernest G. Bishop.	16, 17
CALIFORNIA SPORTS ..... *Ellen Leech*	18
THE LOS ANGELES NATIONAL HORSE SHOW	19
THE LOS ANGELES CHAPTER MEETING .. *H. O. Sexsmith, A.I.A.*	20
THE ARCHITECTURAL CLUB NOTES ..... *H. O. Sexsmith, Editor*	21
THE INTERNATIONAL PRINT MAKERS ..... *Howell Brown*	22
THE CHILDREN'S EXHIBIT ..... *Marion Hugus Clark*	22
THE BEN MEYER ESTATE ..... *M. Urmy Seares*	23
MAKING A MOVIE—III ..... *George Drumgold* *(Continued from February)*	27
THE SERENDIPITY OLD MASTER	28
THE ASSISTANCE LEAGUE BULLETIN	29

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara, and is sent East by many of its eighteen hundred members.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, MEtropolitan 5270. Subscription price for 1925, $2.50 per year.

The Los Angeles
Elizabeth Arden Salon
with
J. W. Robinson Co.

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments that have made Miss Arden's other salons internationally known.

Seventh Floor

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
3223 W. Sixth Street
Telephone 56254 Los Angeles

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Expert Service
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St. Pasadena

The Lundblads
A Real Home in the Country
Open to Guests the Entire Year
Address Mrs. L. Lundblad
Saratoga, California

NOTARY PUBLIC
METROPOLITAN 5270
MISS MARJORIE FYFE
MISS ELLA GILBERT
PUBLIC STENOGRAPHERS
MULTIGRAPHING AND MIMEOGRAPHING
929 LOEW'S STATE BLDG.
LOS ANGELES

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Reopened October 15
CHARLES B. HERVEY, *Proprietor*

LUTÉ SISTERS
Los Angeles and New York
HATS AND GOWNS
With Individuality
Order Trade a Specialty
2517 West Seventh Street
Los Angeles
DUnkirk 4631

Sales, Listings, Rentals & Exchanges
Stombs Realty Co.
346 North Central Avenue
GLENDALE, CALIF.
Telephone Glendale 4198

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

ARCHITECTURAL PROBLEMS IN SAN GABRIEL TOWN

By M. URMY SEARES

WHEN a century and a half has rolled over a certain occupied portion of old earth's surface, that spot acquires a meed of respect from civilization, no matter what race has built it. As in Egypt of old, art treasures hidden deep by their owners, are brought forth by any age discovering them and are placed in museums by connoisseurs, that all the world may know what the race has done in the past and, knowing, revere it.

In Europe, as we see in Paris, the buildings of the past are so well constructed that hundreds of years of use does not destroy them; and today the democratic life of this most beautiful of cities flows through its old palaces and churches with pride and appreciation of what its fallen kings and princes built.

No architect worthy of the name would even now presume to restore the war-wrecked towns of France without first acquiring a deep sympathy with the history of each place and a knowledge that would defer to the actual makers of each historic little town.

Architecture is the record of all peoples. Domestic or civic it speaks aloud the love of beauty or the lack of it, and tells the world what passions rule a race.

Interest and respect for all that is finest and picturesque in our California Colonial remnants are subtle things. The higher the culture of a people, the better the taste of individuals, the more they seem to revel in nature itself and to appreciate the simplicity of an architecture which fits in with its natural environment.

"It takes a high state of civilization," said a wise writer, "to build in a forest without destroying its beauty." We may well add that it takes the highest knowledge and skill to build among the ruins of another race and still retain for our own delectation the simplicity of life and all the beauty found in that inheritance.

San Gabriel is the lovliest ruin left to the County of Los Angeles. San Fernando, and the church and little plaza in Los Angeles itself, have rival claims; but to San Gabriel must go the palm for picturesque appeal and best preserved old Mission.

THE MOST PICTURESQUE SPOT IN SAN GABRIEL. THE LAST INTERESTING REMNANTS OF COLONIAL TIMES CLUSTER AROUND THE OLD MISSION

THE CONTINENT CAN SCARCELY BOAST A WALL MORE BEAUTIFULLY WEATHER-PAINTED THAN THE EAST FRONT OF SAN GABRIEL ARCHANGEL

Here, too, the Mission Play, that record of the padres, which still holds the interest of newcomers and Californians alike, has found a home, and through its spiritual appeal has held its own against iconoclasts.

How best to hold the charm of the old settlement and still to grow as every California town is fated to grow is the problem that confronts all who love San Gabriel. The progressive, up-to-date citizens realize the attraction the little city has for tourists and excursionists. They welcome anything that will emphasize this as a business asset or as adding to the fame of San Gabriel. But they do not wish to have their picturesque old adobes treated as hovels, nor do they admire the imitation architecture which they call "Mexican." San Gabriel is now an American town whatever else it has been as a Mexican colonial settlement. The beauty which remains from the Spanish occupation must be differentiated from the more recent Mexican occupation, and this ancient Mission town can survive as a unique and famous spot only by careful judgment as to what to preserve, what to put on a pedestal and what to build for present needs.

The Mission itself is well preserved and is used for services. Its bell tower is famous and made familiar on postal card and pamphlet. The church property surrounding it is filling up with schools and other paroch-

ON THE LEFT IS THE NEW ADOBE WALL OF THE MISSION PLAYHOUSE, ON THE RIGHT TWO HISTORIC ADOBES, ON SANTA ANITA STREET, THE INTERESTING THOROUGHFARE IN SAN GABRIEL

PICTURESQUE PHOTOGRAPHS OF SAN GABRIEL TOWN

By MARGARET CRAIG

Here the old adobes are the finest examples of domestic architecture left to us from Old Mission days.

THE ADOBES OF SAN GABRIEL ARE AN INSPIRATION TO ALL ARCHITECTS WHO ARE STUDYING TO BUILD SMALL HOMES APPROPRIATE TO OUR CLIMATE AND LANDSCAPE.

"LA CASA VIEJA" REMODELED BY FREDERICK A. EASTMAN OF THE OFFICE OF WITMER AND WATSON UNDER THE DIRECTION OF THE THE ORIGINAL OWNERS. THE REAR GARDEN IS DELIGHTFUL

chial buildings which could be made as simple and as beautiful as the church itself, lacking only the effect of time. But the architect who attempts this task must steep himself in the lore of ancient days and absorb its beauty of simplicity and not attempt to copy by rule of thumb. Long lines, beautiful curves and flat wall spaces must be

THE HIPPED ROOF ADOBE IS HERE SEEN AT ITS BEST.

his to conjure with before he attempts to build modern houses in Mission style.

Above is a picture showing successful work in fitting the old to the new and progressive. The life of San Gabriel town flows through this street to a modern subdivision east of the new Mission play house. On the left is the adobe wall with mission tile coping, a charming note in the concession side of the Play House business. All business men who are thinking of establishing their business by taking advantage of tourist interest in mission architecture, should consult with Mr. McGroarty, who has studied the subject in order to write his delightful book about that period and is our best authority on its practical application. More accurate than the wall, however, is the little adobe cottage in the center of our picture. This is a genuine California colonial house remodeled by the owner, a decendant of Spanish colonials, and restored by an architect who has placed his skill and training at the service of history and art, rather than of modern expediency. This is the true spirit in which the colonial remnants as well as the devastated sections of Europe must be approached, if the beauty which the race has evolved is to be preserved in this age of hurry and hustle. Hurry and hustle are necessary if one is seeking money to live on—but those who have already secured enough to live on must buy plenty of time in which to do things right if this mad world is to be left worth living in after the money is made.

THE NEW MISSION PLAYHOUSE IS DESIGNED BY MULTIPLYING BY THREE THE DIMENSIONS OF SAN ANTONIO DE PADUA, CALIFORNIA'S MOST BEAUTIFUL MISSION FACADE IS FOUND ON THAT NORTHERN RUIN.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE BLACK GOLCONDA

By Isaac Marcosson. Harper & Brothers

The name Shell, which we see frequently on our gasoline stations, like the famous primrose on the river's brim, is the name Shell and nothing more, until after we have read this entertaining volume describing the development of the petroleum industry, during the last sixty years. In a vigorous as well as instructive treatise on this vital subject, the author has traced from the beginning the growth of the great oil corporations like the Shell, the Anglo-Persian, the Standard and others. In the course of this discussion he suggests a plausible motive for the often incomprehensible conduct of statesmen and diplomats. It is oil. When some important conference takes place, and we are made to believe that the leaders of governments are at last becoming altruistic, we will do well to hesitate before indulging in too much credulity. Their apparently solicitous regard for the welfare of humanity will very likely be due to their thirst for oil. This is most certain to be true, if they happen to be English.

Oil has come to be a vital necessity in the progress of all the greater nations of the earth, but especially in the case of the English government. Therefore the empire is stretching out greedy hands to clutch every region, where there is any possible chance of finding this important commodity. From the book we get the impression that the earth is a chess-board, at which British oil-magnates sit, silently and inscrutably planning their moves, giving up a pawn here and there, now and then making an apparent sacrifice, all for the purpose of checkmate in the end. As players in this game, the citizens of the United States have so far made a comparatively poor showing, owing perhaps to lack of the proper support from our government. England's treatment of her nationals differs decidedly from that accorded the people of this country by the United States when it comes to matters of commercial expansion. The British exclusion program, too, is the direct reverse of our policy favoring the open door. England after gaining control of territory, puts a fence around it until the time comes for her to need it, a method of procedure entirely foreign to our custom of thinking in the present only. These points count in this game of oil.

EDWARD LAWRENCE DOHENY, PIONEER OIL OPERATOR IN MEXICO AND CALIFORNIA, WHOSE CAREER IS SKETCHED IN THE BLACK GOLCONDA.

In commercial affairs and trade expansion, England has a close rival in Holland, for centuries the merchant country of Europe. To her belong the far-off tropical islands, Sumatra, Borneo, and Java, among the first regions of the world to furnish petroleum, thus causing the Royal-Dutch corporation which exploited it to become very powerful in the oil industry. Great Britain met this emergency with her usual astuteness, by effecting a consolidation of the two great companies, Royal-Dutch and Shell, whose storage tanks are now to be found always filled at every port in the world.

Brief sketches of the lives of some of the oil-barons in the book are as thrilling after their fashion, as the tales told of knights in armor in days of old. Rockefeller of the Standard is there of course; and it gratifies our local pride to find the name of our own Mr. Doheny high in the list of those bearing international renown. Indeed, while reading the account of his strenuous endeavor and shrewd foresight in those early days, many of us may understand for the first time, what a tremendous debt is owed this intrepid pioneer by the whole community for its rapid and prosperous growth of recent years. In fact most of the men responsible for this industrial masterpiece, appear to have possessed remarkable force of character, and a prophetic vision of the future, denied to the majority of mankind.

ZANE GREY, AUTHOR OF "THE THUNDERING HERD," LOOKING ACROSS HIS BELOVED DESERT.

THE THUNDERING HERD

By Zane Grey. Harper & Brothers

Some books of fiction may be compared to paintings, since in both, an imaginative haze softens the contour of scenes and characters. "The Thundering Herd"is no painting however, but a photograph. Through the medium of its pages, we see distinctly these men and women of a mid-west beginning to vanish in the early seventies; the great herds of buffaloes ranging over the vast unsettled plains; wild life of every sort, wolves, deer, antelope pass before our vision, as well as scattered Indians, savage and eager for the scalps of the white men, so wantonly bent on exterminating the valuable buffaloes. It is a story about the Pan-handle section of northern Texas, whither mobs of men were thronging, greedy for the wealth to be derived from the sale of the buffalo hides. There are plenty of thrills. The most exciting episode is a graphic account of a lone girl, guiding a span of runaway horses through a herd of traveling buffaloes, for what seems an interminable time. And we almost believe it. But that adventure fills the cup; what follows is wasted.

The remarkable feature connected with the publication of this novel is the variety of opinions regarding it, throughout the country, expressed by the literary critics, inclined in the past, to view this phenomenal best-seller with stern disapproval. Now it would appear that he is inspiring them to produce the best efforts of their craft. One example of these, a particularly brilliant analysis of Zane Grey's place as an author, is printed in the February seventh number of the highly intellectual "Saturday Review," under the title of "American Sagas." It is written by T. K. Whipple whose refreshing and original viewpoint as disclosed therein, will prove stimulating even to those who have never read a word of Zane Grey.

THE SHALLOW END

By Ian Hay. Houghton Mifflin Company

The spectacle of London going after its pleasures is so diverting to Major Beith's sense of fun, that he has made a book about it, in which with gay good humour, he has described different phases of this important side of London's life. He smiles with his Londoners, however, and not at them; we smile too when we read, for instance, his droll sketch of London, going in conscientiously for this new kind of night-life, sprung up since the war. Then we have London at the cinema, and it is not London that gets the worst of that either. In "Universal Uncles" we meet the sophisticated children of the present day, superficially amusing at least. Next this chronicler with mild irony gives us a view of London at its sports, both professional and amateur, and we continue to smile. The theatre, we expect, but auctions come somewhat as a surprise to those who have not realized their increasing popularity as a form of entertainment. In all these jesting trifles, light as thistle down, Major Beith keeps strictly to the surface. He knows it is but a step from fun to pathos, where he has no intention of landing us. His drollery is harmless; his victims will not be vexed, but like ourselves will read these little sallies in spare moments, and temporarily at least, provide themselves with a brighter outlook for meeting the more serious problems of living.

THE SEA GYPSY

By Edward A. Salisbury and Merian C. Cooper. G. P. Putnam's Sons

One morning about four years ago, Captain Salisbury started forth from Los Angeles harbor in the Wisdom, an 88-ton sailing yacht, as nonchalantly as one might set out on a stroll through woods and over fields, hitherto unexplored. His main equipment was a motion picture camera, for the purpose of recording the adventures which he hoped were in store for him. In these days,

(Continued on Page 27)

SOUTHERN CALIFORNIA EN FIESTA THE YEAR 'ROUND

THE SERRA PILGRIMAGE ENTERING CARMEL MISSION, WHERE THE NEW SARCOPHAGUS OF FATHER JUNIPERO SERRA, WAS PLACED

SERRA PILGRIMAGE, HONORING THE 143 ANNIVERSARY OF THE DEATH OF FRAY JUNIPERO SERRA, LED BY FATHER MESTRES OF THE PARISH

THE MISSION PAGEANT OF SAN JUAN CAPISTRANO IS DIVIDED INTO SIX EPISODES, GIVING THE MAIN POINTS OF HISTORICAL INTEREST

EACH EPISODE OF THE MISSION PAGEANT IS HISTORICALLY CORRECT AND THE WHOLE IS WOVEN INTO BEAUTIFUL AND INTERESTING DRAMA

MISS HILDRETH TAYLOR, OF PASADENA, AS A SENORITA IN THE SERRA PILGRIMAGE LAST OCTOBER

"BILL," ONE OF THE RIDERS OF THE SERRA PILGRIMAGE, A PICTURESQUE

FIGURE FAMILIAR TO HABITUES OF THE MONTEREY PENINSULA

MISSION PAGEANT DANCER, "MARTITA," FAVORITE OF THE PIRATE, HIPSOLITA, 4TH EPISODE

THE MISSION PAGEANT AT SAN JUAN CAPISTRANO WILL BE REPEATED THROUGHOUT THE SUMMER, BEGINNING IN JUNE

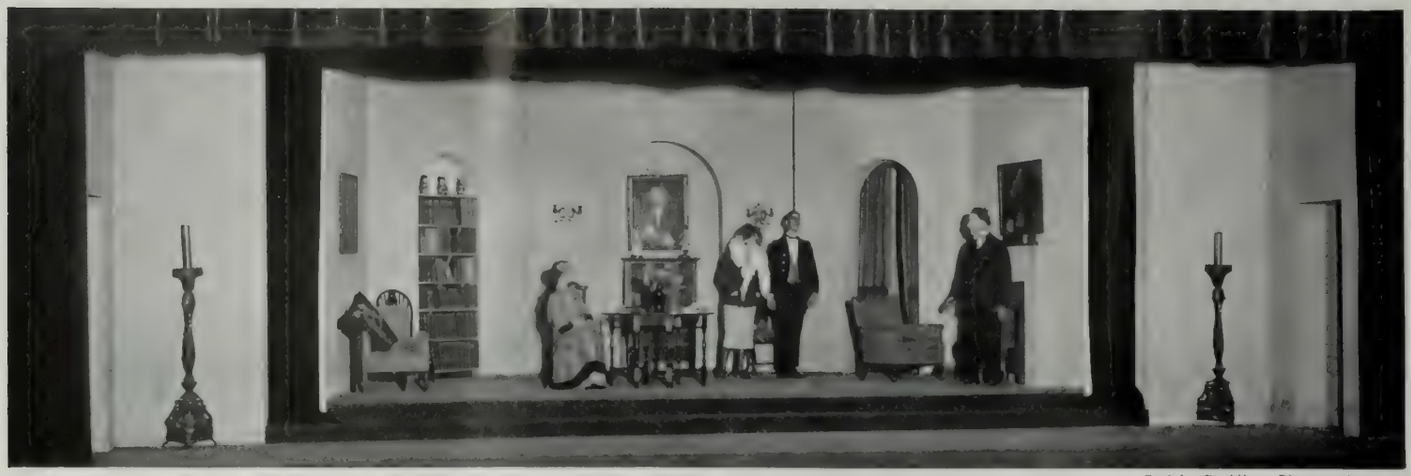
RAMONA BOWL, A NATURAL AMPHITHEATER IN THE SAN JACINTO FOOTHILLS, WHERE RAMONA PAGEANT WILL BE GIVEN APRIL 25-26, MAY 2-3, 1925

ROMONA AND ALESSANDRO, MARGUERITA AND JUAN CANITO LIVE AGAIN IN THE RAMONA PAGEANT, WHICH IS GIVEN BY GARNET HOLME, IN THE SETTING IN WHICH HELEN HUNT JACKSON WROTE THE FAMOUS NOVEL. THE CAST INCLUDES MORE THAN A HUNDRED PEOPLE DRAFTED FROM DRAMATIC CIRCLES

THE QUEEN AND LADIES OF THE "OLD SPANISH DAYS," SANTA BARBARA

DON CABRILLO IN THE FIESTA, "OLD SPANISH DAYS," AUGUST, 13-16, 1924

THE INTERESTING WORK OF THE COMMUNITY



Dwight Faulding, Photographer.

SCENE FROM "FANNY'S FIRST PLAY" BY GEORGE BERNARD SHAW, GIVEN BY COMMUNITY ARTS PLAYERS OF SANTA BARBARA AT THE LOBERO THEATRE,

IF you live in a neighborhood where a community theater flourishes,—and they thrive in practically any latitude and are totally impervious to longitude,—you are apt to be suddenly find yourself listening to a most convincing young person who assures you, without the trouble of a preamble, that you must positively be one of the cast of the coming production at the theater as you are absolutely the type for that drama.

It is really quite startling and yet in a way very satisfying to find someone so convinced of your ability to walk out of your identity as you see it and enter that which he holds out for you. It is almost like enjoying reincarnation, though generally the part you are asked to assume is far from what you hope may await you at the next turn of the wheel. However it does whisk you on a magic carpet to the land of make believe.

The suddenness with which this thing overtakes you rather leaves you breathless anyway and thereby more at the mercy of the director. Perhaps you have just plucked your mail from the box, and from the indifferent contemplation of the bills you note a letter from Mary which you know contains scarcely more of interest, bearing all the deadly details of the last family dinner party, wherein the maid burned the chicken, the lettuce was wilted, and why will people have plum pudding after the Christmas holidays are once past, from this, as I started to say you are rescued by a pleasant voice exclaiming, "Oh, good morning, I was in hopes I might find you, as I wanted to say how perfectly you would fit into the play we are casting now with the Community Players, and I want you to do the part of the neglected wife!"

But wherever you may be, shop, studio, street, musical, tea, or church, you can never be quite sure you are safe from the casting director, which forms one great distinction between community work and the professional. In the latter it is always the director who hides and the cast who seek.

Dwight Faulding, Photographer.

SCENE FROM LILIOM. FRANZ MOLNAR PLAY GIVEN AT LOBERO THEATRE BY COMMUNITY ARTS PLAYERS OF SANTA BARBARA. VINCENT DUFFEY AS LILIOM. IAN M. WOLFE AS THE SPARROW, EDNA JAMES AS JULIE

drafted for a part at any moment and, what is more, convinced of your adaptability. The length of time taken for the conviction may depend on the force of the directing genius of the theater in question,

Thus you can readily see that while selecting a cast for a production may present difficulties to the community director, it certainly contains pitfalls for the citizenry. The director, as a rule, has an eye for all kinds of qualities and discerns in your cosmos traits of which you have no cognizance, or if you have, of which you trust the public has no knowledge, and he, without loss of time comes determinedly forward and announces you are just the person for such and such a part. Of course you may not be actually conscripted into the part, but the matter is so cleverly presented, your hidden ability so gracefully brought to the surface and exhibited to you that you are fully convinced you are depriving the world of a real pleasure in refusing to appear either as the policeman, the French maid, the butler, or even maphap, the lady or the lover, the villian, or the vamp!

Any pleasant afternoon as you proceed about your usual duties or pleasures, or both if you are so extremely fortunate as to have them coincide, a meeting with this aforesaid director may occur; just as likely as not while you are having tea, or in a shop perhaps completing your Spring outfit by the addition of nude hosiery, or maybe not so glamorous a purchase—merely the roast for dinner—you

Dwight Faulding, Photographer.

SCENE FROM LILIOM: VINCENT DUFFEY AS LILIOM, EDNA JANES AS JULIE, BETTY BARR AS LOUISE. NINA MOISE, PRODUCTION MANAGER. SETTINGS DESIGNED AND EXECUTED BY DAVID IMBODEN. PRESENTED IN JANUARY, 1925, BY COMMUNITY ARTS PLAYERS OF SANTA BARBARA

ARTS ASSOCIATION SANTA BARBARA

THE PLANS & PLANTING COMMITTEE

THIS VACANT LOT MIGHT HAVE HOUSED ANYTHING BUT SOMEONE WITH VISION CREATED THE DE LA GUERRA STUDIOS ON THE RIGHT

WHAT is the Plans and Planting Committee and what are its activities?

Even in our own Santa Barbara this is frequently asked, and it is with the hope of being able to answer that question that I am briefly reviewing the inception of the work, its aims and present activities.

In March, 1922, a group of public spirited men and women under the chairmanship of Bernhard Hoffmann, formally organized to "maintain the architectural traditions and safeguard the natural beauty" of Santa Barbara. Civic bodies throughout the country have sponsored the "city beautiful" idea, but nowhere has that movement received the impetus that it has here. The work has now become an institution in the life of the community and for a year and a half has maintained an office with full time secretary to carry on the routine of its many activities.

A word of explanation is perhaps necessary as to what is meant by "maintaining the architectural traditions." Santa Barbara is largely populated by people from every section of the United States and these settlers have brought with them as diverse architectural ideals as it is possible to imagine. Little regard was paid to the historical background nor even to the climatic conditions in their new surroundings. Consequently the simple beauty of the old adobes, the fascinating patios and soft-tiled roofs were fast giving way to commonplace commercial buildings suggestive of the middle-west and a bewildering array of every known residential type. Today a most striking change is manifest everywhere. The over-ornate is being replaced by the simple, and on all sides one hears praise of the Spanish-Colonial architecture, while the "Jazz" Spanish is as readily denounced as any other ill-designed type.

The following outline of the Committee's present activities speaks for itself of the growth and diverse interests:

I. Plans Branch—1. Continuous exhibitions at the office of the Committee. (Architectural, landscape and allied subjects.) Under this division of the work recognition is taken of the most notable examples of various classes of building in Santa Barbara. 2. Extension work High School Architectural Classes: (a) Lectures; (b) Informal class criticism by prominent architects; (c) Visiting of our exhibitions under their department head during class periods. 3. Student competition for the best design of a small house. Spanish-Colonial style. Open to students of High School and State Teachers' College. 4. Public reference library at office, composed of (a) Photographs; (b) Magazines—architectural and non-technical but relating to building; (c) Books and list of related works at Public and State libraries. 5. "Imported" exhibits. (Planned for the near future.) The Bertram C. Goodhue Memorial exhibit; California Landscape Architects' exhibit (courtesy of the Southwest Museum); Southern Chapters of the American Institute of Architects; (a) Loaning of exhibit material. Metropolitan Museum of New York to exhibit photographs of notable work here; "House Beautiful" has requested aid in securing photographs of Spanish-Colonial small houses for 1925 Building Annual. 6. Exhibits to stimulate civic interest. 7. Publication and sale of book of Small House Designs (non-profit). Sale of House Plans (non-profit). 9. Co-operation National Committee Restriction Outdoor Advertising (see California Southland, February, 1925). 10. Lectures. Free to the public.

II. Planting Branch—1. Children's Gardens Section (present enrollment approximately 200). 2. Home garden advice and competitions. 3. Flower festivals. 4. Distribution of free seed to children enrolled in Children's Garden Section. 5. Competitions and awards for Children's Section. 6. Story Hours. In co-operation with Recreation Center. Travel, nature and fanciful films and stories. The subjects on February 14 were: Pied Piper of Hamlin and Legend of Willow Pattern Plate. The attendance was over 600, including Children's Garden entrants and other groups.

THE ENROLLMENT OF THE CHILDREN'S GARDENS GROUP OF THE PLANS AND PLANTING COMMITTEE. HELD AT THE SANTA BARBARA RECREATION CENTER, SATURDAY, FEBRUARY 14TH, 1925

GRACE STRONG GUE,
Secretary, Plans and Planting Committee.

ABOVE: A TYPICAL BACKYARD IN A DOWNTOWN DISTRICT IN 1920.
RIGHT: OPPOSITE THE PLAZA REAR OF STORES ON STATE STREET. THE SAME BACKYARD LATER INSPIRED BY THE COMMUNITY SPIRIT

SOUTHLAND

Letters

"Blessed be letters—they are the monitors, they are also the comforters, and they are the only true heart-talkers."

AMONG my most cherished possessions is a sheaf of letters written by J. Smeaton Chase. They are marvels of choice diction, sentence artistry, and beautiful phrasing. Upon every page gleams the kindly and genial personality of the writer. To me these letters are as much a masterpiece as a rare painting or sculptured marble.

Like the fine art of walking, the art of letter writing is fast disappearing. Means of rapid transit are becoming more and more numerous, and there are other and quicker ways of communication than by letter. To compose a letter worthy of the name requires leisure, quiet, and opportunity for reflection, and these virtues are almost crowded out of existence by the hurry and confusion of the age.

The test of the worth of a letter is its ability to survive a second and a third reading. A letter that can be read and reread, cherished like the fragrance of old gardens, and finally laid away in the "lavender and old lace of memory" is a treasure indeed. This is the kind of a letter that is the result of careful and sympathetic thought, leisurely reflection and the placing of the writer in the presence of the person addressed,—a missive yielding inward glimpses of the soul of the writer.

The mission of a letter is not essentially to give news. It is to cheer and encourage, to give comfort and consolation, to offer sympathy and love, and to reveal glimpses of our inner selves at their highest and best.

A letter should read exactly as we would talk. It should be an exalted, glorified counterpart of the conversation that is impossible when space and distance intervene. The context should be cheery, brisk, and stimulating, revealing the writer's mood like the play of sunshine and shadow across an April sky.

Most of us write too often, before we have anything really worthwhile to say. It is a matter of plain duty, we think, to answer our correspondence promptly even if our replies are so hurried and sketchy that they fail to survive a first reading. Thoreau wrote to many of his friends but once a year, but what letters he did write!

That there are so few masters of the craftsmanship of letters is clearly evidenced by the joy with which the publishing of their correspondence is acclaimed. Think of the sheer delight in reading the letters of Emerson, William James, Thoreau, Stevenson, or John Muir! These reveal a spontaneity, a freshness, a charm that the studied and polished essay entirely lacks. No such intimate glimpses into the lives of great men, whether they be poets, essayists, or philosophers, are afforded us as are revealed by their letters. The beauty and worth of these treasures is that they were written without conscious thought that anyone except the receiver would read hem. Instead of the studied effort to please a capricious public, the labor of the bookmaker, there are the warmth and glow and play of mood that reflect the personality of the writer and delight the reader, portraying the real self as no other form of writing can.

What jeweled mosaics of thought are found in letters! Recently I have had the pleasure of reading the Life and Letters of John Muir. From this storehouse of beauty and riches I have selected a few pearls of great price:

"Few lives are so beautiful as hers, and few could have had the glorious satisfaction, in dying, to know that so few words spoken were other than kind, and so few deeds that did anything more than augment the happiness of others."

"As the shadows lengthen in life's afternoon, we cling all the more fondly to the friends of our youth."

"Never mind—for, anywhere, everywhere in immortal soul sympathy, I'm always with my friends, let time and the seas and continents spread their years and their miles as they may."

ERNEST G. BISHOP.

How to Choose a Doctor

IN the January number of this magazine we endeavored to start a campaign which would place before the layman a view of the whole fraternity of physicians together with the latest cults and sects in adequate perspective. Two results followed this effort, and each throws its own helpful light on the subject. Hardly had the magazine appeared in Pasadena before we received a letter from the Superintendent of Pasadent's expert and scientific dispensary asking that a change made in her article on page 28 be corrected in our next issue. This is the first opportunity we have had to comply with this reasonable request and we pause here to do so. The words "in the East" were not in the original article signed by Miss Fisher, but were added by the writer of the editorial on the same subject, a native Californian extremely jealous of the reputation and good name of the state.

The second result was a flood of literature in all forms known to the propagandist, setting forth the virtues of osteopathy, chiropractics and the endless methods by which the shrewd and clever earn their living from the presence of disease.

Now, it is the province of the publicist to read all that can be said on each side of a subject and try to view it from all points available. So we have waded through this "literature."

It is true that in the critical act of chosing a physician for a loved one who is ill, neither of these incidents has either weight or influence. And yet, for the discussion in hand, they throw much light on the relation of the public to the practice of healing.

In the work of any scientific calling, the personal equation must be ferreted out, its weight determined, and, in accurate mathematical work, eliminated, before final results are announced. In many instances, accuracy becomes an obsession and, between pure science and its application to human needs and desires, there is "a great gulf fixed" by the aloofness of the scientific or professional man interested largely in research.

The layman must, therefore, discriminate between the great contribution which the honorable profession of medicine has made to the progress of humanity and to the health of the race, and that other element—the business of healing. He must also estimate a man by three distinct standards. Only a clear headed, broad minded member of the profession at its best can be allowed to interpret the attitude of the men who have taught the world what truth it knows about the art of healing.

Dr. George Dock, now resident in Pasadena, gave, while Professor of Medicine at Washington University, St. Louis, an enlightening paper before the Southern Medical Association's meeting at Memphis. We quote his definition of Physicians.*

By physicians we mean those who carry on the various activities of medicine, viz., the investigation, prevention, healing or alleviation of disease. Not by accident was the name used. As healing grew into a definite discipline worthy of cultivation, and was no longer merely the avocation of priests or magicians, those who devoted themselves to it were obviously students of Nature—physis—of life. Nowadays we call the study biology and we make a distinction between the biologist and the physician, but this is merely the result of specialization, as in an earlier time physiology was separated from physics. The frontier is vague and the same person may be at one time biologist, at another time physician, as we see in Pasteur studying yeast and Pasteur curing rabies, or he may be both at once as were John Hunter and Lister and many others. A healer, according to the dictionary, is one who heals. More accurately it should be "one who claims to heal." The name has been adopted by a certain cult, but it may be applied to all who claim peculiar curative results from some sepcial plan of treatment.

The idea of study, of investigation, was early associated with a recognition of the progressive, i. e., growing, the unfinished, character of medicine; of coming enlargement, of future improvement. Not less early, perhaps, came the perception of the need of constant criticism of results. "Life is short and art long, experience fallacious, judgment difficult," was written almost twenty-five centuries

*See Physicians and Healers, an Oration on Medicine, Eleventh Annual Meeting, Memphis, Tenn., November 12-15, 1917.

OPINION

ago, and has remained as an axiom in medicine ever since. So medicine has grown and has become more efficient, and just as men's souls are tested by the stern realities of the battlefield, so has medicine been tested in the same way, in battle and pestilence, and has acquitted itself well.

The principal triumphs of medicine have been recounted many times and they are convincing enough. But the work on malaria and yellow fever at Panama, the checking of tetanus and gas gangrene, the change in the incidence of typhoid fever in camps and armies, one of the most serious military difficulties down to the Spanish and Boer Wars, yet fully mastered on the Mexican border and in hundreds of miles of camp in Europe, can not too often be reiterated, for they show as great an advance as the motor transport is over the man-carried packs of former armies.

* * * * * * * *

Yet a striking fact, an extraordinary paradox, is that along with the progress in which medicine has thrown away all the relics of mystery and made its gains accessible to every one, counterfeits have not only sprung up, but they are making disciples to such an extent as seriously to imperil the effort of the medical profession to raise its standard. It is not enough to pass this over with the statement that it illustrates the "omnipotence of the irrational." Let me set forth some details of this situation.

Medical teaching in America began as the volunteer work of physicians and for almost a century continued so. Medical schools were organized and operated in the face of many difficulties. Abuses also arose. There were too many schools that could not have proper facilities. Chaotic hospital conditions prevented adequate clinical instruction. It was easy for schools even of the most rudimentary character to obtain classes and graduate doctors of medicine with unlimited right to practice. Physicians were the first to see the evils and to try to overcome them. Working in the profession, through the American Medical Association, the American Academy of Medicine, the Association of Medical Colleges and other organizations, standards were gradually raised. Connections with universities, for a long time purely nominal, became actual, and secured the university spirit, the spirit of research, the surest preventive of routine and stagnation. Later, the work of the Council on Medical Education of the American Medical Association hastened progress materially, and at an important epoch the expert investigation and the impartial report of the Carnegie Foundation for the Advancement of Teaching were of paramount assistance. The improvement in the standards of medical schools and of licensing boards had as an inevitable result a decrease in the number of medical schools and of medical students. Some schools closed their doors. Others, by combining and consolidating staffs and equipment, continued. The process of elimination and improvement, slow at first, acquired greater velocity after the formation of the Council on Medical Education, and in the twelve years of its activity the total number of schools listed by it was reduced by over 45 per cent, while the number of schools with improved educational standards increased 95 per cent. This would seem to indicate promise of a great advance in the quality of medical practitioners, but the new feature that I have indicated in medical practice has gone far to neutralize the results.

While the medical schools were being forced to improve or perish, other institutions for the training of medical practitioners were springing up under new names and already they have reached a significant number. And the danger does not consist merely in the replacing of poor schools by others free from the wholesome scrutiny of the Council. There is added a widespread demoralization by reason of numerous associated features with dangers that do not seem to me to be recognized in their true value.

* * * * * * * *

To what extent have these schools neutralized the effect of the elimination of weak medical schools? This can not be answered accurately. In the regular schools the number of students was reduced, by the raising of standards, by almost 2,000. How many are enrolled in the irregular schools is impossible to tell from the data at hand. These schools have often large and luxuriously got-up catalogs. They give half-tones of the faculties, pictures of fraternities, sororities, athletic clubs, scenery, office-buildings and offices, "comics," and other incidental material, but some do not list the faculties and almost none give lists of undergraduates or graduates.

* * * * * * * *

Preliminary education is never important and sometimes made light of. One school requires only "ability to read and write backed by common sense."

* * * * * * * *

Here then are indicated two of the three standards by which the layman must estimate his chosen physician. First, what school has he attended? Second, what contributions has he made to world progress in health? The third question is still to be discussed and is many sided: What skill has he in the art of healing? This question leads us far afield into the matter of personality as well as trained hands and well developed brains. It takes up the subtle art of salesmanship as developed by the new schools of healing and will perhaps prove that the loss of the old-fashioned family physician has much to do with the rise of the cheap healer.

The Flower of a Race

MRS. WILLOUGHBY RODMAN, on her return from an intensive study of social conditions in Europe, gave us a picture of the turn of Fortune's wheel which seemed appalling. Wherever she went she found the flower of Russian aristocracy scattered over Europe, driven from their homes, serving the people of all countries in hotel and restaurant, in garage or stable.

The reaction of this picture on the minds of the selfish, the untutored, the lowest strata of thinkers calls forth, we find, a remark such as this, "Serves them right for trying to lord it over the common people."

This attitude was evidently that of the very common-looking people who, after the war, sat for their photographs to be reproduced in the newspapers of America. Surrounding a table on which were piled the crown jewels of Russia, they registered—not the expression of men who understood the terriffic responsibilities of rulers—but rather was their expression that of men who said to the world, "Now **we** have them, and **we** are the leaders of Russia.

To America, which is at least one hundred years in advance of Russia in the development of Democracy, and which now constitutes the scientific laboratory of the world for the study of that subject, this exhibition of ignorance and selfishness was discouraging. What good could ever again come out of Russia if its leaders were so blind?

Holding onto the husks of royalty, they "murdered the prophets" and drove out their noblest citizens, and threw to the dogs outside their gates that which Russia had spent generations to develop—the concentrated essence of the very thing the people most need and for which they were themselves desperately but unthinkingly striving!

The American colonies have been through their own Revolution, but it was the aristocracy of England which led it. Trained to lead, trained in responsibility and square dealing, cognizant of what constituted the desirable things of life and conscientiously seeking first the Kingdom of God and His righteousness, they went forward in the progress of human interests. Knowing that jewels are worse than useless without nobility of character, these men deposed their English king by walking out from under his dominion, and left his crown jewels behind them.

For what purpose has Russia in agony and sweat trained her magnificent intelligencia, her aristocracy, her leaders? The best of them glory in service. Those who do not are deficient in the modernity of their social training; for service is the keynote of our age and only those who are trained can serve.

Mrs. Rodman's picture of European social conditions is not, therefore, so hopeless as it might seem. Cruel as the conditions may be for individuals, the best is being made of the situation. Highly trained and cultivated people are mingling with the lowly, and the sterling qualities of both will not be jeopardized by that contact. There is in the cultivated human being something which lasts through fire and pestilence. Democracy proves that these qualities of character exist in everyone, but everyone has not had leisure or leadership which developed the best and most worthy.

Always, hitherto, there has been an aristocracy for which the nation or the race sacrificed in order that within that race somewhere should be preserved the best characteristics which they knew.

Now, when—in America at least—everyone is called upon to develop those fine characteristics hitherto confined to the leisure class or their immediate associates, we are trying out all sorts of sources from which to obtain a general training by which every citizen may learn the duties as well as the luxuries of leisure.

The scattering of the seed of finer things among the peoples of Europe by means of its fallen aristocracy may be the forerunner of a harvest unheard of in the past.

CHAMPIONS ON CONCRETE, SWARD, SAWDUST AND SEA

ANY WEATHER IS GOOD WEATHER ON A CALIFORNIA GOLF COURSE, BUT FEMININE ENTHUSIASM MOUNTS HIGH WITH THE SUN, AS SHOWN BY THE SMILES OF THESE DEVOTEES OF THE GAME: MRS. JOHN SHEPARD, OF ST. LOUIS, MRS. HENRY BORDEN, MRS. T. L. FERGUSON, MRS. JOHN D. CAMERON, MRS. J. C. LINNEMAN, MRS. WILLIAM CARTER OF NASHVILLE, TENN., AND MRS. A. E. D. TRABUE, CHAIRMAN OF SOUTHERN CALIFORNIA WOMEN'S GOLF TOURNAMENT AT ANNANDALE COUNTRY CLUB, ALL POSSIBLE CONTESTANTS FOR CHAMPIONSHIP HONORS. ANNANDALE HAS OPENED ANOTHER AVENUE TO SPORT IN THE INTRODUCTION OF TRAP SHOOTING. AT PRESENT THIS IS CONFINED TO THE MEN ONLY, THE PRESIDENT, ROBERT M. MODISETTE, AND DR. PAUL HUNTER, THEIR GOLF CHAMPION BEING AMONG THE CRACK SHOTS

Golden State Limited Photograph Service.

LEFT TO RIGHT: W. S. KESSLER OF JACKSON, MICH., AND WALLACE T. MILLER OF LOS ANGELES ON THE COURSE AT ANNANDALE GOLF CLUB, PASADENA, IN JANUARY

Golden State Limited Photograph Service.

COLLECTORS seem to be on the increase everywhere and now a new type has been discovered—a collector of champions. Of course it isn't really a case of to have and to hold but he sees them, makes a note of when and where and treasures the memory. And why shouldn't he, it's a perfectly good idea, only with the ever increasing participation in sport he must be pretty busy just catching views, and he claims he never misses an opportunity. Unfortunately for him it isn't a case of once a champion, always a champion, not by any means, the field may change almost over night but at that he has found the proper location in which to add to his store.

Several pages of his precious note book must be filled with the results of contests for supremacy in southern California alone in the past few weeks. On the golf courses, tennis courts, polo fields, outdoors and in, the wars have waged among the humans, and out at the Ambassador all the horses walked, trotted, cantered, and jumped for the ribbons. Judging by the crowds which thronged the auditorium there was more than one collecter of champions there but we were all seeking equine, not human supremacy, during the Horse Show.

From the tennis tournament at the Huntington in Pasadena, made especially notable by the playing of Helen Wills, Olympic titleholder, to the annual mid-winter polo tournament at Coronado, March 1 to 20, where several championships will be played for, including the Pacific Coast All-American polo trophy, would be well worth the collector's while, and would give ample time to add all kinds and conditions of lesser stars to his list before the yachting season establishes itself in history with the San Francisco-Tahiti race scheduled for June, under the auspices of the Pacific Coast Yachting Association.

Another nice thing about that kind of a collector's hoard now as distinguished from the past is the diversification through sex. There are champions among the women in almost all lines of sport; while Helen Wills was gallantly defending her titles in Pasadena, four Pasadena girls set a new record in the quarter mile relay for women at the Los Angeles Coliseum track meet, and two world swimming records were broken at Miami Beach by women.

The two sports in which the honors are divided—perhaps not evenly but still divided—polo and yachting, in one case the man and the pony, the other the skipper and the boat, gives another bit of zest to one featuring champions. He must always take into consideration just how much in each victory is due the pony and how much the rider, particularly if the pony had apparent leanings toward the visiting team as happened at Midwick once this season, the pony kicking the ball through for the first score in the opening chuckker. Elmer Boeseke, Jr., of Santa Barbara, a member of the American team in the Olympic, whose field generalship stands out always, will modestly tell you that his success depends largely upon his mounts, nor do the famous four horsemen of Midwick, Carleton Burk, Teddy Miller, Eric Pedley, and Arthur Perkins, fail to give credit to their ponies. The rule applies equally at sea, a skipper might not capture a record unless speed were built into his craft, yet a good boat may be poorly skippered and an old tub brought up within speaking distance of the winning goal, under the careful and skillful handling of one who knows and loves every inch of the wood and canvas.

After all no matter how many champions we, as a nation, may produce that mark of supremacy is not half as much to be desired as a reputation for true sportsmanship. That we have now and there is no indication that we will ever lose it, nor can we so long as the true strain of American blood dominates.

MISS HELEN WILLS, NATIONAL AND OLYMPIC TENNIS CHAMPION, MADE HER FIRST APPEARANCE IN SOUTHERN CALIFORNIA AT THE HOTEL HUNTINGTON TOURNAMENT, IN FEBRUARY.

ERIC PEDLEY, OF MIDWICK, AND ONE OF THE QUARTET WHO WON NATIONAL HONORS LAST SUMMER BY TAKING THE UNITED STATES CHAMPIONSHIP. (INTERNATIONAL POLO SUBSTITUTE)

Golden State Limited Photograph Service.

Golden State Limited Photograph Service.

GROUPS FORM EVERY DAY TO EXPLORE THE MOUNTAIN PASSES, NOW MADE POSSIBLE BY THE OPENING OF NEW TRAILS

SADDLE HORSES IN OUR THIRD NATIONAL HORSE SHOW

IN commenting on the 1925 Los Angeles National Horse Show, Mr. W. S. Blitz, who came on from New York this year, as he did last,, to manage the show said that the quality of horses exceeded the most sanguine expectations. While the entries numbered over a thousand, the quality of the exhibition, as a rule, was of very high standard. The show by comparison, he thought, would hold its own with any prominent similar exhibition held in the East or Middle West, and would, in some instances, far exceed their records for success. Mr. Blitz was particularly struck by the keenness of the competition, the judges having no easy task in selecting the horses for the coveted blue ribbons. The high quality of the horses in the saddle clases particularly makes it doubtful if it could be surpassed in this country, that classification including, as it did, some of the noted equine champions of the United States. This section is making a name for itself in the ownership of good horses, particularly saddle horses, which fact, in the opinion of Mr. Blitz, was one of the most encouraging signs of the renewed interest in the horse as a companion in the pleasures of the day.

DAUGHERTY DARE, (CHESTNUT MARE) CHAMPION FIVE GAITED SADDLE HORSE, OWNED BY BENJAMIN C. MEYER. BLUE RIBBON WINNER AT 1925 SHOW

Now, that mile after mile of bridal paths are being opened, cleared and provided for, each week will see additions to the riding clubs, and a good saddle horse will be as much a part of the equipment of the present day home as it was before the advent of the motor car.

In that not so distant time a horse was a necessity rather than a pleasant luxury, and he took his rider over bad roads as well as good but then he did not have hundreds and hundreds of miles of concrete to cover. This fact has now been recognized by the highway builders everywhere and in every case where it is feasible, a bridal path has been provided along with the boulevards.

Los Angeles has had an active Bridle Path and Trails Association for a long time working in the interests of horse lovers, and now Pasadena has taken up the subject in a municipal way, opening up trails through the Arroyo Seco, which will join those of the Flintridge section, and making additions to old trails into the mountains. The bridle paths of the city of Pasadena were made possible by voluntary subscriptions, and they now line both sides of the Arroyo, joining at the Colorado street bridge, and extend into the upper Arroyo, above Devil's Gate dam.

New paths in Flintridge extend into the hills, and also into Sycamore Canyon; these paths connect with the Pasadena paths at Linda Vista on the south and near the Flintridge Riding Club on the north.

The fourteenth of the month celebrating the opening of the Flintridge Bridle Paths, a general invitation was issued to every one both in Los Angeles and Pasadena, interested in riding to join in the initial canters over the new trails, and we will begin to know again the beauties of the upper Arroyo, and some of the mountain districts.

Golden State Limited Photograph Service.

"BREAKFAST RIDES" FORM A POPULAR EARLY MORNING EXERCISE IN BEVERLY HILLS, CALIFORNIA. BEVERLY HILLS HOTEL IN BACKGROUND. THENCE TRAILS LEAD TO THE SEA

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

AMERICAN INSTITUTE OF ARCHITECTS

THE COURTYARD OF ST. PAUL'S CATHEDRAL, WHICH RECEIVED THE DISTINGUISHED HONOR AWARD. JOHNSON, KAUFMANN AND COATE, ARCHITECTS. PETER HALL, GENERAL CONTRACTOR

SOUTHERN CALIFORNIA CHAPTER

OFFICERS

David C. Allison
President

A. M. Edelman
Vice-President

David J. Witmer
Secretary

A. C. Zimmermann
Treasurer

EXHIBIT OF THE AMERICAN INSTITUTE OF ARCHITECTS EXPOSITION PARK, LOS ANGELES, CALIFORNIA

THE EXHIBIT OF ARCHITECTURE FOR 1925 at the Museum of History, Science and Art still remains in our minds although the actual exhibit is like the snows that Francois Villon sang about.

Somewhere, someone may know how many architectrual exhibits have been held in Los Angeles but such information is purely statistical and statistics are entirely irrelevant. The point is that a very important and successful architectural exhibit has just been completed. That such an exhibit was shown jointly with a most unique and enlightening display of work by Viennese school children in no way detracts from the great interest in architecture, as evidenced by the numbers who came to the museum. Actual figures show that for the two weeks beginning February 11, and ending February 24, 30,528 persons came into the museum. Figures sometimes mean very little, but in this case they do show an ever increasing interest and appreciation in architecture by the general public. It is of interest to note that during four weeks in 1923, approximately 44,000 persons attended, in 1924 about 53,768, and this year, had the exhibit extended over a period of four weeks, at the same average as the first night counted, there would have been 61,056 people there. This speaks well, both for the general public and the architects.

From authorative sources at the museum, the word comes that people were unanimous in their appreciation. This was greatly due to the manner in which exhibits were displayed. That an architectural exhibit should be considered as an architectural problem in design and hung accordingly, seemed a logical process of reasoning and a natural thing to do, but it was strikingly apparent that many considered it a happy departure from routine methods. The general scheme, it is remembered, was to follow the elementary theory of design, a major axis, brought out by a doorway or other natural element, flanked perhaps by distinctive exhibits of garden pottery, two minor axes where strong notes of color such as handsome oriental rugs or graceful pieces of furniture attracted the eye, between these, uniformly framed, were hung the features of the exhibit, the traveling exhibit of the Western Chapters of The American Institute of Architects on School Houses and nomination drawings for Honor Awards of the Southern California Chapter of The American Institute of Architects. Wherever strong notes of color were needed to complete the design, either on wall or standing free, pieces of unusual merit from the exhibit of craftsmanship and interior decoration were placed. Such great interest was shown in the model and drawing of the Administration Center, prepared by the Allied Architects Association of Los Angeles, that it was found necessary to have some one there to answer questions on this one exhibit alone.

It is out of the question to close without any mention of the children's exhibit and while this was in no way architectural, it was without question one of a very high character. It may be that many of those who came and admired the Institute exhibit were drawn there by the children's work just as at least one architect who came to see architecture, stopped fascinated and had to return another day to see his own work.

The influence of these architectural exhibits must be marked. Fifty thousand people cannot come into such an atmosphere and not undergo some beneficial change. Each year then an ever increasing number are becoming susceptible to the need of real architecture and when such numbers respond, as did this year, it is a very satisfying and gracious compliment to the profession.

THE Southern California Chapter of the American Institute of Architects expresses its appreciation of the privilege of using a valuable page in the Southland Magazine for the publication of bulletins and matters of interest to the architects and the public who are interested in things architectural. The Southland is doing many things to help raise the standard of architecture and its appreciation in Southern California. The members of the Institute as individuals give it their hearty commendation.

The Civic Center Plan

TWO evenings during the month were devoted to the study and discussion of the Civic Center Plans as presented by The Allied Architects and by Cook and Hall. Chapter members generally seemed intensely interested for they turned out for both meetings in goodly numbers. The discussion while warm at times was restrained and dignified and the entire atmosphere of the proceedings worthy of the gentlemen who took part in it on both sides of the question. The criticisms of the Allied Plan by Cook and Hall were ably answered and at the risk of being called biased we cannot but feel that the Allied Plan was greatly strengthened in its position by the attacks made upon it by these two worthy gentlemen. A scheme which has been thrashed out and kicked about by the best minds on the subject for a period of eleven months is not likely to be seriously damaged when in comparison with a scheme so apparently unstudied and hastily presented as was that of Cook and Hall.

The Chapter voted ten to one in favor of the Allied Plan. It is interesting to note that a majority of four to one was voted in favor of the Allied Plan by those members of the Chapter outside the Allied Architects membership.

THE February meeting of the Chapter was given over to the awarding of certificates of merit for the executed work of the year 1924. No meeting of the organization is of more significance than this and few evoke more general interest. As is the case with other professional men, architects receive little publicity as individuals, but their executed work when pointed out as of particular merit always produces public comment. There were about one hundred members and guests in attendance when the president of the Chapter, David C. Allison, arose to open the meeting. After some brief remarks introducing the subject of the evening's gathering, he said that architecture has always been the index of the art appreciation of any period in civilization and that the work being awarded would take its place in the record that California is writing in the architectural history of this country. He thoughtfully reminded us that the contractor takes a keen interest and pride in the work being done, and gave his presidential blessing on the clients who wisely allowed their architects a free hand in working out their respective problems. We only wish that some of our clients who want to know the color of the brass in every door knob could have heard what he had to say. Mr. John W. Mitchell was seated next to Mr. Allison and we were happy to learn that he was to present the honor awards. We knew that the work would be done with the cheerful grace that is always characteristic of that gentleman. We were not disappointed. Mr. Mitchell has long been a great friend of the Southern California Chapter and has marked its growth from the baker's dozen in the early days to the present organization with its hundreds of members. Mr. Mitchell stated that 1924 has been a great year in architecture and that the greatest advance has been made in the United States. He paraphrased the words of the ex-president of the Institute, William Faville, when he said that Southern California is recognized along with the environs of New York City as producing the most beautiful architecture in domestic work. After giving full credit to the jury of visiting architects who made the awards he emphasized the importance of the awards which had been made to craftsmen, and gave them great praise for the beauty of the work they have produced during the last year.

Many of the responses to the presentation of awards were enlightening. One gentleman whose firm was awarded a certificate as owners of a commercial building said there was great surprise in his office when it was learned that a creamery, his building, had been selected as the best example of commercial architecture in its class. Creamery men, it seems, have been emphasizing cleanliness rather than good architecture.

The response of Mr. Barhyte of the Los Angeles Gas and Electric Corporation was both amusing and interesting. Mr. Barhyte embodied the pride which the great corporation he represented, felt in possession of its new and beautiful building. It was another case where complete confidence in the abilities of the achitect selected produced a useful and distinguished example of architecture.

Mrs. A. S. Lobingier, responding for the Friday Morning Club, had so many witty things to say and said them in such rapid "concussion" that we were completely bewildered. At any rate if Mr. Allison had as much pleasure in his interview with Mrs. Lobingier as we had in the few minutes she spoke to us, Mr. Allison's fee was much too large. One often gets entertainment from clients, but it is of a far different sort.

The last award to be presented came as a pleasant surprise. The jury after long and careful consideration decided to give the highest honor possible to the architect of a particularly distinguished piece of work. We had already heard that the building committee of St. Paul's Episcopal Cathedral had given their architects no instructions except to design the best building they could produce for the allowed budget. All of us are familiar with the dignity and repose of the structure which grew out of those brief instructions. The Chapter is happy indeed that the firm of the retiring president should have been given the Distinguished Honor in Architecture. They have made a great contribution to the architecture of Southern California, and this is the highest honor their fellow architects can give them.

HAROLD O. SEXSMITH.

CALIFORNIA HOMES AND GARDENING MANUAL

ARCHITECTURAL CLUB BULLETIN

Information Wanted

NOTICE of meetings and copies of the Southland Magazine have been returned unclaimed from the last known address of the following club members. Will some kind soul let the secretary know where these strays hide themselves: W. Morely, Alfred A. Conners, George W. Donnell, H. J. Vaile, E. A. Bode, Eugene M. Layman, Harvey Wm. Greene, Irving L. Osgood, O. Rogelmair, Ralph O. Beattie, Robert M. Cassidy.

Several members have informed the new secretary of the club that there are men who have submitted application cards for membership and have never heard from them afterward. We are most anxious to get in touch with these men and see that they are properly taken care of.

Two Beaux Arts Medals

We were button-holed on the street the other day by none other than our good friend and fellow sufferer Gano Chittenden. He had discarded the hirsute adornment he was wearing the last time we saw him and really looked quite civilized again. He mentioned casually that he was on his way to play hand ball with Harold Lloyd. He also proudly produced two beautiful medals which he had just received for Beaux Arts work done in 1919 and 1921. One medal was for the best work in Class B Esquisse esquisse and the other for a Class A Project "The Entrance to a Church." We congratulate Gano.

Le Brun Traveling Scholarship

Lee Fuller is working on the final drawings for the LeBrun competition. Tiny Crawford tells us that Lee has the winning solution. Let's all hope he is right. What worries us is what Lee will do with his better half when he starts out to see the world.

Notes of the U. S. C. Atelier

The last meeting of the Architectural Society was one of the most interesting of the year. Dean White of the University of Illinois predicted a great future for the department. Mr. Bergstrom and Sumner P. Hunt discussed the proposed Civic Center for the city and county of Los Angeles and explained the grouping of the buildings. Dr. VonKleinsmid, President of the University, expressed his admiration of the far-sighted work of the Allied Architects Association in planning a project such as the proposed Civic Center, and spoke of the admirable co-operation of the many members of the Association.

Professor Lawrence, head of the Department of Architecture of the University of Oregon, is now in Southern California, and while here is investigating the work of the Department of Architecture of the University of Southern California with a view to placing it among the recognized schools of architecture.

Negotiations are now being carried on in an endeavor to get a chapter of the Tau Sigma Delta, honorary architectural fraternity, on the campus.

The department is having "La Nuit Boheme" in the form of a dance and entertainment on Friday, February 27th. It is to be a regular costume Bohemian affair.

The Seniors are now designing "a Municipal Auditorium" for the proposed Civic Center, while the Juniors are "burning the oil" (?) over a good sized high school plan. Mr. Harwood Hewitt and Mr. A. C. Zimmerman are the critics.

The Civic Center Plan

On Tuesday noon February third the Architectural Club was called together at a special meeting to consider the Civic Center Plan designed by the Allied Architects. The meeting was held in the Allied Assembly Room at 420 South Spring where the plan and model were on exhibition. After a discussion of the plan by Mr. Myron Hunt and criticism of it by Mr. Cobb there was general discussion by all the members present. The secretary of the club presented the following resolution for adoption by the meeting.

RESOLVED, that it is the sense of this meeting that the plan of an administration Center for the City of Los Angeles and the County of Los Angeles as prepared by the Allied Architects Association of Southern California, and as submitted to said city and said county, he, and is hereby approved and unqualifiedly indorsed by the Architectural Club of Los Angeles, and the Executive Committee of this club be, and hereby is authorized and instructed to present this resolution to the City Council and the Mayor of the City of Los Angeles, and to the Board of Supervisors of the County of Los Angeles and to urge upon them the prompt adoption of said plan as a working plan for said Administration Center.

The resolution was adopted without a dissenting vote and was duly presented to the City Fathers by our President, Julian Garnsey.

February 26, 1925.

The Architectural Club of Los Angeles,
Gentlemen:

We want to call your attention to the new Library of Architecture and Allied Arts which has recently been opened at 1101 Citizens National Bank Building.

This Library, which is for the use of the entire public as a reference library, consists of nearly 1000 volumes devoted, as its name implies, to architecture and the allied arts. To all architects and particularly the younger men who have not had the opportunity to collect many books, such material should prove of inestimable value, and it is hoped that its use will be general.

With this in mind, we extend a special invitation to the Architectural Club of Los Angeles to use the library at all times.

Yours very truly,

Board of Directors Allied Architect's Association.

By Edwin Bergstrom, Pres.
Miss Lillian Burkman, Librarian.

THE ARCHITECTURAL CLUB OF LOS ANGELES

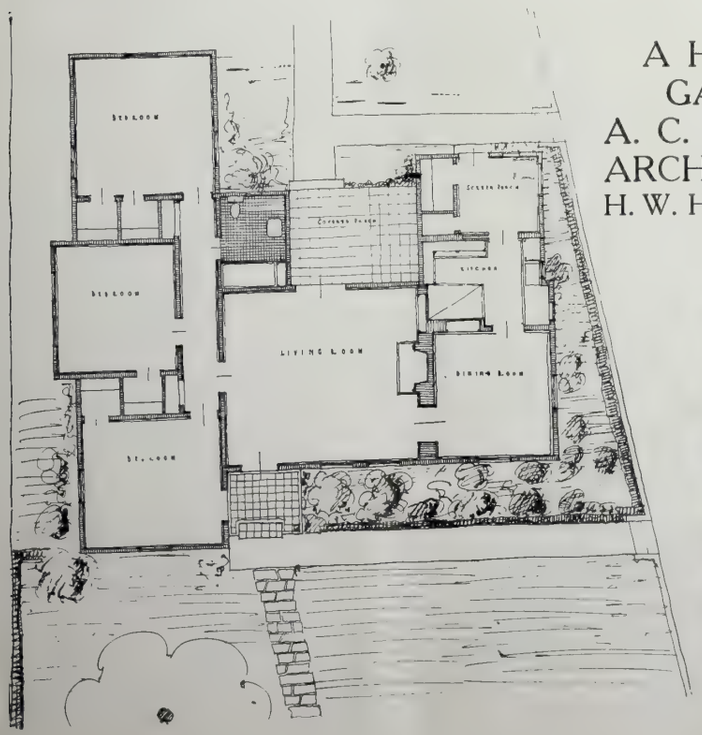
OFFICERS

for 1925

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director



A HOUSE AND GARDEN BY A. C. ZIMMERMAN, ARCHITECT, A. I. A. H. W. HELLMAN BLDG.

SIXTH INTERNATIONAL PRINT MAKERS EXHIBITION

DURING the month of March there will be shown in the Gallery of the Los Angels Museum, the Sixth International Exhibition, gathered under the auspices of the Print Makers' Society of California. The three hundred and eighty-three prints on the walls represent the work of one hundred and ninety-eight artists from Australia, Austria, Belgium, Canada, Czechoslovakia, England, France, Germany, Italy, Japan, Sweden and the United States. As in etching, block-printing, engraving and lithography is eligible, the collection gives a comprehensive view of what is being done in the entire print world. In other cities there are frequent exhibits of etchings, exhibits of block-prints and exhibits of lithographs but nowhere else do all three mediums enter on an equal footing. We feel safe in saying that nowhere can there be found just such an exhibit as this, except from time to time in Expositions like the Panama-Pacific of 1915. It is a real clearing-house where the print makers of the globe may show their work.

Naturally the United States has the largest number of prints, as it is far easier and cheaper for our artists to send their pictures, but England runs a good second, with France not far behind. The Society has always attempted to keep an open mind and judge all work submitted, without reference to nationality or art movement. Even if we do not agree with a movement or school, work by some of its best exponents is shown. Our only requirement is that, each print must show technical ability in its production because we feel the necessity of emphasizing good craftsmanship as well as artistic interest.

The detail work in assembling such an exhibit is beyond the comprehension of anyone not directly connected with it. About a thousand letters of invitation must be mailed and for this the mailing list must be kept up to date. Artists are constantly on the move and this list is one of the problems we must meet. Two or three hundred packages must be received, opened and checked and notices sent of their receipt. Many of the packages must come through the Customs and red-tape has to be unrolled. Then comes the judging. With fifteen hundred to two thousand prints submitted, and room for only three hundred and eighty-three, the Jury must discuss, revise and reconsider for days. The same standard can not be applied to each nation as the viewpoints are far different and this complicates the work. Once selected the prints must be listed and those from abroad matted, and copy prepared for the catalogue. Then each artist must be notified as to the Jury action and a catalogue mailed to each exhibitor. This is all a labor of love and the result is only made possible by the wholehearted cooperation of all who have to do with the work. This is particularly so in regard to the Los Angeles Museum as, without their aid, we would not be able to shoulder the entire financial burden.

Space is limited at the Museum but we hope next year to use the new additions to the gallery and can make a more determined effort to see that ALL the world is represented. We have done our share in preparing this for you and, even if you lived in New York, Paris or London you could not find such an opportunity. We ask only in return that you go out and see it. That is the way you can repay us for what we have brought to California.

HOWELL C. BROWN.

SECRETARY OF THE INTERNATIONAL PRINTMAKER'S EXHIBITION

THE OUTPOST, AN ETCHING BY PETER MARCUS FROM THE GALLERIES OF CANNELL AND CHAFFIN

THE CHILDREN'S EXHIBITION

THE Cizek school is in Vienna and Vienna is a cross roads. Refugees from Russia come from the East, the people of northern Europe pass through going to the Balkan states and to Italy, the West goes East and the South goes North, therefore you have a population as varied in nationality as San Francisco or Los Angeles and the public are no more Viennese than all Californians are native sons. The majority are children of the common people. They range in age from five to twenty-three. Material, which is provided by the state is free and plentiful.

The Teacher, Franz Cizek, starts with the premise that the creative faculty is in every human being. Very well then, we will start at the roots of human endeavor and begin with the child. A child at five may be thousands of years old. He does not belong to any parent but to the entire human race, for in himself he retraces the growth of man. He holds in himself enormous ancestor gifts, that only the gentlest of teachers can keep from frightening into the background of the sub-conscious. So in his contact with his young people, Cizek effaces himself. He makes himself unimportant and his pupils almost as much so.

The pictures. They are the lives of your children and mine, put down exactly and mercilessly. There is beauty, great sadness, hardness, pity, love, joy. A child saw a hillside of homes with roofs of red, grey, blue and with unerring fingers it is there for you to see. You grip yourself for it is like one's own remembrance. Were you a little boy and did you have a pet—a puppy that scattered chickens and ducks, ran after the cat and then someone threw a stick at him and your heart stood still? Or perhaps you were a little girl and had a goat. Did you love flowers and did you peer into face of a daisy and say: "Little flower sister, I am just a little girl and you are just a flower, but aren't we happy on this windy, grassy field?" You put the flower with others in your big straw hat and went for a romp with the wind. These pictures are there. The great sadness of the war came and you see the soldier straining his mother to his boyish heart. It might be your brother and you the child looking on.

You cannot slip up quietly on the Cizek Exhibit and lose yourself. This is no ordinary exhibit. The pictures are ordinary, so ordinary that they grip you and tear your heart from its safe mooring. I tell you that the only international beings are children. It has been said that this Children's Exhibit has done more for the distressed country of Austria than the League of Nations. It is another Children's Crusade.

I am reminded by the Editor that Mr. Fred Meyers, director of the California School of Arts and Crafts at Berkeley, conducts a class on Saturday for Children from four to eighteen years of age that has much of the freedom of the Vienna school.

MARION HUGUS CLARK.

THE COLOR PLATES

The plates for the cover of this issue are made for Mr. Gordon B. Kaufman, architect, from a charming painting in tempera by Norman Kennedy, known to the local chapter as a mural painter, with an unusually fine sense of color and an expert in interior deocration, who works in keen sympathy with the architect of discrimination.

THE BEAUTIFUL ESTATE OF BENJ. B. MEYER, BEVERLEY. PAUL THIENE, LANDSCAPIST. JOHN MAYER, GENERAL CONTRACTOR. PHOTO. BY HAIGHT

A GENTLEMAN'S ESTATE ON CALIFORNIAN HILLS

By M. URMY SEARES

ON the hills which roll up from the Los Angeles plain, and in their little wooded canyons, there is a wide choice in logical situations for handsome estates. Fifty years ago wise residents of the city sought rest in their secluded little ranches above what is now a crowded foothill boulevard running from San Dimas to the sea. More recently the hill country between Hollywood and Santa Monica has been recognized as ideal for permanent homes where all the interests known to both country life and city, could be enjoyed under perfect conditions of climate and convenience.

High up above the beachward boulevards and looking out toward Catalina to the south, there rises on stately levels a handsome house and garden which we have taken this month to exemplify a complete hillside estate. When all the hillsides are covered with this sort of beautiful homes, the cutting and filling we now deplore will cease and the landscape picture resume its loveliness in wooded slopes dotted with white houses, masses of flowering plants and here and there the gleam of pergola or marble fawn upon its pedestal.

The handsome estate of Mr. and Mrs. Benjamin R. Meyer, may in all particulars be taken as an example of a proper treatment of our Califonia hills, shown in the accompanying illustrations of an actual estate, now so complete that it may be extensively photographed.

Several years ago these grounds were carefully studied and planned by Paul Thiene, the landscape architect whose success in this extensive and interesting estate is notable. Rising in gradual curving roads from the boulevard between Hollywood and Beverley, the approach to the house is well planted and every detail carefully designed. On the left at a turn of the entrance driveway are the garages, and from this point to the forecourt of the house itself the road is graced by a high wall draped with vines and surmounted by hill shrubs and trees which hide the gallery and casino from a first view.

THE APPROACH, JOHNSON, KAUFMANN AND COATE, ARCHITECTS. JOHN MAYER, GENERAL CONTRACTOR

The location of the residence was determined by the existence of a row of old olive trees and above this row of trees, and encircling each, a wall was constructed which is a distinctive feature of the grounds.

Cutting into the hillside, the grading for the house site left an embankment about thirty feet high. This was successfully treated by three terraces reached by a delightful stair-way along the wall, and through an interesting tunnel and pergola, or by a covered way, a part of the house over the service gateway shown on our cover.

In a canyon opening beyond the garages are the stables and ring, set in the hillside, which is covered with natural growth carefully encouraged.

As we approach the house, which was not begun until the general garden construction was finished and the planting well rooted, we pause to consider the building. Clay is our logical building material, and concrete, a plaything from the time of mud pies up to the building of houses and modeling of statuary.

The architects have chosen for this beautiful house in the Mediterranean style this logical successor of adobe, the hollow tile. The Los Angeles Pressed Brick Company has experimented for years and offers the Heath hollow tile as the best, fireproof and quake proof.

Gradually the conviction has grown that hollow tile is especially adapted to the needs of this climate, and through the improvements of the last fifty years it has come to be recognized as a factor with far greater merits than merely fire-proofing, for which it was originally recommended.

Heath hollow tile has stood the test of time.

Hollow tile may now be used in any construction in which brick may be utilized, the three basic points being strength, simplicity and utility. This construction lends itself admirably to every phase of architecture, being equally good in the pretentious homes of palatial proportions or in the clubs, or in the small house, simple in construction but exquisite in line.

To the west and south of the house is a wide expanse of lawn so necessary in any picture. Here are benches and terra-cotta vases at natural points of interest and we realize California's closeness to Italy in spirit when we are told that the Italian Terra Cotta Company furnished certain pieces of decorative terra cotta. A visit to the company's place on Mission Road is fascinating, and proves that this is a terra cotta town indeed. Our sculptors and garden enthusiasts are very fortunate to have these expert potters here in Los Angeles.

The Architect and the Landscapist who know where to go have indeed a wealth of expert craftsmen to call upon in furnishing their well-laid plans.

"The Ornamental Iron Works" may sound unfamiliar to the amateur, but the architect who has found Mr. Laszloffy and his beautiful designs and expert workmanship considers himself fortunate. All through this fine estate are rails and doors, railings and gates which culminate in the beautiful entrance portals, the art of this worker in iron.

Throughout the whole interior a masterly sense of fitness has dominated. Quiet reigns, heightened here and there by a sparkling bit of clear color, a hint of well designed metal or a rich massing of tones in oriental rug or tapestry.

Mr. Gordon B. Kaufmann, the architect who carried out the plans for the firm, chose skillfully, taking the best for his purpose in each room and finding the best in the contributing houses of Keshishyan, B. B. Bell and Marshall Laird, all on West Seventh street.

THROUGH THE GARDEN ONE COMES UPON LARGE TERRA COTTA JARS AND GARDEN SEATS FROM THE ITALIAN TERRA COTTA CO.

THIS EXQUISITE DESIGN IN IRON WAS EXECUTED AT THE SHOP OF A. LASZLOFFY, ORNAMENTAL IRON WORKS, 328 NORTH LAFAYETTE PARK PLACE, LOS ANGELES. DESIGNS BY THE ARCHITECT CAREFULLY MADE

A HAPPY FEATURE IS THE BREAKFAST ROOM DECORATED BY JOHN SMERALDI WHOSE DECORATIVE PAINTING AT THE ARCHITECT'S EXHIBITION LAST MONTH RECEIVED THE HONOR AWARD IN THE ALLIED ARTS. PHOTO. BY GEORGE HAIGHT

THE WESTERN TILE AND MARBLE COMPANY OF PASADENA ARE HERE REPRESENTED IN A TILE RECESS WITH DAINTY LITTLE STATUE

CORNERS OF THE HALL SHOWING FINE METAL WORK SCONCES AND FURNISHINGS, ALL CHOSEN BY MR. GORDON B. KAUFMANN, ARCHITECT

A UNIQUE FEATURE OF THIS HANDSOME HOUSE IS THE ARCHED HALL. PLASTER WORK BY NOLAN DUVALL

THE KEYNOTE OF THIS HANDSOME DINING ROOM WAS AN OLD CHINESE SCREEN, SHOWN ON THE RIGHT. THE PANELING AND DOORS AND THE GREAT DINING TABLE, WITH ITS CARVED CHAIRS, ARE FROM MARSHALL LAIRD, 2861 W. SEVENTH STREET. PHOTOGRAPH BY MARGARET CRAIG

Dignified and stately is the hall with its warm, deep quality in walls executed by Nolan Duvall in plaster that shows what can be done with surfaces left so cold and cheerless by workers in the old fashioned way.

Each sconce, or candelabra, each lighting fixture designed by the B. B. Bell Company, fits into its place quietly because it is cunningly devised and excellent in pattern. Notable is the manner in which the original designs have been made to express electricity of modern times in beauty equal to that of ancient days when candles were used.

So, too, is the furniture, the designs for which the architect selected and had made at the shop of Marshall Laird, 2861 West Seventh St. What deep satisfaction fills one's soul in finding right here in our own metropolis furniture that is made by a connoisseur to fit any room, no matter how costly or simple in design. When an architect who knows his art can draw upon such craftsmanship as this, there is no need to look to other centers of art and decoration.

But even if we wish to use the touchstone of New York in our furnishings, we can consult with the foremost exponent of all that is best in floor coverings and tapestries in the store of Mr. John Keshishyan on West Seventh.

John Mayer, General Contractor.

In such an extensive development as this, the architect and landscape designer must have the assistance of an experienced contractor who can take the whole plan and carry it through with competent skill. This the Meyer estate had in its general contractor, John Mayer of Pasadena.

ARCHITECTURALLY, THE HALL IS A FINE ATTRIBUTE OF THE HOUSE, WITH ITS STAIRWAY SET IN ONE SIDE. MANY CHOICE PIECES HELP TO MAKE IT BEAUTIFUL. PHOTOGRAPHED BY GEORGE HAIGHT

Below the stables, where prize horses help to make the name of this house famous, are the greenhouses, potting sheds and lath house, which supply the extensive hill garden, keep cut flowers for the house every day in the year, and renew the orchard trees. Mr. Thiene has demonstrated every type of gardening here. As we descend from the house on a warm March day, we walk along the parapet of the olive trees wall and find a little tea garden under the famous old pepper tree which was preserved by careful grading. If we do not feel like pausing to rest here, we follow down the easy steps set in the hill as though they had been there for ages and enter the level of the belvedere and swimming pool. Rare and beautiful plants surround this pool of reflections which brings the blue sky down into the garden and catches glimpses of all the lovely things of earth surrounding it.

At the rooms of the Western Tile and Marble Co., 386 Raymond avenue, such decorative garden pieces, small and large, are found. All the nurseries and hot-houses of southern California have been drawn on by this wise landscapist in making this strip of hill land exquisitely livable. Below the pool on another level is the rose garden with the wall between them, surmounted by a pergola and decorated with a wall fountain. Its house-like character has been taken advantage of by making here a little theatre in which films may be shown or musicals given. A sun dial tells the sunny hours at the opposite end where the formal garden drops away into the orchard.

The general plan from road to upper reservoir is on page 26.

HEWSON HAND CRAFT STUDIOS

Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads

Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety

F. O. 6555 — 602 E. Colorado St. — Pasadena

DUnkirk 4909 — 2508½ W. 7th St. — Los Angeles

Wall Panels

"A mingling of patterns and echoes and themes,
That swim through his fancy like runaway streams."

"Anymay"

527 California Terrace, Pasadena
Phone Colorado 3655

S. M. Wershow

LADIES TAILOR

Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

FLORNINA

Gowns · Negligees · Accessories

Ready to Wear or Made to Order

95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

French and Italian Arts

Imported by
ELEANOR AND HOLLINGSWORTH BEACH

Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica

Large Parchment Portfolios for Prints and Photographs

630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

Antiques

JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave. — Tel. F. O. 315
Pasadena, California

L. BIXBY-SMITH

Camera Portraits

Architectural Studies

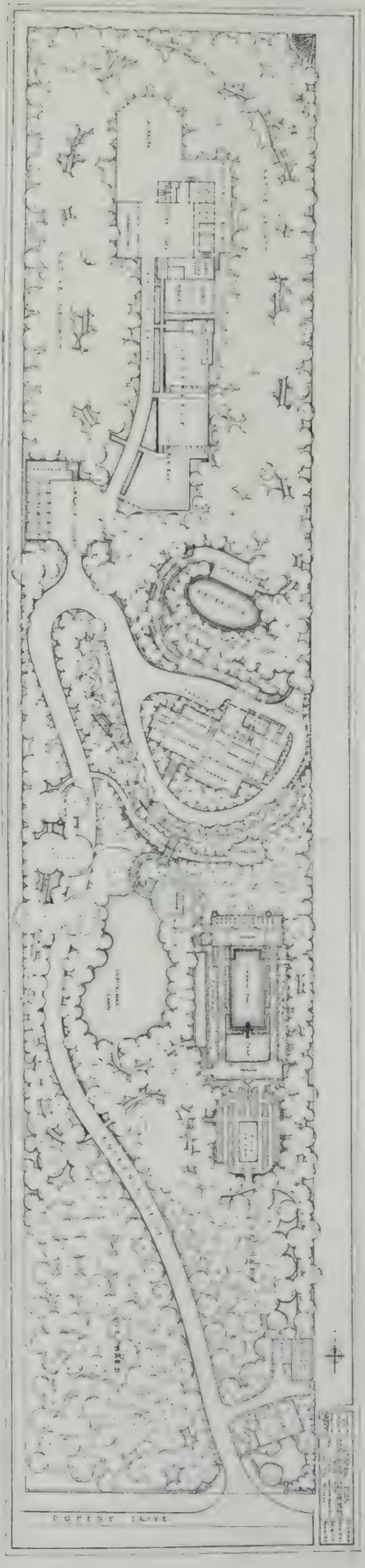
2504 W. 7th St.,
Los Angeles, Calif.
Phone FItzroy 3542

H. O. CLARKE

General Building Contractor

388 So. Raymond Ave., Pasadena, Calif.
Phone Fair Oaks 537

GENERAL PLAN, BENJ. R. MEYER PROPERTY.
PAUL C. THIENE, LANDSCAPE ARCHITECT.



THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN

Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's Wearing Apparel

Colorado Street at Marengo

MRS. CHARLES C. BELL

Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

HILLER'S STUDIO

Official Photographer for
California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller — Phone, Fair Oaks 155

Kinsey & Elliott

PLATINUM JEWELERS

Diamonds and Precious Stones
Hamilton and Longines Watches
Remount Her Diamonds in Platinum
Jewelry Manufacturing
303-4 Jewelers Bldg., 747 So. Hill St.
Los Angeles, Calif. — Phone VAndike 1604

GEORGE · D · MAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE — P · O · 3133

ARCHITECTURAL · PHOTOGRAPHS

BRADFORD PERIN'S OLD MASTER VERIFIED

FROM the Burlington Magazine for March:

"The photograph on Plate A represents a portrait in oil which came under my notice a few weeks ago, shortly after it was acquired by Mr. Bradford Perin, himself an artist, who, when he came upon it in an obscure place of sale, was at once attracted to it simply as an example of good drawing. At the time of its discovery the background, now unpainted canvas having a fine grain, was covered with dark pigment. This, however, came away immediately under the hand of the cleaner, which, of course, indicated its freshness. At the same time a repair in the canvas, not too skillfully done, appeared; it is visible on the photograph over the sitter's right ear.

"There was never any doubt of the picture being English, of the latter part of the eighteenth or the early part of the nineteenth century, and a comparison of it with the work of Lawrence during the early years of the nineteenth century convinces us that it is his work. The method of lighting, the tangle of steel-gray hair, the hard, square way in which the structure of the nose is indicated, the drawing of the mouth and even the scribbled indication of clothing about the neck, are all strong witnesses of authenticity. It is worth while mentioning also Lawrence's portrait of Thomas Moore, the Irish poet, exhibited at the Victoria and Albert Museum in 1868, of which, however, I have seen only a photograph. It would be superfluous to describe these or to discuss the obvious points of similarity between them and the newly-discovered portrait.

"At a first glance it might be supposed that the sketch as it now exists is a fragment of a larger work, but a certain nicety in the disposition of the brush-marks representing the coat and collar, in relationship to the rectangle of the canvas, makes it likelier that it is complete. There is a good deal of ground for the suspicion that it represents Lawrence himself. Undeniably the sitter has that steady, fixed look that all painters, except Madame Lebrun and one or two others, seem to adopt when engaged in the double task of painting and looking at their own faces. There is sufficient resemblance between this face and that of the self-portrait by Lawrence in the National Portrait Gallery to deepen the suspicion. On the other hand, we have to remember Sir Joshua's warning that artists frequently invest their sitters with their own "ugliness." Further, we have to note that if we are to accept the authenticity of a certain Lawrence self-portrait (again known to me only through a photograph in the Witt Library) which passed through Messrs. Sotheby's hands in 1918, showing the artist with a bald head at about thirty-five, approximately the age he would be when (about 1902-1904) he must have painted Mr. Perin's picture, the theory falls to the ground—except, indeed, we suppose that Lawrence, exercising the artist's license, gratified himself and deceived posterity by investing his head with the normal quantity of hair.

(Signed) R. R. TATLOCK."

A LETTER FROM NEW YORK

By S. BARTLEY CANNELL

New York, February 17, 1925.

My Dear Southland Editor:

New York is such a wonderful place, so many things to see and to do, that I must plead this as an excuse for not having written you at earlier date.

You will, I feel, be interested in what I have seen at the exhibits attended and we must not forget the sculptors, who, by the way, are not the least of this great city's art interest.

I am not going to attempt to give you what I might call a merry-go-round of exhibitions, artists and sculptors, but just touch the high spots—those things most outstanding in their greatness and beauty.

Zuloaga—what a magic name. One instantly thinks of Spanish dons; of Carmens; of beautiful sunny slopes stretching to the sea, and in his earlier exhibitions here that is what one saw. But in this, his latest exhibition—which, by the way was held at the Henry Reinhardt galleries—was Zuloaga, rather in a different mood or trying to express quite different thoughts.

The new paintings were somber, of very tonal qualities of color, many greens and drab grays, while even the flesh tints of his portraits were lacking in brilliance; at least to me.

Still a masterful draftsman—the works shown in this particular collection were far from the standard one would expect from Zuloaga. I wish to say here, however, that there were two or three outstanding paintings which were superb, and these in a measure made up for what appeared to be the flatness and uninteresting character of the others. For instance, the "Castillian Shepherd" (bought by the Carnegie Institute), a great work of art, masterly in every line, thoroughly convincing, and a picture long to be remembered. "The Nude with Red Comb," a wonderful piece of flesh painting modeled by a master, exhibiting all the great power of a big man.

His landscapes were uninteresting in color, very flat in their work, with almost no perspective. An exception to this, done some few years before, was the "Gypsy Dance Sevillia." What wealth of color, beauty of drawing, superb composition and wonderful massing of figures. Brilliant is the word that expresses the picture, and this painting to me represents Zuloaga.

There were fifty-two pictures in this exhibition and in size it was awe inspiring. Even though I did not approve of it all, still it would have been most interesting to have brought this great exhibition to Los Angeles; and I can hear you say, "Well, why didn't you?" Simply because, my dear lady, Mr. Zuloaga would not. He said he had one experience in California without selling one picture or receiving one commission, and nothing could induce him to attempt it again.

What a condemnation for our poor city. You can see what they think of us as an art loving and art buying community. A city of one million people and we have not even started a Friends of Art Association. When small places such as Aurora, Ill., and even our smaller neighbor, San Diego, have not only organized such a society but, in the case of Aurora, through this society and its efforts have acquired a collection of fine examples of the best living American artists that would do credit to a famous museum. But I must get on or you will think me not only prosy but tiresome. You see, I could not resist the chance to speak from my heart in regard to our backwardness in promoting art in our fair city.

There has just ended the Cenntennial Exhibition of some of the celebrated paintings and others of a very early period of the great George Inness. Inness—America's greatest landscape painter. What a joy it was to see them. Such examples of landscapes are seldom to be seen, and to see fifty of them at one time was almost overpowering in their beauty. Inness the poet, the dreamer, the realist, the draftsman, the great master colorist, are all shown here. Going from the Zuloaga to the Inness exhibition was like coming into bright sunlight from a dark room.

To think that we have not even a memorial to this great man or that we did not think enough of him even in New York to hold a centennial exhibition of his at the Metropolitan Museum! The greatest of America and surpassed probably by none in the world! We are a careless people. Not all, however, for was it not left to just a simple dealer—the Macbeth galleries—to put on at their own expense and with the aid of their many good friends a remarkable exhibition. While it was limited in size for lack of space to but thirty-one paintings, it more than made up in quality. How I wish you might have seen it and, like myself, reveled in it.

Art and painting, like time, seem to go on forever. Were I to attempt to tell you of all the artists and their work, of those I have seen myself, I am afraid you would throw this letter in the fire because you had not time to read it all. *(To be Continued)*

A MOVIE FILM, NO. III CONTINUED

By GEORGE DRUMGOLD

THIS positive print of a long reel which has been spliced together is like the film thrown on the screen at the theatre. There is another print made later on after the picture is cut and titled, called the "master print." This print is perfect in every detail.

The positive print then passes along to the polishing room, where it is run through a polishing machine, and one side of the the film is cleaned with alcohol and polished with felt brushes. From here it goes to the inspection room, where a long row of miniature projecting machines, each with its miniature screen about two feet square, are operated by girls who are expert in locating any blemish or fault which might appear in the print. These girls place the final O. K. on the print, which is then returned to the studio, in the case of an outside independent company, or to the projection room operator, in the case of studio laboratory on the studio lot. The print, which is called "rushes," is then run for the director's and cameraman's approval.

The ordinary daily "rushes" are seen on the screen by the producer, director and cameraman, within twelve hours after the exposed negative is delivered to the laboratory.

The cutting room is another interesting spot, and also one of the most important. This is the film's last stop before it leaves the studio and passes into the hands of the distributor and exhibitor. Good pictures are either ruined or made better in the cutting room, and often an apparently hopeless picture is moulded into a very excellent one by the film editors (cutters).

Many a well known star has been saved from everlasting shame by the clever manipulation of a sharp pair of scissors in the cutting room. A goodly amount of credit is due the film editor (cutter) of any successful picture. The title writer can also make his bow along with the editor, as cleverly written titles also help to put over an otherwise hopeless picture.

A cutting room consists of a well lighted and ventilated room, about 10 by 15 feet. Along one side, running the entire length of the room, is the cutting table. Upon this table the actual work of building a story out of short pieces of film, takes place. At various intervals along this table are stationary re-winds, or a geared bracket with a small handle for winding backward or forward. The standard sized reel of film slides on these brackets, and locks fast with a simple clip arrangement. These brackets are all of the same size, so that reels may be changed from one to the other. Between the rewinds, on the surface of the table, is a small piece of opaque glass with an electric light under it. As the cutter winds the film from one reel to another, it passes over this section of glass and enables the cutter to see the change of action in each tiny frame (or picture) on the film. In difficult matching of action, a magnifying glass is used. A patent film splicer, a measuring machine, glue for patching, scissors, metal clips and rubber bands are in their respective places upon the table.

Against the wall above the table are long tiers of metal racks, divided up into small slots, and each one is numbered, so that the cutter, in "breaking down" the scenes as they come from the laboratory, reads the scene number on the end of the film, breaks or cuts it at that point, rolls it up and places it in the slot with the corresponding number. When all the slots are filled, the entire story is laid out before them in the racks, from scene number one on. The scenes according to their continuity numbers are then spliced together, each scene left sufficiently long to allow for a second and third cutting. The close-ups and inserts (like telegrams, newspapers, money, etc.) are cut in at the proper place. After each small change in cutting, the film is taken into the projection room and run. In this way the cutter can see the effect of his changes on the screen.

The third cutting is called "sharpening" or frame cutting. This is the most difficult as it is the last to be done. The titles have been cut down to a proper reading length, and these are also sharpened on the final cutting.

The waste baskets are filled with scraps of film. These are called "trims" and are always saved in case a certain piece of action should be changed again. The finished print is the picture you see on the screen at the theater. The negative is then assembled in the racks and cut to match the finished print. From this negative many prints are made, and distributed through the film exchanges to the motion picture theaters of the world.

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

Angelus Lighting Fixture Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors
746 So. Figueroa St., Los Angeles
VA ndike 2296

BOOK REVIEWS—*Continued from Page 11*

adventure is to be found only in the most remote and unfrequented parts of the world, so thither the Wisdom, called the Sea Gypsy for short, made her way, and the account of the places she visited, written by Captain Salisbury, assisted by Mr. Cooper in the part relating to Abyssinia, has made a very creditable volume of entertaining information and description.

Few people visit the Andaman Islands in the Bay of Bengal. Here England keeps her prisoners convicted of murder in India and Burma, and a stay of two weeks in this peculiar colony, where thousands are successfully governed by a handful of men, enabled Captain Salisbury to record for us some interesting facts. The yacht spent months wandering through the waters surrounding the East Indies, stopping occasionally at the larger islands of Sumatra, Borneo and Java.

In the Red Sea the brave little yacht broke down, and the accident together with unfavorable winds enforced a stay of some length at Jidda the port of Mecca. In his description of this picturesque and unfamiliar city, the Captain has done the best writing in the book; especially in relating the events taking place and in telling about the personages he met, he shows some genuine literary ability, which helps to excuse the somewhat sketchy character of the book as a whole.

MEMORIES AND FRIENDS (G. P. Putnam's Sons) *By* A. C. BENSON

In his book of *memories and friends*, Mr. Benson views *from a college window* the many friends who have walked with him *along the road*. With the sympathetic comprehension which runs like a *thread of gold* through these appreciations, he writes less as *the schoolmaster*, and more as though for each of them he is writing the *memoirs of a* brother. In the quiet, pre-war times he describes, he and his friends seem to have dwelt in a veritable *house of quiet*, from which they wandered *at large beside still waters*, or paused awhile in *the orchard pavilion*, where *the minstrel* dreamed of *the reeds of Pan*, and each soul was bared to *the altar fire* which inflamed and inspired them to high and devoted service. Some of his friends Mr. Benson accompanied even to *the gate of death*, yet saw that for them it was a place *where no fear was*, because they had lived by the love and trust that taught them to value alike *the rod and the staff*. In each clear *study in personality*, Mr. Benson reveals their separate individualities so well that it is numbered even as *the leaves of the tree*. One feels that they have reached *the silent isle* of perfection and peace, from whence *escape the watersprings* of joy and strength in which the finest souls have laved, even to that last mentioned and latest loved *child of the dawn*, Rupert Brooke, who prophesied so fearlessly "some white tremendous daybreak" for this sorry, war-spent world. E. M. GREEVES CARPENTER.

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

POIRETTE COMPACT
These Compacts are so constructed that they eliminate all brassiere difficulties and proportion off excess flesh into proper symmetrical lines—really reducing the measurements of the figure the bust and hips—from two to four inches—and giving utmost comfort. These garments can be laundered as easily as silk underwear. Made in all lengths.
Pasadena Corset Shop
HELEN B. FORD, *Corsetière*
308 E. Colorado St., Pasadena, Cal.
Opposite New First National Bank
Fair Oaks 3388

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation Voice and Diction Short-Story
Public Speaking French Dancing
Dramatics Story Telling Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
GRanit 3253 —TELEPHONES— GRanit 3353

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

OWING to economic conditions existing all over the United States at the present time, our calls on the Good Samaritan Committee of the Assistance League have been unusually heavy, especially during the months of January and February. The Community Chest supplies our Good Samaritan Committee with funds for emergency relief work, but having based our quota on the expenditures of last year we find our resources quite inadequate to meet the present demands upon them. This will require our supplementing these funds from the earnings of the Thrift Shop and the Location Bureau, making it imperative that we put forth still greater effort to build up these departments to meet this need.

The Good Samaritan Committee is carrying on the policy followed by the original Assistance League of Los Angeles established in 1906, which accomplished so much good work during its seven years' activity. This policy is one of ministering to cases in distress which do not properly come under the jurisdiction of other organizations. Not the least of this work being the securing of positions for those who find it impossible to ask or accept charity. So great are such demands that we are in process of establishing a special committee for this particular work. We feel that our greatest humanitarian and useful work lies in our being able to assist the genteel poor in our community—which requires the greatest delicacy and tactfulness on the part of our workers.

We are fortunate in having been able to employ a trained social worker to take charge of investigations and direct case work. This places this department of the League on a more professional basis. A close contact is maintained with the Social Service Department of the Community Welfare Federation, and all requirements made by them are fulfilled. Through our affiliation with the Federation we have become more familiar with the functions of the one hundred and twenty-five allied agencies and can act more intelligently in our disposition of cases. We still consider our department somewhat of a clearing house for ordinary cases, reserving our limited funds and energy for the more special ones which we feel we are peculiarly able to handle. By actual count there have been more appeals for assistance during January and February than there were during the entire year of 1924.

"Southern California" is no small part of our name, for we are proud of the fact that our usefulness is not limited to the immediate vicinity in which our Community House is located. Through our loyal members throughout Southern California we reach forth wherever there is need. In this connection our Wilmington Unit, which has recently been organized, should be mentioned. Through the establishment of a unit there Community Chest funds were made available for a much needed case work and emergency relief department. So far in this new unit we have centered all our attention on Good Samaritan work. Miss Montana Tuller is the chairman of the Wilmington Committee. A trained social worker is in charge of the case work under the direction of our Los Angeles office. In the short time it has been operating some very splendid work has been done.

To the pioneers in Los Angeles it is not surprising that in our Social Service Work we seldom encounter an old resident of California who needs assistance. Practically all of those we help are fairly recent arrivals from other States. It is to the attention of those fortunate ones who have come to our shores that we wish to call the plight of many of their fellow townsmen. It is with this in view that we are drawing the following pictures taken from widely different parts of the country and differing entirely in nature.

One rainy day last month there came to our Good Samaritan Committee a man of refinement and evident sensitiveness who made known to us that he was forced to come by the actual hunger of his children. He came here for his wife's health two and a half months ago. Now he was faced with the problem of his starving family and the dread of ejection for non-payment of rent. His little savings had dwindled away. He had had a good clerical position in the East with good pay. All day and every day since coming to California he had tramped the streets looking for work with which he was familiar and then any kind of work that would be the means of keeping his family. He did not wish charity, simply a chance to earn a living. Food was sent to the family, free medical attention given the wife, temporary work was procured for him and although it was not the work he was accustomed to he did it well. We later secured for him a permanent position in his own line and he is paying the League the money expended for him.

MRS. ISAAC HAMPSHUR JONES, VICE CHAIRMAN OF THE GOOD SAMARITAN COMMITTEE

MRS. WILLIAM GIBBS McADOO, CHAIRMAN OF THE GOOD SAMARITAN COMMITTEE

Again, we have a motherless lad of fourteen from Utah who had run away from his home. He was at the age where "working was his only friend". No one understood him, least of all his father. He fled to the railway station and rode the bumpers of a train which brought him to California with empty purse and emptier stomach. He fell in with bad company and one dark day was arrested with a little band of law-breakers. Although he had had no previous criminal record there was little choice for the Juvenile Court other than committing him to a state reform school where daily association with embryo criminals might have had sinister effect on this susceptible boy. It was at this point that the Good Samaritan Committee stepped in, secured a half rate ticket and sent the lad back to Utah to a sister who faithfully promises to look carefully after him.

A mother with seven little girls was widowed and left penniless in Pennsylvania. Her relatives scraped together enough money to bring her to California, her former home. Her aged father shared his meagre income with her. The state granted an allowance of $20.00 a month for the two oldest girls who were born in California. On this amount food for the seven was being purchased. In an outlying subdivision the father was able to secure a lot for a nominal price. Through the husband of one of our most active members and the generous response of a number of lumber companies sufficient building material was secured to put a small house on this lot into which the family moved. A kitchen garden and chickens add a small income and food to the family store.

These are only three of the many, for whom the aid of you home folks is greatly needed. How many times during the Community Chest Drive were the workers turned away from the homes of some of our wealthiest residents with the answer: "We give in our home town." We feel that the answer should go to them: "Yes, and to the few old residents of California, and especially Los Angeles, is left the task of holding out a helping hand to your fellow townsmen, who like you have come to bask in our perpetual sunshine." Oh that the boundary line may soon vanish and we may live up to that old doctrine: "All men are our brothers!" Then how different our old world will be and, truly, the blessed sun of California would shine more benignly upon us all.

We need your help, "Home Folks." May our asking be not in vain.

The interlocking of our various departments is brought out very clearly in this review of our cases. The Good Samaritan Committee helps to solve some of its family problems by placing children in the Day Nursery thus enabling the mother to add to the insufficient family income. From the racks of the Thrift Shop come the clothes which make it possible for the man or woman to look presentable when interviewing employers, or for the boy or girl to go to school in clothes which do not call forth the ridicule of their playmates. The mother who cannot leave the home finds in the Exchange a market for her handicraft. The Studio Tearoom has functioned as the magic table in the wilderness to many who have not been able to afford a real meal in days or weeks. We can call upon our Location Bureau to supplement our all too inadequate relief fund.

Every one of the departments is necessary. There is work for all and so varied in nature that each one can find her niche, being assured that she is vitally important to the whole.

PASADENA HOMESEEKER'S REFERENCE PAGE

DORN-SYKES CO.
REALTORS
Dependable Real Estate and Insurance Service in Pasadena for more than 22 Years.
30 So. RAYMOND AVENUE
PASADENA, CALIF.
Phone Fair Oaks 180

KATHERINE BASHFORD
LANDSCAPE ARCHITECT
810 CENTRAL BUILDING
TERRACE 9403 PASADENA

Alice Coleman Batchelder, Pianist,
Presents the 1924-1925 Series of Eight
Coleman Chamber Concerts
In the Music Auditorium of The Pasadena Institute of Technology
Agnes E. Lownsbery, Secy.
Telephone, Colo. 3414
695 Calaveras St., Altadena

The Mary-Isbel Shop
Nestle Lanoil Permanent Waving, Marcelling, Manicuring and Scalp Treatment.
20 South Los Robles Pasadena
Phone Fair Oaks 916
Pasadena's Most Exclusive Shop

Everything Worthwhile in Radio
The Radio Store of
Phone F.O. 3281
Paul Franklin Johnson
560-562 E. Colorado St.
PASADENA, CALIFORNIA

Books ... Toys
Gulck Stationery Co.
173 E. COLO. ST., Pasadena
Fair Oaks 39
Picture Framing, Artist's Supplies

The Gearharts
ETCHINGS AND BLOCK PRINTS
611 So. Fair Oaks Ave.
Pasadena

The Rose Tree Tea House
Luncheon, Afternoon Tea, Evening Dinner
CLOSED SUNDAY
ITALIAN LINENS, POTTERIES AND VARIOUS GIFTS SUITABLE FOR CHRISTMAS
ROSE TREE GIFT SHOP
167 North Orange Grove Avenue
PASADENA, CALIFORNIA
Telephone Colorado 5523

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

OAK BEECH — MAPLE BIRCH —
H. G. BENNETT
HARDWOOD FLOORS EXCLUSIVELY
524-26 SO. RAYMOND AVE,
COLO. 178 - PASADENA, CALIF.
Furnished Scraped — *Laid Finished*
Estimates Cheerfully Given
Old Floors Resanded and Polished

OHRMUND BROS.
Unit System of Heating
sets the
Standard of the World
with
Superior and Distinctive Features
A Comfortable Home Must Be Properly Heated
PASADENA GAS APPLIANCE CO., INC.
901-3 East Colorado Street Fair Oaks 93

For STEAMSHIP RESERVATIONS
TO
HONOLULU, EUROPE, THE ORIENT
NEW YORK via PANAMA CANAL
ANY OCEAN TRAVEL
Agency for Thos. Cook & Son
Raymond and Whitcomb Co.
C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Iatlian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

Euclid Hat Shoppe
Exclusive Line of Dress Hats
Dobb's Sports Hats
Hats for Every Occasion
472 E. Colorado St. Pasadena, Calif.
Fair Oaks 3939

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

FRANK MELINE CO.
(Incorporated)
REALTORS
26 No. Euclid Ave., Pasadena, Cal.
Phone Fair Oaks 6260

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

Victrolas, Radios, Phonographs and Pianos that please the eye as well as entertain the ear are featured by
The Music Lovers' Shop.
RICHARDSON'S INC
The Music Lovers' Shop
NOW~at 730 West Seventh St.

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

THE BATCHELDER TILES

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

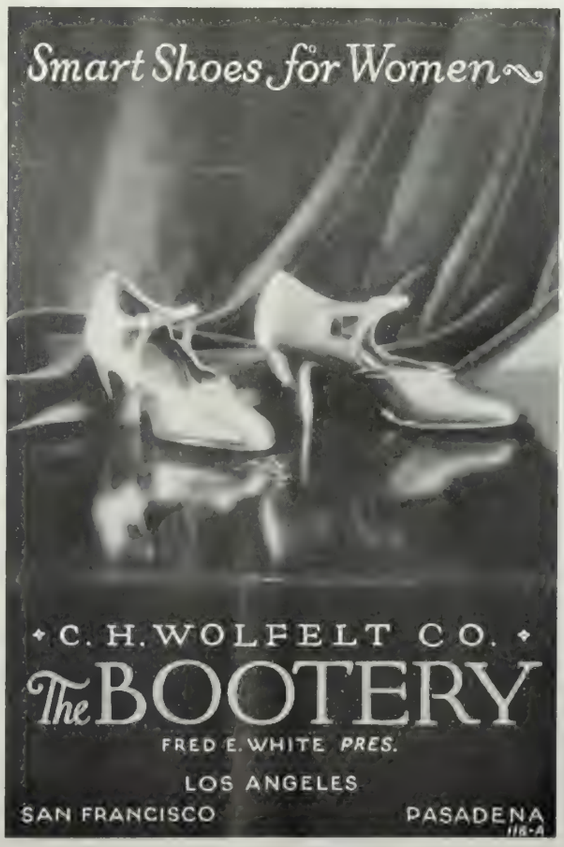
High Grade Saddles

$45.00

WHIPPY patter, straight head, square cantle, Wilson skirt, selected pigskin seat, leather lined felt panel, beveled edge and numbered stirrup leathers, English never rust stirrups, 3 fold leather girth. Immediate delivery.

In lots of 5, $35.00 each
In lots of 2, $40.00 each

THE "LITTLE JOE" WIESENFELD CO.
BALTIMORE, MARYLAND



Old English Hanging Corner Cabinet Showing 18th Century Chinese Porcelain Tea Services Made for the English Market

The Serendipity has a choice collection of old Worcester, Spode, Crown Derby, Coalport, and Mason—important sets in each instance

The Serendipity Antique Shop

26 and 30 South Los Robles Avenue, Pasadena, California

BRADFORD PERIN, *Proprietor*

CALIFORNIA SOUTHLAND

THE ABODE OF GIANTS, IN RED ROCK CANYON
A WATER COLOR BY BESSIE ELLA HAZEN,
UNIVERSITY OF CALIFORNIA AT LOS ANGELES

CALIFORNIA SOUTHLAND IS A COMMUNITY MAGAZINE OF GENERAL INTEREST, FEATURING SOCIETY AT WORK OR AT PLAY; ART, AND ARCHITECTURE, MUSIC AND DRAMA

No. 64 APRIL, 1925 25 Cents

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns, Children's Clothes
Studio 30, de la Guerra Studios

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels, Aztec Pottery and Lamps
Studio 27, de la Guerra Studios

MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE
Studio 32, de la Guerra Studios

BROWN CALDWELL
MODERN ETCHINGS
Studio 102
El Paseo de la Guerra

GEORGE M. MILLARD *(of Pasadena)*
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EVERARD MEYNELL MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a. m. to 5 p. m.
Paintings and Etchings for sale

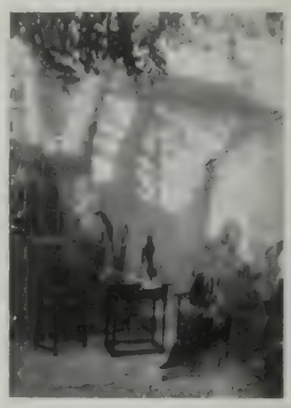
El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

SANTA BARBARA COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director
SCHOOL OF THE ARTS
Announcement: Term, February 2—May 16
Graphic and Decorative Arts, Drama, Music, Dancing, French
For further information address the Secretary, Mrs. Jeanne Augé, 936 Santa Barbara St. Santa Barbara, California

MARTHA

WATSON-KERBY
Exclusive Fashions for Women
GOWNS WRAPS SPORTS CLOTHING
2224 WEST SEVENTH STREET
LOS ANGELES
WESTLAKE SQUARE PHONE FITZROY 0823



Patio in the house of Harold Waldmann
MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

The Lundblads
A Real Home in the Country
Open to Guests the Entire Year
Address Mrs. L. Lundblad
Saratoga, California
Down the Peninsula fifty miles from San Fr...

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St.
Pasadena

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
The announcements for April include: The Cherry Blossom ball, a costume dinner dance on April 3.
Bridge luncheon, April 6, 1 o'clock.
The evening bridge and mah jongg party, April 24. Play begins at 8 o'clock and supper will be served after the game.
Sunday evening programs include a song recital by Alexander Kisselberg, baritone, April 5; an opinion on "The Age and Future of the University," by Dr. Henry N. Russell of Princeton, April 19; and "Our Passing Frontier," an illustrated talk by L. Houghton Cox, April 26. There will be no evening program Easter Sunday, April 12.

ANNANDALE GOLF CLUB:
Mixed Foursomes January 4th and alternate Sundays thereafter.
Every Friday is Ladies' Day.
The afternoon Bridge, Mah Jongg and tea parties have been resumed for the season. Tea will be served as requested and tables for cards are always available.
The usual Wednesday and Saturday sweepstakes each month.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
St. Patrick's Day Dinner-Dance, Saturday evening, March 14.

LOS ANGELES COUNTY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

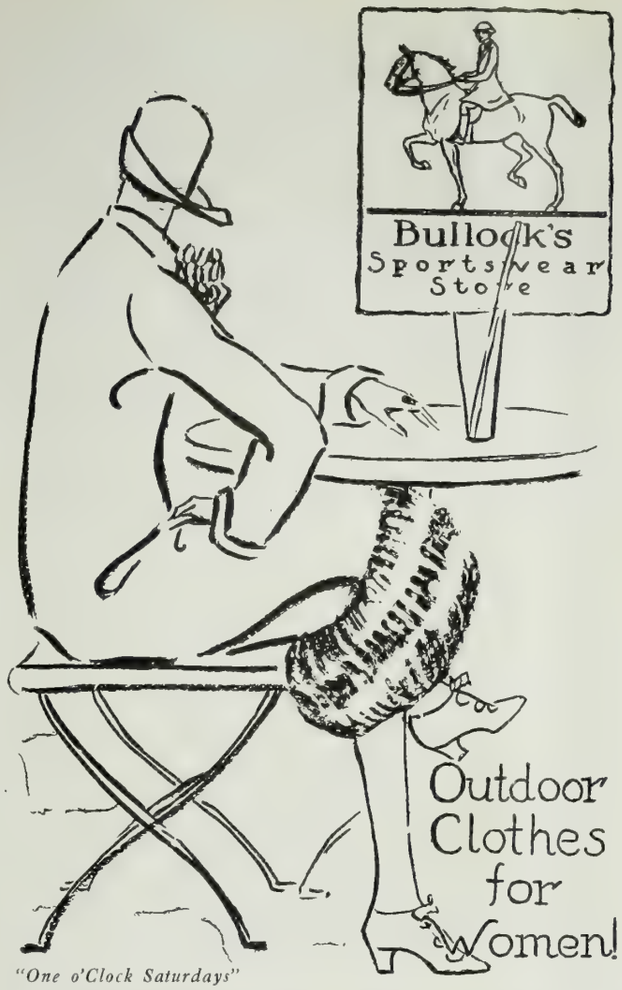
MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.



"One o'Clock Saturdays"

A. Schmidt & Son

Established 1869

The Solution of Your Gift Problem Lies in Our Collection of Antique and Modern Silver, Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles.

391 E. Colorado St., Pasadena.

Boston **New York** **Washington**

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served and the men from their golf and the women from their Bridge and Mah Jongg tables join, with one of the women members as hostess, for a social cup.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces for April the sixth exhibition of works by Painters and Sculptors of Southern California. Until April 19 the exhibition of hooked rugs will continue in the gallery of the south wing. In this display of rugs are five panels depicting the invasion of England by the Normans and the subsequent Battle of Hastings, showing the possibilities of creating tapestries and wall decorations through the agency of a hooked rug. The Museum is open daily from 10 to 4, except Wednesday afternoons. Open Sunday 2 to 5 p. m. Admission free.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: The Sculptors' Guild will continue their second annual exhibition through April 7. Through the courtesy of Clinton G. Clarke a series of photographs of the High Sierras will be shown, April 7 to May 7.

CANNELL AND CHAFFIN will show in their Los Angeles galleries, 720 West Seventh street, during April, in the main gallery, paintings by Chauncey F. Ryder, N. A., and the Print Room will be hung with his etchings. In the smaller gallery will be found examples of the work of the greatest among the living American and foreign masters. These shows will extend to April 18.
Opening April 20 and continuing through May 2, an unusually interesting exhibition of water colors by Taber Sears, coming direct from a New York gallery. And water colors by Dana Bartlett, which include a number of sketches made on his sketching trip in Europe last fall.

GRACE NICHOLSON opened her new art galleries, in connection with her Chinese Temple building, 46 N. Los Robles avenue, Pasadena, with a special exhibition of Indian paintings by J. H. Sharp, a member of the Taos Society of Artists, and also an exhibit of hand-wrought silver by George Jensen. The Sharp exhibition will continue until April 10.

THE ANNUAL exhibition of the Arthur Wesley Dow Association opened during March in the fine arts gallery of the University of California, Southern Branch, consisting of crafts, design, and paintings. The gallery is closed on Saturday afternoon and Sunday, but is open to the public at other times.

THE STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, offer an exhibition of recent works by Colin Campbell Cooper, N. A., to April 14.

WITH the opening of the exhibition of representative paintings by the famous masters of French Impressionism the Biltmore Salon announces a permanent affiliation with the internationally known firm of Durand-Ruel, and other great galleries of the world, whose art treasures will henceforth be made available to the public of Los Angeles exclusively through the Biltmore Salon.

THE prize-winning prints of the Sixth International Print Makers' Exhibition are as follows: The Los Angeles Chamber of Commerce gold medal went to a group of two mezzotints and one drypoint etching by Leonard R. Squirrell, English artist. The silver medal offered by the Print Makers' Society of California was won by a drypoint portrait, "Mrs. Haberden," by Malcoln Osborne, English. Robert H. Nisbet's "The Hurrying River," took the William Alanson Bryan prize for the best etching by an American. Mrs. Samuel Storrow's prize of $50 for the best block print to "Port of St. Tropez," by John Platt, English. C. William Buma offered two prizes of $50 each; the one for landscape went to Roi Partridge, California; Stanley Anderson, English, took the figure prize.

THE Biltmore Salon exhibitions for the first half of the month include Armin Hansen, and Charles H. Russell, the last half of the month Aaron Kilpatrick will show in the larger display room, and the work of contemporary Dutch painters will be hung in the Galeria Real.

THE Partridge collection, consisting of tapestries, bronzes, French and English furniture, Chinese porcelain, antique jewelry and illustrated manuscripts of the 15th Century is now being shown in the studio on the corner of Colorado and Los Robles, Pasadena.

DR. WILLIAM ALANSON BRYAN, director of the Los Angeles Museum of History, Science and Art, is in Mexico City, having been commissioned by the board of governors to visit all the Latin-American capitals for the purpose of bringing the best examples of the work of the Mexican, Central and South American artists to a great exhibition of Pan-American paintings to be assembled in Los Angeles next fall.

THE atractive exhibition of works by modern French impressionists in the Biltmore Salon was brought to Los Angeles by J. Nilsen Laurvik, director of the San Francisco Museum of Art, each picture being selected by him, which assured a comprehensive collection.

ALSON S. CLARK is now sketching in old Mexico, which has been the inspiration for some of the best of his recent work. His itinerary includes Manzanillo, Guadalajara, Mexico City, and neighborhood, and over to Cuernavaca.

MISS CAROLINE A. POWELL, member of the American Society of Wood Engravers, and an engraver, has presented to the Pasadena Public Library, a valuable collection of prints, comprising a thousand specimens. This collection will be stored until the completion of the new library, which will have a Fine Arts department.

GIORGE D. OTIS announces an exhibition of paintings in the gallery of Barker Bros., Broadway, between Seventh and Eighth, Los Angeles, March 30 to April 18.

HANSON PUTHUFF is exhibiting landscapes of California at the Southby Salon, 112 North Larchmont Blvd., for several weeks.

THE WENZELL GALLERY, 3002 Wilshire Boulevard, opened by the widow of A. B. Wenzell, will be permanent and is open every afternoon from 2 to 6 o'clock. Portraits, figures, and studies never before exhibited are being shown.

KATHERINE LEIGHTON has added a large wing to her studio at 1633 West 16th street, Los Angeles. Indian blankets cover the floor and the walls are decorated with Indian costumes and weapons, collected by her son Everett, who has made a study of Indian lore. Heavy curtains separate this room from the studio proper when Mrs. Leighton is at work, but they may be thrown together for social affairs.

ELLA HOTELLING TANBERG, President Emeritus of the West Coast Arts, Inc., made a sketching trip to Laguna Beach recently, the guest of Mrs. Lillian Ferguson.

DELL MEADOWS' studio at 1133 West 36th Place, Los Angeles, has been the objective point of several interesting clubs. During March the Wednesday Morning Club and the Lincoln Study Club were entertained. Miss Meadows read a group of her own poems on The Old South. Her studio is always open, where her paintings may be seen.

THE CURTIS STUDIO, 640 South Figuero street, Los Angeles, is now the property of Henry D. Myer and Adolfo di Segni and will be known henceforth as the Myer and di Segni Gallery.

SCULPTORS exhibiting in the present show at the Southwest Museum are: C. A. Betchelder, Andrew J. Biurman, Ella Buchanan, F. Tolles Chamberlain, Mrs. F. Tolles Chamberlain, Maud Daggett, Stefan Van Rufflairt de Vrient, Finn Frolich, Frank Ingeles, A. Lesovskv, Marguerita M. Meyer, Beulah May, Humberti Pedretti, Carlo Romanelli, Caetaino Scarpitta, Lora Woodhead Steere, Marguerite R. Tew, Frank Wamsley, Henry Winebrenner, Elizabeth Mason and Harold Swartz.

THE EISTEDDFOD at Oxnard, Ventura County, announces an interesting exhibition of art under the direction of Edwin C. Arnold, April 13-18. Los Angeles, Pasadena and Santa Barbara artists are expected to contribute.

ELMER and Marion Kavanagh Wachtel are on a sketching trip through the mountains and valleys of southern California.

KATHERINE LEIGHTON, Mrs. Mary Everett and Louise Everett have planned a sketching trip to the desert, near Palm Springs, during the Easter vacation.

ANOTHER addition to the art atmosphere of California—At the corner of Bixby road and Cota avenue, Long Beach, is found an interesting home of American Arts and Crafts called "Walp's Hobby House." Mr. and Mrs. Walp have spent much time in collecting genuine American antiques from the old Dutch homesteads of Pennsylvania and other eastern States. These include furniture, porcelains, silver, pewter, brass, wrought-iron, and textiles. They have been chosen with rare good taste and much appreciation for their beauty as well as their value. Beside the arts and crafts, the walls are well adapted for the showing of pictures.

LILLIAN FERGUSON, of Laguna Beach, held last month an exhibition of her paintings in the art gallery of the San Pedro Public Library.

THE members of the Twentieth Century Club of Eagle Rock have been visiting the studios of artists as a means of studying the art of California. Saturday, March 21, they visited the studio of Nell Brooker Mayhew.

BESSIE ELLA HAZEN and Mrs. Howard Miller made a quick sketching trip to Red Rock Canyon last month.

LUCILE HINKLE holds an exhibition of water colors at the University of Southern California.

EVELYN NUNN MILLER, Secretary of the West Coast Arts, Inc., gave the art program for the meeting of the Women's City Club of Long Beach, March 27. Mrs. Miller has studied and paitned in Japan and the Orient.

JESSIE M. BUKMAN held an exhibition of twenty Provincetown sketches in her studio, 4570 West 1st street.

MAY and Frances Gearhart are showing etchings and block prints at the Friday Morning Club through April 3.

NELL WALKER WARNER, who was recently admitted to membership in the California Art Club is to have an exhibit of seventy-two pictures hung at the Tuesday Afternoon Clubhouse in Glendale for the month of April. Studies of the eucalyptus are among her best productions.

THE Laguna Traveling Exhibit has reached Glendale and is now hung in the Van Grove Studio, 337 North Brand Blvd., the headquarters of the Glendale Art Association.

Hotel Raymond
and
Golf Course

Season: Dec. 27th
to Late April

The only hotel in Pasadena having a golf course on its immediate property

WALTER RAYMOND
Proprietor

Clarence P. Day
Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006
PASADENA, CALIFORNIA

AT ANCHOR, VENICE — *By Dangerfield*

Exhibition: Paintings and Etchings by Chauncey F. Ryder, throughout April; Taber Seares and Dana Bartlett, April 20-May 2.

Cannell & Chaffin, Inc.

Paintings :: *Period Furniture* :: *Antiques*

MARYLAND HOTEL
PASADENA

720 W. SEVENTH ST.
LOS ANGELES

Music

PHILHARMONIC ORCHESTRA of Los Los Angeles, Walter Henry Rothwell, conductor, will give the monthly Friday afternoon Symphony concert at 3:00, April 10, the Saturday evening concert at 8:30, April 11, and the popular Sunday afternoon concert at 3:00, April 5, in the Philharmonic Auditorium, Fifth and Olive, Los Angeles. These are the final concerts of the season.

PASADENA Music and Art Association, in the 1925 Artists Series, will present Marie Jeritza, prima donna soprano of the Metropolitan Opera House, Thursday evening, April 2, in the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, presents the two final Coleman Chamber Concerts of the series of eight, April 16 and April 30. The seventh concert, April 16, will be given in the afternoon at 3:30, and the assisting artists are the Philharmonic Quartet. The eighth concert will be presented in the evening at 8:15, at which the Chamber Music Society of San Francisco will appear. These concerts are given in the Music Auditorium of the Institute of Technology, Pasadena.

L. E. BEHYMER presents in the Philharmonic Artists Course Series Feodor Chaliapin, Russian interpreter of opera and songs, April 2; The Flonzaley Quartet, instrumental ensembles, April 3; Tito Schipa, lyric tenor of the Chicago Opera, April 7 and 16; and Frieda Hempel will present her Jenny Lind program, April 21 and 23.

AUDITORIUM Artist Series (George Leslie Smith, manager) will present Reinald Werrenrath, April 13.

THE sixth and last concert of the series to be given in Pasadena by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, is announced for April 6, at 8:15, Raymond Theater.

LOS ANGELES Chamber Music Society will give the sixth and final concert of the season, April 17, in the Music Room of the Los Angeles Biltmore at 3:00 p. m. These concerts have alternated with the Friday afternoon concerts of the Philharmonic Orchestra.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenfeld, conductor, will give the second and last concert of the season, April 14.

LOS ANGELES Oratorio Society, John Smallman, conductor, will present Merle Alcock, Metropolitan artist, as the soloist at the third concert, April 25.

ANNOUNCEMENT is made that the Philharmonic Orchestra's concert for the hospital and benefit fund will be given Sunday afternoon, April 19.

THE LOS ANGELES TRIO, composed of May McDonald Hope, Messrs. Noack and Bronson, will give the sixth concert of the series at the Ebell Auditorium, April 30.

THE Hollywood Bowl Easter service will be impressive and beautiful. Alice Gentle is to sing the "Inflammatus" from Rossini's Stabat Mater; William Tyroler is to lead the augmented chorus in Handel's "Hallelujah Chorus"; Conrad Nagel is to read Van Dyck's "God of the Open Air"; the Davis Sisters, cornetists, are to announce the coming of the dawn from the rim of the Bowl, and the Hollywood Community Orchestra, under Jay Plowe's direction, is to play. There will be the singing of Easter hymns by the huge audience, led by Hugo Kirchhofer. And there will be present the Hollywood Children's Chorus of 500 voices, led by Mr. Kirchhofer, in "Christ the Lord is Risen Today."

THE Southwest Museum Morning Musicals will close the series with Frieda Hempel, soprano, April 23, in the Biltmore Ballroom, Hotel Biltmore, at 11 a. m.

PASADENA Light Opera Company will give the "Bohemian Girl," Tuesday and Wednesday, March 31 and April 1, at the High School Auditorium, Pasadena.

MRS. J. J. CARTER, president of the Hollywood Bowl Association tentatively announces that the summer plans for the bowl concerts do not include one director for the season but several, among them will be Fritz Ryner from Cincinnati, Rudolph Ganz of St. Louis, possibly Walter Damrosch; Sir Henry Wood from London, and Leopold Stokowski from Philadelphia.

CHARLES WAKEFIELD CADMAN, and Tsianina, the soprano, will return to California next month and have arranged

a special program for women's clubs and schools. The program will feature Indian songs in the native tongue, also groups of songs using the idealized Indian themes for which Cadman is so well known.

AT the meeting of the directors of the Gamut Club, last month, L. E. Behymer was re-elected president; Ben Berry, vice-president, and Charles E. Pemberton, secretary. Mr. Behymer has been president for eight years, and Mr. Pemberton secretary for eighteen years.

PHILHARMONIC Auditorium, George Leslie Smith, manager, will present four weeks of light opera, beginning April 27, under the direction of Harry Carroll. The operas will be selected from the following list: Chocolate Soldier, Fortune Teller, Firefly, Naughty Marietta, Prince of Pilson, Erminie.

WALTER HENRY ROTHWELL, conductor of the Philharmonic Orchestra, has accepted the invitation to direct the Mozart Symphony at the Woman's Symphony Orchestra concert of April 14.

Announcements

PASADENA Community Players announce "The Kommunity Kaper," April 2-3-4, for members only. "Expressing Willie," by Rachel Crothers, April 13-18, for everybody, in the Community Playhouse. Coming in May, the opening of the new Pasadena Community Playhouse, now nearing completion.

THE Drama League, Pasadena Center, announces an interesting evening with William W. Ellsworth, who will talk about "Shakespeare and Old London," illustrated, Friday, May 1, at 8:15.

MRS. GEORGE BANNELL SAWYER will conclude her "Four afternoons with Great Painters," in the foyer of the ballroom at the Biltmore, Los Angeles; April 2, George Frederick Watts, and April 9, The Distinguished Artists of America.

ALINE BARRETT GREENWOOD will present her current reviews on world events, books, music, art and plays at the Shakespeare Clubhouse, Pasadena, 11:00 a. m., April 15.

DRAMA LEAGUE members, Pasadena Center, will be offered during April a Spring course in poetry. Miss Hildegrade Flanner will lead the new poetry group.

THE Drama League of America, Francis Neilson, president, announces the Fifteenth Annual Convention of the Drama League of America and Little Theater Conference will be held in Cincinnati, Ohio, May 28, 29, and 30.

LOS ANGELES District Federation of Women's Clubs meet in convention at Santa Barbara, April 14, 15, and 16.

PET Animal Show, under the auspices of the Pasadena Humane Society, and in co-operation with the Kindness-to-Animals-Week, will be held at Tournament Park, Pasadena, April 18. Dogs, cats, ponies, monkeys, any kind of animal may be entered, and all types of birds, the only stipulation being that it must be a pet and must be well cared for. The prizes offered include silver cups, dog collars, cat baskets and lesser prizes and these will go to the pets showing the best care,—not to the best pedigreed animal.

ANNUAL Harbor Industrial Exposition will open in Long Beach, April 22.

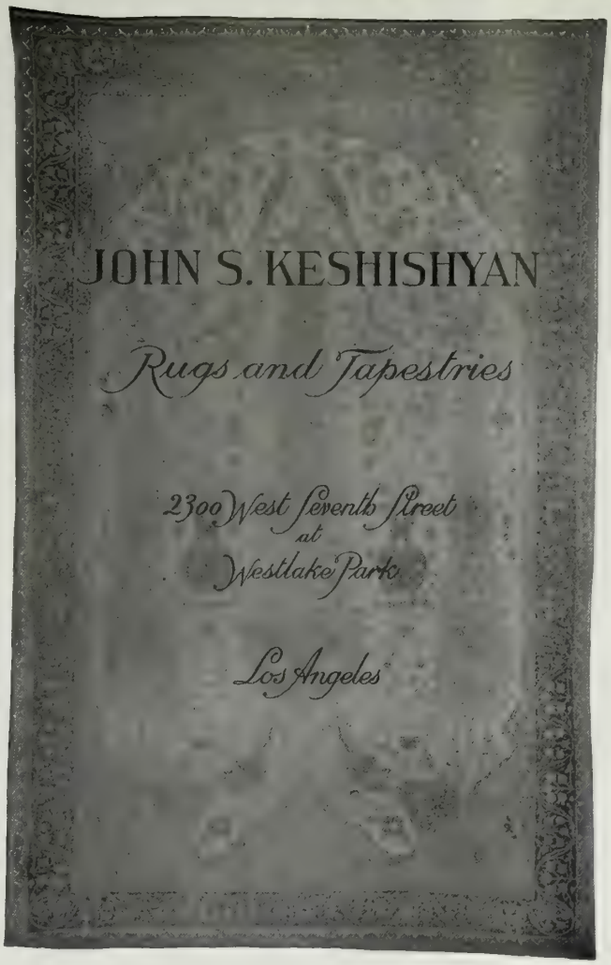
SOROPTIMIST Club of Los Angeles presented the most brilliant program of the season the first Tuesday in March, when Mme. Tamaki Miura, the Japanese Prima Donna, for the first time in her career as an opera singer sang before an audience outside of her professional engagements. Mme. Miura gave three numbers, two being Japanese songs, one her own composition, and she also told the story of her London debut when she sang in Albert Hall, on the program with Adelina Patti.

The annual Spring Fashion Show was the last program in March, held in the Biltmore foyer and ballroom. There was a complete display of fashions for women, including negligees, all kinds of sportswear, ensembles, furs, afternoon and evening gowns, modeled in a most fascinating manner by beautiful girls.

MR. PERIN announces an exhibition of his much discussed portrait sketch by Sir Thomas Lawrence, beginning Monday, March 30, 1925, from 10 a. m. to 3:30 p. m., at The Serendipity Antique Shop, 26 and 30 South Los Robles Ave., Pasadena. Telephone Fair Oaks 7111; Bradford Perin, proprietor.

THE Trustees and Faculty of the College of the Pacific cordially invite you to be present on the occasion of the formal dedication of the buildings and the Harriet M. Smith Memorial Campus, at Stockton, California, March 30th to April 5th.

THE preliminary announcement of the Summer Session which the University of California is to conduct this year at Los Angeles shows over 200 courses arranged to interest teachers, social workers, nurses, business and professional men and women, and students. In a number of cases, departments have been enlarged by the addition of courses not offered hitherto at the Los Angeles session. This is particularly true of the foreign language department, philosophy, geography, economics and political science, art, and education.



B B Bell & Company

Lighting Fixtures

Fireplace Fittings

Lamps

Console-tables and Mirrors

Hope's Casements

2302 West Seventh Street

at

Westlake Park

Los Angeles

DISTRICT EISTEDDFODS will be held in eight or ten districts in Southern California in March and April, and the final contests in Los Angeles, May 16 to 24, 1925. A choral festival concert by the united choruses of all the districts will be one of the features of the final Eisteddfod in May. The chairmen of the various sections are: Choral committee, W. J. Kraft, of the U. of C., Southern Branch; piano, Adelaide Trowbridge Perry, of the College of Music, U. S. C.; voice committee, Mrs. Flora Myers Engel; violin committee, Davol Sanders, of the Philharmonic Orchestra; orchestra committee, J. Arthur Myers, director of the Glendale Orchestra; band committee, Arthur M. Perry, U. S. C.; drama committee, Mrs. Margaret B. Gillette, chairman; art committee, Charles F. Edson.

IN addition to a full sized copy of Michael Angelo's Moses which is now being made by Italian sculptors for early shipment from Italy for the enrichment of the art treasures of Southern California is due to arrive in April and will be followed, it is announced by Brazza's The Finding of Moses towards the end of the present year.

Santa Barbara

CAROLINE HAZARD'S water colors of California Missions, a gift to the public library about a year ago, are being shown there for the third time and, as on previous occasions, are very popular.

OSCAR COAST held a one-man show in the gallery of the Santa Barbara Art Club during last month, which included California and Arizona landscapes.

SANTA BARBARA Art Club, organized in June of last year, has about fifty active members, with many affiliated and honorary members. Three rooms in the de la Guerra Studios are rented for exhibition purposes. Officers of the club are: W. F. Kelly, president, Arthur M. Hazard, vice president, and John Gamble, secretary.

THE Spring Flower Festival of the Plans and Planting Committee of the Community Arts Association will be held in connection with the Santa Barbara Horticultural Exhibit in El Paseo de la Guerra, April 24-25-26. Professional and non-professional exhibits will be shown, together with the Children's Garden Exhibition. Prizes are being arranged for the showings. Two band concerts will be given in the City Hall Plaza, Saturday afternoon and evening of the Festival, under the direction of Arthur Bliss.

ART CLUB dates, de la Guerra Studios, are as follows: March 30-April 11-Douglas Parshall and Dan Sayre Groesbeck; April 13-April 25—William Otte; April 27-May 9—Adolph Brougier; May 11-May 23 Fernand Lungren.

Community Art Association of Santa Barbara
Calendar—April, 1925

April 3. Friday afternoon, 2 o'clock. School of Arts, 936 Santa Barbara street. Lecture by Frank Morley Fletcher. Subject: The Applied Arts—Writing and the Form of Letters. Illustrated by lantern slides. Admission by ticket, free on application to the Secretary.

April 12. Sunday afternoon, 3:30 o'clock. El Paseo. Popular Concert under direction of Arthur Bliss. Tickets 35c. and 75c. at Community Arts office, or at door.

April 16, 17, 18. Thursday, Friday and Saturday evenings, at 8:30; Saturday matinee at 2:30. Lobero Theatre. Community Art Play. "The Green Goddess," by William Archer. Mail order now. Tickets 50c., $1.00, $1.50, $2.00.

April 17. Friday afternoon, 2 o'clock. School of the Arts, 936 Santa Barbara street. Lecture by Frank Fletcher. Subject: The Applied Arts. Weaving and Pottery. Illustrated by lantern slides. Admission by ticket, free on application to the Secretary.

April 23. Thursday afternoon, 4 o'clock, 108 W. Yanonali street. Tree Planting. Children's Section of Plans and Planting Committee co-operating with Womans' Club, Horticultural Society, Garden Club, Parent-Teachers' Association and Little Gardens Club.

April 23. Thursday evening, 8:30 o'clock. Lobero Theatre. Members' Meeting. Members please secure free admission from Community Arts office by 5 o'clock April 23.

April 24, 25, 26. Saturday, Sunday. Spring Flower Festival of Planting Committee in co-operation with Horticultural Society. Band Concerts Saturday afternoon and evening, under direction of Arthur Bliss. Strolling musicians, singing and dancing by children. Admission free.

April Story Hour—Date and subject to be announced later.

Lobero Theater Offerings

April 4. Saturday evening, 8:30 o'clock. Flonzaley Quartet. Auspices of Civic Music Committee. Tickets, $1.00, $1.50, $2.00, $2.50, $3.00

April 26. Sunday afternoon, 2:30, Lobero Theater. Spanish entertainment, Mme. Real and company of dancers and singers. Mail orders now.

April 27. Monday evening, 8:30 o'clock, Lobero Theater. Spanish entertainment, Mme. Real and company of dancers and singers. Mail orders.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

LOS ANGELES GENERAL HOSPITAL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

Advertising Value

The value of a periodical as an advertising medium does not depend on the number of copies given away to tourists, nor upon the pretty pictures of any pretty girl whose photograph is for sale at a studio. To give value for value a magazine must be something more than a house organ for a group of advertisers. It must build up its clientele of readers and subscribers on the solid foundation of intrinsic worth and an indefinable influence.

California Southland employs no solicitors. It does not ask the long-suffering merchants and manufacturers of Los Angeles and its sister cities to add to their burdens by supporting more mushroom pamphlets, mendicant journalists or over-zealous outside-men employed by this city's throbbing, insatiable presses. By a careful selection of the best products obtainable for California homes and made by Californians if possible, this Home and Garden magazine offers to its discriminating thousands of paid-up subscribers and to the newcomers whose observant eyes detect its handsome covers on the newsstands—a list of the few necessary stores, shops and crafts that make possible a civilized, up-to-date home life in California. The merit of its contents is its only propaganda; for those who recognize merit become at once this magazine's staunchest supporters and friends.

Advertising Dept. California Southland.

California Southland can always be bought from the following dealers:

Gulck and Co., 173 E. Colorado St., Pasadena, Cal.

Herbert F. Brown, 190 E. Colorado St., Pasadena, Cal.

P. E. McCord and Son, 386 E. Colorado St., Pasadena, Cal.

Jarvis Prince and Hunter 49 E. Colorado St., Pasadena, Cal.

Fowler Brothers, 747 S. Broadway, Los Angeles, Cal.

Pacific Electric Station, 6th and Main Sts., Los Angeles, Cal.

Burns Brothers, 3920 W. 6th St., Los Angeles, Cal.

Mrs. J. P. Gilmore, 6733 Hollywood Blvd., Hollywood, Cal.

Vroman's Book Store, 329 E. Colorado St., Pasadena, Cal.

C. C. Parker Co., 520 W. 6th St., Los Angeles, Cal.

Bullock's Book Dept., 7th and Broadway, Los Angeles, Cal.

Robinson's Book Dept., 7th and Grand Ave., Los Angeles, Cal.

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves

LUNCHEON, TEA AND DINNER

INCIDENTALLY

The Very Choicest Food

Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles

Phone VAndike 7177

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

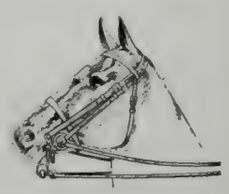
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

English Road Bridle

Like Cut

$8.00

Made of selected butt stock, hook in stud, all hand sewn, square nickel buckles, caveson noseband. Gents' and Ladies' sizes. Complete with set of English Never Rust bits, including curb, bradoon, chain and hooks. With fancy patent leather front, $8.80.



The "little joe" Wiesenfeld Co.

Baltimore, Md.

Write for catalog. Special discounts to saddlery stores and riding academies.

PASADENA HOMESEEKER'S REFERENCE PAGE

DORN-SYKES CO.
REALTORS
Dependable Real Estate and Insurance Service in Pasadena for more than 22 Years.
30 So. RAYMOND AVENUE
PASADENA, CALIF.
Phone Fair Oaks 180

KATHERINE BASHFORD
LANDSCAPE ARCHITECT
810 CENTRAL BUILDING
TERRACE 9403 PASADENA

Euclid Hat Shoppe
Exclusive Line of Dress Hats
Dobb's Sports Hats
Hats for Every Occasion
472 E. Colorado St. Pasadena, Calif.
Fair Oaks 3939

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

The Mary-Isbel Shop
Nestle Lanoil Permanent Waving, Marcelling, Manicuring and Scalp Treatment.
20 South Los Robles Pasadena
Phone Fair Oaks 916
Pasadena's Most Exclusive Shop

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

The Rose Tree Tea House
Luncheon, Afternoon Tea, Evening Dinner
CLOSED SUNDAY
ITALIAN LINENS, POTTERIES AND VARIOUS GIFTS SUITABLE FOR EASTER
ROSE TREE GIFT SHOP
167 North Orange Grove Avenue
PASADENA, CALIFORNIA
Telephone Colorado 5523

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

OAK
BEECH
—
Furnished Scraped

H. G. BENNETT
HARDWOOD FLOORS EXCLUSIVELY
524-26 SO. RAYMOND AVE.,
COLO. 178 - PASADENA, CALIF.
Estimates Cheerfully Given
Old Floors Resanded and Polished

MAPLE
BIRCH
—
Laid Finished

OHRMUND BROS.
Unit System of Heating
sets the
Standard of the World
with
Superior and Distinctive Features
A Comfortable Home Must Be Properly Heated
PASADENA GAS APPLIANCE CO., INC.
901-3 East Colorado Street Fair Oaks 93

For STEAMSHIP RESERVATIONS
TO
HONOLULU, EUROPE, ALASKA, NEW YORK via PANAMA CANAL
Round the World Cruises
Agency for Thos. Cook & Son
Raymond and Whitcomb Co.
C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

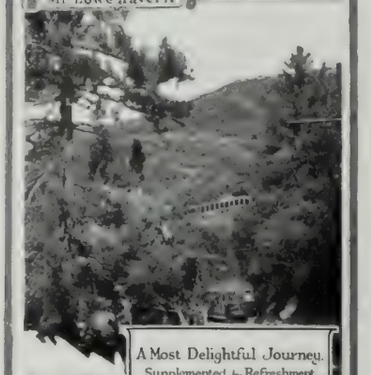
Alice Coleman Batchelder
Pianist
Presents the 1924-1925
Series of Eight
Coleman Chamber Concerts
In the Music Auditorium of
The Pasadena Institute of
Technology
Tickets on sale at
Gulck's Stationery Store
173 E. Colorado St. F. O. 39
Hunter-Williams
49 E. Colorado St. C. 695

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
GRanit 3253 —TELEPHONES— GRanit 3353

MT. LOWE RESORT
America's Greatest Mountain Scenic Trolley Trip

Mt. Lowe Tavern



5 TRAINS DAILY from MAIN ST. STATION
8.9.10 AM
1.30.4 PM
Round Trip Fare $2.50
For Literature and Information Address

A Most Delightful Journey.
Supplemented by Refreshment, Comfort and Ease at
Mt Lowe Tavern
The Beautiful Mountain Inn.
An Ideal Vacation Place for a Day Week or Month Where One May Enjoy Rest and Recreation
Hiking · Riding · Dancing · Tennis
and other amusements

PACIFIC ELECTRIC RAILWAY
O. A. SMITH Passenger Traffic Manager
LOS ANGELES

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Reopened October 15
CHARLES B. HERVEY, *Proprietor*

The Biltmore Salon
Los Angeles Biltmore
PAINTINGS
ETCHINGS
BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 64, VOL. VII. APRIL, 1925

CONTENTS

	PAGE
IN RED ROCK CANYON, CALIFORNIA.....*Cover Design* (*From a Watercolor by Bessie Ella Hazen*)	
SOUTHLAND CALENDAR.....*Ellen Leech*	3, 4, 5
FLINTRIDGE AND PASADENA RIDING TRAILS	9
BIRDS IN APRIL.....*Theresa Homet Patterson*	12
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	13
THE WORK OF THE COMMUNITY ARTS ASSOCIATION	14-15
A NEW YORK LETTER.....*S. Bartley Cannell*	16
THE REDWOODS.....*Woodbridge Metcalf*	17
SOUTHLAND OPINION	18-19
AUSTRALIA.....*Claude Simson*	18
EXTRACTS FROM A PAPER BY DR. GEORGE DOCK	19
WOOFEL BIRDS HUNT IVORY EGGS.....*Claude G. Putnam*	20
A PAGE OF HORSES BY THE CHATEAU STUDIOS	21
ARTS AND CRAFTS SOCIETY.....*Mary Hugus Clark*	21
BULLETIN OF THE LOS ANGELES CHAPTER, A. I. A.	22
GRACE NICHOLSON'S CHINESE TREASURE HOUSE (*Marston, Van Pelt and Maybury, Architects—Clarence P Day Corporation, Constructors*)	23, 24-25
THE LANDSCAPE WORK OF STUART CHISHOLM	26
BULLETIN OF THE ARCHITECTURAL CLUB	27
THE NEW BUILDING, LOS ANGELES GAS COMPANY	28
A PORTRAIT BUST BY MAUD DAGGETT	31
BULLETIN OF THE ASSISTANCE LEAGUE	33
UP THE VALLEY AND DOWN THE COAST, HOTELS AND CAMPS	34

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara, and is sent East by many of its eighteen hundred members.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, MEtropolitan 5270. Subscription price for 1925, $2.50 per year.

J. W. Robinson Co.

BOOKS

ROBINSON'S remarkable collection of Rare Books, bound in England, merits attention from the erudite. It covers a wide range of subjects—and includes bindings of such beauty as to make them art treasures of unusual value.

Many new ones, selected in the Rare Book Shops of London, are now being bound and will be received within a short time.

FIRST FLOOR

Kievits Galleries
Vista del Arroyo Hotel
PASADENA
Huntington Hotel
Tableaux Moderns
américain, européen
Objets d'Art exclusifs

Marshall Laird
Authentic Reproductions of Fine Furniture
2861 West Seventh Street
Los Angeles
California
Phone DUnkirk 6015

SUMMER SCHOOL

Word has just come to the local office of the State University Summer Session that Arthur Shepherd, Assistant Conductor of the Cleveland Symphony Orchestra, Cleveland, Ohio, has accepted an invitation to become a member of the faculty at the Summer Session to be held at the Southern Branch from June 27 to August 8.

Information about the varied courses to be given under thirty departments of the University of California in Los Angeles this summer may be obtained upon application to the down town offices, 815 Hillstreet Bldg., Los Angeles, which is open daily.

IMPORTANT NOTICE
Cultured young woman desires position as traveling companion to young girl or older woman planning European trip. References exchanged. Address—Traveling Companion, California Southland, Pasadena, Calif.

NOTARY PUBLIC
METROPOLITAN 5270

MISS MARJORIE FYFE
MISS ELLA GILBERT

PUBLIC
STENOGRAPHERS

MULTIGRAPHING
AND MIMEOGRAPHING

929 LOEW'S STATE BLDG.
LOS ANGELES

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

OVER THE HILLS AND FAR AWAY TO LOITERLAND

Income tax, budget, consignment, and bills
We forfeit them all—and away to the hills.

By ELIZABETH ST. JOHN WHITING

IN the little old city hall of Pasadena there is hung a new map, and it shows not only the extensive plans for the center of the city, but in green ink around its outer edge runs an undulating strip of new Park land. This green printed strip is widest in the northwest section where the Arroyo opens out into a great playground, and Flintridge comes down from its heights to skirt the edge of town. Here, in Pasadena's great natural park-way, the Arroyo Seco lands are now being prepared for all the outdoor life which civilization loses in its first pioneer stage. Beyond the civic golf-links and swimming pool, Flintridge has without doubt set the pace in that return to the finest form of real Californian life which the inrush of homeseekers, the building of civic centers, the providing of food, water and clothing for the multitude, and our duties as host to a torrent of tourists have combined to submerge in the daily round of a work-a-day world.

Lost sight of in the pioneering and preparation for living, the true function of California as a place of abode finds its best illustration in the sequestered homes which face the green border around Pasadena's busy shopping center.

Paved streets, concrete sidewalks, tall office buildings, have preempted the center of town and driven the residence district farther and farther out into the pleasant fields and orchards to the east and south, and lead now to the development of that delightful hill country beyond the Arroyo to the west. Meanwhile, that wise forethought which held the best minds of the community steadily fixed on a green border around Pasadena, has now attained realization on the Arroyo Seco side, and the life of the people who know how to live begins to flow through the green park way. On motor trips up the Arroyo into the mountains and around the sports center of Brookside Park and the Stadium built by the Tournament Associa-

PART OF THE GREEN STRIP SURROUNDING PASADENA. FLINTRIDGE, WITH ITS NEW BRIDLE TRAILS AND ROADS

SOME HOW-DO-YOU-DO'S AND GOOD BYE'S

By THERESA HOMET PATTERSON

A GOOD BREAKFAST NOOK FOR RUBY-CROWNS AND THE CHATTERING BUSH TITS

When earth was finished and fashioned well,
There was never a musical note to tell
How glad God was, save the voice of the rain
And the sea and the wind on the lovely plain
And the rivers among the hills.
And so God made the marvelous birds
For a choir of joy transcending words,
That the world might hear and comprehend
How rhythm and harmony can mend
The spirits' hurts and ills.
—From "The Choristers" by Bliss Carmen.

APRIL mornings are so precious; every one of them holds a thrill. It is the month of warblers, those rain bow colors set to perpetual motion. Some are coming, some are going and some just stopping over. The Audubon Warbler will give you the greatest thrill and he has been here all winter. He has come out in Spring feather, in a style approached only by the Myrtle. Where did he stay when these new clothes were being made? You will not know him. I took him to be a perfect stranger and got out my bird books to prove it. I did the same last year. In the Spring a bird's fancy does not turn lightly to love but is transformed by it. Watch the rose hedges. Watch the willows and the ground and the sky! and listen. One can not afford to talk much lest he miss the love lyrics which fill the air these mornings.

The Ruby-crowned Kinglet has set March to music but we have to say good-bye to him right now. His song is one of ecstacy so high pitched that one has to be near to hear all of it, and doubtless it is for that reason that so few know it. The uplift and gladness of spring is in that song and whenever I hear it there's always something sings in me. The quality of the tone is so rare that once it is identified there is no mistaking it. I attributed the song to the Warbling Vireo when I first heard it in the East. One morning he came singing into the dewey bushes before me and showed me his ruby crown. That settled it. He keeps his jewel covered much of the time, but the sight of it never fails to thrill me. One morning after making war on the scale in the pepper tree a Kinglet flew into the grape fruit tree where he hovered over one of its golden balls like a humming bird, showing his ruby and singing with such sweetness, such ecstacy! He has all the virtues of fine voice, fine feathers, graceful manner and useful life. He is always busy destroying insects (for his stomach's sake is admitted.) May all the Kinglets have a pleasant summer in the high Sierras and bring the children safely home with them in September.

The Mocking bird does not migrate. He likes Southern California for the year around and disappears only for moulting or some short trips. The absence of my Mocker up to January fifteenth was cause for alarm. For many years he has staged his dramatic concerts and interpretative dancing on a certain telephone pole. I was away for some weeks and returned full of fear that I would not find my old friend, but the very first morning with the rising of the sun he mounted the cross-piece, and then with one jubilant outburst of song took his old position on top of the pole. On Friday, March the thirteenth, he began tossing himself and his song in air; then dancing over the cross-piece all without taking breath. With Scrouge he was "light as a feather, happy as an angel."

The following morning his singing was more jubilant and rapturous as he shuttled from pole to cypress hedge scarcely pausing at either point. His excitement was fascinating. Ah! A lady Mocker flew into the hedge. Her eye was shy, her body motionless. My Mocker perched modestly near her and sang his whole repertoire. Then he sang great circles of joy round and round her. Still singing, he came with a straw in his mouth and presented it to her. Did he bring it as sort of a cornerstone for the home he hoped she would share? I think it was his way of telling her how he would love her and help her in building. It was a drama in real life and tragic too, for another Mocker dashed in and my Mocker was left songless over the suddenness of the Lady's departure.

We have had a regular Robin fest this winter. They swooped down on Pasadena early in the fall and made themselves perfectly at home. Carmelita was headquarters where they used the tips of the tallest trees for lookouts, or receiving stations by which they could keep in touch with Robin-World. Any way they refuted the statement so often made that Robins here are not friendly like Eastern ones. There wasn't a lawn in Pasadena that they did not visit individually or in companies. And as for bird baths they filled them so full there was no room to spatter. With heads cocked on one side, they listened for worms, and it is a crack-shot who can hit his game without seeing it. It has been a happy sight seeing our dear Robin-red-breasts eating and bathing at our doors in such friendly fashion and singing with all the sweetness, if not the volume of the Eastern ones. I watched one in the top of an oak, his breast illumed by the sunlight, as his song sweet and liquid flowed like a benediction on the day. Then he chuckled, chirped with one high note and three lower ones, much as they do when coaxing the young ones from the nest, and finally he gave one hilarious scream and was off. Any one needs to have lived in the East

HORSE AND RIDER LISTEN TO A MORNING CONCERT. COULD THAT BE A ROBIN?

to appreciate the Robin where he comes up as spring's advance agent. He is a prophesy. He is something of a prophet here if you can interpret his rain song and the movements of his tribe.

WHERE THE YELLOW WARBLER SWINGS HIS CRADLE "AND TUNES HIS MERRY THROAT."

After being deluged all winter with Robins it seemed impossible that any one could ask if we have them here or make the bold statement that we have not. Each has happened. One lady telephoned "My lawn is covered with birds which look like Robins. Could they be Robins?" They have liked us so well this year that some may try an all-year residence. But they will probably go on thinking they can't breathe after the middle of April at less than 5000 feet. They nest as far south as the San Bernardino range. It is hard to break one of nature's habits.

If birds are to save themselves these radio days, they will have to develop a wire sense. I found two Waxwings victims of a new aerial. Looking at them I knew with Hudson that of all living things, birds were made most beautiful.

I saw a cherokee rose bobbing in the hedge where there was no wind. In the shadow of the foliage I spied a Gambel Sparrow eating the petals—fancying it sort of a pink lettuce and having as much difficulty as some humans do with salad. These White-crowns sing with all the contentment of a babbling brook. Beside color and perfume and song, our hedge has two secrets. The Towhees are keeping one and the Song Sparrow the other and they will stay with their secrets, but the White-crowns are singing "Good-bye."

Even before this goes to press a P. S. must be added. The secret is out, in the hedge the babies have spread their wings. I don't know whether providing for a family has worn on father, or whether he thinks silence is golden after hearing the continuous performance of a radio in the neighborhood, but he is mute.

Birds Arriving—Black-Chinned Hummer, Costa Hummer, Rufous Hummer, Texas Night Hawk, Ash-Throated Flycatcher, Bullock's Oriole, Arizona Hooded Oriole, Black-headed Grosbeak, Western Blue Grosbeak, Lazuli Bunting, Western Martin, Rough-winged Swallow, Phainopepla, Western Warbling Vireo, Least Vireo, California Yellow Warbler, Long-tailed Chat, Russet-backed Thrush.

Migrants, Those Who Just Stop Over—Dusky Poor Will, Vaugh Swift, Calliope Humming Bird, Olive-sided Flycatcher, Western Wood Pewee, Western Flycatcher, Trail Flycatcher; (May 1) Brewer Sparrow, Black-Chinned Sparrow, Barn Swallow, Cassin Vireo, Calaveras Warbler, Black-throated Gray Warbler, Townsend Warbler, Hermit Warbler, Macgillivary, Golden Pileolated.

Departing—Western Vesper Sparrow, Oregon Vesper Sparrow, Western Savanna Sparrow, Gambel Sparrow (White crown); Golden-crown Sparrow, Western Chipping Sparrow, Lincoln Sparrow; (May) Thurber Junco, Desert Sparrow, Dusky Warbler, Audubon Warbler, Pilpit, Ruby-crowned Kinglet, Hermit Thrush (May), Robin.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

LATER POEMS

by BLISS CARMAN.
SMALL MAYNARD AND COMPANY.

In our present world of free verse, distracted politics, futuristic art, liberal standards, communistic and socialistic doctrines, this volume of poems comes as a voice from the quiet and peaceful past. Like the flowers in an old fashioned garden, the verses seem to cast a delicate perfume upon the passing breezes. They remind us of pastel shades in colors. A poet writes because he must and he has accomplished a part of the mission thrust upon him by an inscrutable Providence, if through his poetry, he awakes in the reader's mind vague inexplicable longings, or stirs up memories, often sad, it is true, but still "dear as remembered kisses after death." In many of his poems Mr. Carman has attained this ideal. He has an unusual gift for interpreting nature's moods and shows himself strongly influenced by that mysticism, which is the very essence of the poet's art. Occasionally, in certain poems, occurs a slight roughness, interrupting a stately marching cadence, just as we find ourselves swinging along to its rhythm. Perhaps this enhances all the more, the sheer loveliness of lyrics, such as those on the seasons, and spring in particular. Altogether we admire these verses so much, that we may well look forward to the poems promised us by Mr. Carman, since we know they will be inspired by the natural beauties of California.

BLISS CARMAN, AT HIS DESERT RETREAT, WHERE HE IS PREPARING A NEW VOLUME OF POEMS

A YEAR OF PROPHESYING,

by H. G. WELLS. THE MACMILLAN COMPANY.

Up to the present time, Wells has to his credit, nineteen novels, fourteen fantastic and romantic tales, four books of short stories, and twelve books on questions of the day including the famous history. Readers of any one, or several or all of these, know what to anticipate when a new work by him is announced. Most fortunately they do not expect graces of style, else they would be doomed to disappointment. Invigorating and radical opinions, surprising and startling parallels, astonishing and bold personalities; all these however they look forward to finding, and in this latest volume their expectations will be realized to the fullest extent. Never has Wells been more enlivening. He is passionately concerned with the relations between men and governments, and individual conduct, and within the range of these subjects has discovered many phases. Could Terence have projected his vision two thousand years into the future, he surely would have had H. G. Wells in mind when he wrote that famous line: "Homo sum; humani nihil a me alienum puto."

"A Year of Prophesying" deals almost entirely with European affairs. Wells is out of all patience with a world gone wrong. He scolds and denounces, and he has no hesitation about mentioning the names of those he considers culpably responsible for these distracting conditions. But he is not the man to be content with uttering platitudes; in uncovering all the sore spots of Europe, he is ready to apply in every case, his own particular brand of healing ointment, in the shape of suggestions, which if followed would bring drastic changes in European life. Among other things, he would abolish tariffs, passports, small nations, Parliaments, the classics and kings, although he goes easy with kings. Having upset nearly every human institution, he is convinced he could bring the millenium to a suffering world.

Doubtless many of his readers will entertain a sense of injury at the sight of this juggler tossing their pet theories up in the air like so many colored balls. But they may receive compensation and forget their own annoyance in the amusement derived from viewing the feats he performs with the other fellow's theories. And he is never vituperative, nor does he violate the rules of good taste in his personal remarks. At least we see it that way; however we are not Mr. Winston Churchill.

H. G. WELLS. PHOTOGRAPH BY G. C. BERESFORD

TALES OF HEARSAY

by JOSEPH CONRAD. DOUBLEDAY PAGE & COMPANY.

Without doubt many persons at Conrad's death had read every book he had published, and were sorrowful because there would be no more. For these especially welcome will be this short volume of four stories, issued posthumously, under a title previously chosen by him and indicating the form of presentation, a favorite one with Conrad. Since the first tale dates from '84, and the last was written just before his death, we might naturally anticipate a marked difference in style between the two, as well as a gradual development in the two intervening, of that distinctive manner which he has made so famous. On the contrary there is no evidence of it; each narrative is a polished gem of style and thought, and in all alike appear the same possibilities for discovering new and unsuspected qualities upon re-reading. A sincere admirer, R. B. Cunningham-Graham in the preface has paid Conrad an appreciative tribute, phrased so gracefully that it has a value all its own, and does credit to the work to which it is the introduction.

A STUDY OF MODERN DRAMA

by BARRETT H. CLARK.
D. APPLETON & CO.

The publishers describe this as a "Handbook for the study and appreciation of the best plays of the last half century European, English, and American." Within certain limits, it is comprehensive and should prove of value to students of the drama, or those desiring a good reference book on the subject. Representative and well established playwrights in each country of Europe and in America, have been selected for discussion, with an analysis of the most important plays written by each one. There are short biographical sketches, lists of plays, of editions, and of reference books in every case. At the end the most helpful books on the subject, which have been written in English, are listed and there is a complete index. The author has written many books hitherto on the subject of the stage and his studious observations enable him to speak with authority.

OLD ENGLISH

by JOHN GALSWORTHY. CHARLES SCRIBNER'S SONS.

This is a perfect jewel in the way of dramatic achievement. Mere talent may accomplish much with youthful characterizations; genius alone is able to select tottering old age as a focus upon which to direct the rays shed by the warmth of human sympathy. This is what Galsworthy has done with his masterly conception of an aged man, who up to his very last breath, plays the part of a Louis XIV in his own niche of our modern world. The play is written in the inimitable Galsworthy style, apparently so easy and simple, but fraught with meaning deep as ocean's farthest floor. Each line contributes its individual quota to the revelation of the speaker's character as a whole, which in turn takes its subordinating place with reference to the superb protagonist.

We may consider ourselves most fortunate that the drama has been published for us to read, since its production on the stage in New York, has given rise to a diversity of opinions as to its quality. For the reader there can be no question about it; the play should take a place among the brilliant examples of dramatic literature.

HURRICANE

by OLGA PETROVA, THE FOUR SEAS COMPANY.

The authoress of this play undoubtedly has talent; but she is not a successful dramatist, because she is first of all a reformer. No reformer can make good plays, unless we except a genius like Ibsen. Apparently not the feeling for artistic craftsmanship and development, but only the thought of the message she is burning to deliver, has been the impelling motive for Petrova in writing the drama, "Hurricane." This is the reason as we read, we are merely interested, without being further impressed or convinced.

THOMAS THE IMPOSTER

by JEAN COCTEAU, D. APPLETON AND COMPANY

This book reminds us of Carlyle's French Revolution, not so much because of a similarity of style, but because some knowledge of French characteristics is essential for a better comprehension of the story. The narrative proceeds with a series of flashlights, as it were, presenting to the reader who has a sufficiently quick and receptive mind, some very illuminating scenes. Always in these, the light hovers about the figure of the hero, youthful, naive, very unmoral, but delightfully human. Lewis Galantiere, in translating this adroit and artistic bit from the French, has retained the original flavor most successfully, so that we feel its atmosphere.

The flashlights, we might mention incidentally give some remarkable photographs of scenes in France, during the war. Altogether this is a book of such distinctive quality, that we do not hesitate to recommend it most enthusiastically to the discriminating readers, who do not wish to waste precious time over worthless stuff.

THE INTERESTING WORK OF THE COMMUNITY

A PORTRAIT BY FRANK MORLEY FLETCHER.

THE Santa Barbara Art Club is a youthful but flourishing institution which has yet to reach its first anniversary. On June ninth of last year a group of men representing the various pictorial crafts met to consider the matter of affiliating for the promotion of Art in Santa Barbara. This was the genesis of the present Art Club, whose object is to give artists a chance to show their work, to form a link between artists and art lovers, and to further the development of pictorial art as a personal and civic resopnsibility. The Club has about fifty Active members as well as many Affiliated and Honorary members and its ranks are constantly increasing.

In July three rooms were rented in the de la Guerra studios for exhibition purposes. Members' exhibits, non-members' showings, and the work of individual members have filled the calendar of the year to date. The members' winter exhibition comprised thirty-four paintings, including portraits, landscapes and figures in oils, pastels and water colors.

Special exhibits of the work of Arthur Hazard, Cleveland Coxe, Edward Borein, Thomas Moran, John Gamble, Clarence Matei, Colin Campbell Cooper, Douglas Parshall and Oscar Coast have been held. Two weeks showings of the work of the following are scheduled for the spring: Dan Sayre Groesbeck, William Otte, Adolph Brougier, Fernand Lungren, Carl Borg, and E. T. Jewett. Officers of the Club are W. F. Kelly, President, Arthur M. Hazard, Vice President, and John Gamble, Secretary.

Represented on this page is the work of several of the most eminent of the Santa Barbara group who are also prominently connected with the School of the Arts.

The Spring Flower Festival of the Planting Committee of the Community Arts Association will be held this year in connection with the Santa Barbara Horticultural Exhibit to take place in El Paseo de la Guerra on April 24, 25 and 26. Professional and non-professional exhibits will be shown, together with the children's Garden Exhibition which each year attracts widespread interest. Prizes are being arranged for the showings and it is expected that the cooperation of these two organizations will result in a flower spectacle of unusual beauty. The Music Branch of the Community Arts Association will also cooperate with the committee by two band concerts to be given in City Hall Plaza. These will take place on the Saturday afternoon and evening of the Festival under the direction of Arthur Bliss. Strolling musicians will play in the patio of the de la Guerra studios, and there will be singing and dancing by groups of children.

On April 23 at 4 P. M., a Tree Planting ceremony will take place at 108 W. Yanonali Street, on the grounds of the Demonstration House which is being erected by the Better Homes Committee of Santa Barbara for exhibition during the National Better Homes Week, May 11-17. The ceremony will be an expression of interest in small home gardens. Organizations cooperating in the Planting are the Children's Garden Section, Plans and Planting Committee of the Community Arts Association, Woman's Club, Garden Club, Horticultural Society, and Little Gardens Club.

CATHEDRAL AT SEGOVIA, SPAIN, BY COLIN CAMPBELL COOPER, INSTRUCTOR IN LANDSCAPE PAINTING AT THE SCHOOL OF THE ARTS, COMMUNITY ARTS ASSOCIATION.

A book which has come to the library of the Plans and Planting Committee is of unusual interest to all who are interseted in city building. It is Lewis Mumford's "Sticks and Stones", published by Boni and Liveright, New York.

Mr. Mumford begins his history of American architecture with the time "when good building was almost universal." He strikes a brave, clear note when he speaks of our Colonial ancestors as prolonging for a little while the crumbling traditions of the dignified community life of the medieval village, whose architectural remains we are now sending our young architects to Europe to copy.

Later in his chronological review, the author dwells upon the effect of our World's Fair upon our architecture and says: "It seemed for a while as if the architect might take the place of the engineer as city planner, and that the mangled regularity of the engineer's gridiron plan, laid down without respect to topographic advantage or to use, might be definitely supplanted in the remodeled central districts and in the new extensions and suburbs of the American city."

"MOUNTAIN LAKE" BY FERNAND LUNGREN, CHAIRMAN OF SCHOOL COMMITTEE, SCHOOL OF THE ARTS.

CORNER OF EXHIBITION OF OSCAR COAST'S PAINTINGS HELD AT ART CLUB, SANTA BARBARA, MARCH 16-23.

ARTS ASSOCIATION SANTA BARBARA

AN event which merits an asterisk in the Community Arts calendar was the concert of original compositions given by two Santa Barbara composers in the Lobero theatre on the afternoon of March 3. This was a special performance of Chamber Music works written by Henry Eichheim and Arthur Bliss and played by solo artists from the Los Angeles Philharmonic Orchestra. Henry Eichheim is an American violinist and composer who has made his home in Santa Barbara for several years. He is well known in Eastern musical circles as he was for twenty-five years first violin of the Boston Symphony Orchestra, and his compositions have been played by the leading symphony orchestras in the East as well as in London. Mr. Eichheim contributed to the afternoon program his Quartet for Stringed Instruments, written in 1895, and his "Malay Mosaic," just recently completed. The former has had many hearings in the East, and is full of rich and reminiscent passages of a singular beauty. It was delightfully played by the Los Angeles Quartet.

HENRY EICKHEIM, AMERICAN COMPOSER.

The "Malay Mosaic" is a composite of Burmese, Javanese and Hindu motives which Mr. Eichheim discovered and developed during his frequent trips to the orient. The work displays a most interesting harmonic play and interplay of themes. The sad, exotic and strange colors of the orient are merged into a composition of a thousand lights and shades. It is interesting to hear that the "Malay Mosaic" had its New York premiere two days previous to the first hearing in Santa Barbara. It was there played at the International Composers' Guild by the Philadelphia ensemble under the baton of Stokowski.

VAN DER VOORT ENSEMBLE, SCHOOL OF ARTS. LEFT TO RIGHT—MARGARET ELLISON, ANTONI VAN DER VOORT, MARGARET NEAL, ANNE WALDRON, VIOLINS; FRANK FISCHER, VIOLA, HARRY KAPLUN, CELLO.

The contribution of Arthur Bliss to the program was a little suite of musical sketches called "Conversations." This young English composer has won a name for himself in England and America by the brilliancy and originality of his orchestral compositions, among which are "Melee Fantasque," "Colour Symphony and Piano Concerto." He was at one time Professor of Music and Conducting at the Royal College of London, and has led his compositions with the most eminent English and American orchestras. He recently conducted the Los Angeles Philharmonic Orchestra in the performance of "Melee Fantasque," which was given both in Los Angeles and Santa Barbara. Mr. Bliss is director of the Music Branch of the Community Arts Association.

The group of short pictorial pieces entitled "Conversations" contains "Committee Meeting," "In the Wood," "In the Ballroom," "Soliloquy" and "Subway at Times Square." These were originally written to fill in a quarter of an hour of witty conversation at a smart London reception. Everything from the brain of Mr. Bliss has a sparkle, a rush and a quick flare of color. "Conversations" are no exception. They are brisk and brilliant with imagery, full of vigor and originality. The first note is like a fuse which touches off the themes and they spurt, whiz and flash to a rocket-like finish.

The following players from the Los Angeles Philharmonic Orchestra interpreted the music: Violins, Sylvain Noask, Henry Svedrofsky, Morris Stoloff; Viola, Emile Ferir; Cello, Ilya Bronson; Bass, Ernest Huber; Flutes, Andre Maquarre, Jay Plowe; Oboes, Henry De Busscher; Cor-Anglais, O. W. Hoffman; Harp, Alfred Kastner. Ethel Roe Eichheim played the piano score for the "Malay Mosaic" with Henry Eichheim conducting.

An Extract from

Progress for the Provinces

By Walter Pritchard Eaton

in McNaught's Monthly

In August, a long distance from Broadway, a theatre was opened, and a production made which excited no comment from the New York press, but which were possibly of great significance in the history of our stage. The theatre was the old Lobero Theatre in Santa Barbara, rebuilt and restored in the Spanish mission style, with a stage mechanically equipped in every modern detail, and owned by the people of Santa Barbara, through their Community Arts Association. The play, mounted and acted by the amateurs of the city, was *Beggar on Horseback*, which was still a success on Broadway. Nor was this a mere single performance. The play ran for two weeks to crowded houses. It was offered to the people of the city, not as an amateur stunt, but as regular theatrical entertainment. For the first time, something approximating simultaneous production has been achieved in America.

RUDOLPH FRITSCH AND HIS VIOLIN CLASS AT THE SCHOOL OF THE ARTS. A VITAL PART OF THE COMMUNITY ARTS ASSOCIATION.

ARTHUR BLISS, MUSIC DIRECTOR OF COMMUNITY ARTS ASSOCIATION, GIVING A LESSON TO HELEN GOODFIELD, YOUNG PIANO TEACHER AT SCHOOL

THE SECOND INSTALMENT OF OUR NEW YORK LETTER

By S. BARTLEY CANNELL

A PAINTING BY RICHARD MILLER, PAINTED IN THE GARDEN OF DR. AND MRS. ADELBERT FENYES, PASADENA.

AN APPRECIATION PUBLISHED FOR AN EXHIBITION AT THE CASSON GALLERIES, N. Y.

IT was in a miscellaneous exhibition of paintings by New York artists, held at the Boston Art Club, in the winter following the Armistice, that the writer first saw a Chauncey Ryder landscape. It made an unforgettable impression upon him. The canvas was not large in comparison to some on the walls, yet in bigness of conception, in truth and in sheer beauty there was not one to compare with it. There was nothing unusual about the scene. A wide road led from the foreground to a small white farm-house nestled among the trees in the middle distance, and finally was lost to view in the foliage beyond. A grey, fathomless sky cast an even light from above. It seemed extraordinary that a motif so commonplace in itself should yield such an abundance of poetic suggestion.

For motifs Mr. Ryder has not far to go. Surrounded on every side by mountainous hills, green valleys, verdant pastureland, brooks, ponds, trees, woodland paths and all that makes up nature as found in New England, it is these he has painted. In the full development of his maturer power he has put into his pictures the result of forty years of study and observation. His process has been from realism to poetry. It is of the actual scene that he has given us. Yet it is more, since you perceive it colored and transformed into something that is of the artist himself. Breadth of treatment his paintings have; call it impressionism if you like, but impressionism carried only to a logical conclusion. Twachtman, in a few of his later landscapes, carried his style to such an end that they became unintelligible, beautiful though the result. Mr. Ryder, on the other hand, has held on to the balance wheel. He has sensed the right proportion between the real and the unreal, between detail and vagueness. Noticeable in all his paintings is the simplicity and balance of his composition—a harmony of colors in which there is no disturbing note—a delicate adjustment of strength and tenderness.

As Mr. Ryder's subjects are varied so is his treatment never quite the same; still there are certain general features of his pictures that occur sufficiently often for the layman to recognize a Ryder at a glance. The so-called Ryder green the writer has mentioned, and that is often enhanced by a no less lovely sky of a peculiar white-grey toality. In composing a picture the artist has a fondness for the vertical line in opposition to low horizontal mass. These verticals take the shape of exquisitely painted trees not quite bare of foliage. These straggly clusters of foliage are painted as a flat tone and form a pattern against the sky, and when the trees are located in the distance, are only a shade darker in value. The trunks and limbs are noticeable by a judicious accent. The whole effect is to give to the tree forms an airy lightness, a gossamer-like quality that stimulates the imagination.

It was at the suggestion of Bolton Brown, the New York lithographer, that Mr. Ryder was induced to take up lithography. He had seen several of Mr. Ryder's pencil landscape motifs hung in the National Academy show and immediately recognized their importance. He urged Mr. Ryder to redraw them on stone, so that his work might have a wider acquaintance, and the artist consented. The drawings are made solely from a painter's standpoint, not intended to be anything but a working model for his large oil landscapes, but they are nevertheless sufficient in themselves.

The treatment of his lithograps is similar to that of his pencil drawings—very broad strokes painted rather than drawn. The faculty of putting, in even as small a surface as 5 inches by 7 inches, a scene that contains all the elements of a great picture is amazingly rendered. Instead of seeing an actual drawing of trees, mountains, etc., you get the visual impression that they are there. The technique of his drawings is the last thing you will observe or ponder on. His skill lies not in the dexterity of his crayon or pencil stroke, but in the representation of nature through such means. Further, it lies in the qualities of delicate suggestion of spaciousness, of subtle mystery of imagination, and in the finer, truer phases of nature found in his work.

—S. C. W.

A FEW days ago I had the pleasure of an hour's visit with MacMonnies. Not MacMonnies in his old studio, surrounded by hundreds of casts and numerous figures in all states of completion or just starts, as the case may be, but MacMonnies in a new studio, evidently made of an old stable. Just the four brick walls, with especially built roof of glass, and in that one group fourteen feet high, probably three-quarters completed, representing three continuous years of work. Think of it. Not another thing has that great sculptor done during that time but his work on that group. One of his brother sculptors told me a few days ago that he was doing it as a matter of love and affection for France, and of his country, Old France. Whatever the reason, which after all does not concern us, he has produced another world's masterpiece. It is stupendous; and when completed, which I believe is to be next June—it will be taken to Paris by himself, and there, under his own supervision, the final great statue, fifty feet high, is to be cut out of stone. The subject of the group is to represent America's appreciation and feeling for the suffering of France and her people during the late war and particularly the great battle of the Marne. This statue is to be given by the people of the United States—public subscription for which has already been completed—in memory also of that great gift which France made to us of Bartholdi's Statue of Liberty.

I must not forget another fine sculptor, some of whose work I am going to have the good fortune to show in both Pasadena and Los Angeles galleries. I am speaking of Edith Parsons. You will remember her, I know, or at least her work—the famous duck babies which created such a stir at the Panama-Pacific Exposition in San Francisco in 1915.

A PAINTING BY GUY ROSE, PASADENA. THIS MODEL POSED FOR "SEPTEMBER MORN" IN HER EARLIER YOUTH AND WAS A FAVORITE MODEL IN PARIS. MR. ROSE IS ONE OF THE FEW SOUTHLAND PAINTERS WHO HAVE MASTERED THE HUMAN FIGURE.

alone as she has done many things equally as fine, and in this part of the country equally as well known. Her work will, I feel sure, be greatly enjoyed by lovers of sculpture in our city.

I have just come from a visit to my old friend Chauncey F. Ryder and I am going to enclose for you a little booklet about him which was written as an appreciation of this great painter's work. Really as a foreword to his first one-man exhibition to be held in Boston. Think of it—this great painter's work is in such demand that he has never found it possible to give a one-man exhibition in the "Hub of America" before. Although we in Los Angeles have had two fine exhibitions of his work both in our galleries. You see, I am taking a little flattery to myself, and to add to this I want to tell you that he could not even then supply enough pictures for the Boston show without calling on his New York dealer for the majority of them. I think I am somewhat to blame for that, as he had agreed a year ago to save enough of his late things to allow us to make another exhibition in Los Angeles, and he would not let them have the pictures which were mine. They are now on the way to California and you are going to have a treat when you see them, as they truly represent some of his greatest and latest work. His brother painters consider him one of the very finest if not *the* finest of the living landscape painters.

The Metropolitan Museum has just finished a new wing to house a fine collection of Colonial furniture, paintings, silver, glass and other arts of the period which is of great historical and artistic interest. One must see this to understand thoroughly its magnitude.

I have seen the work of many other painters—ultra modern, fairly modern, and academic—from Hassam to Arthur B. Davies. The exhibition of the Allied Artists at the Academy—a fairly representative exhibit of living men. The annual 25x30 show at the Salmagundi Club and the exhibit of the last work of our late friend George Bellows, which was assembled by Mrs. Sterner and shown at the Durand Ruel galleries.

Prints old and new, from Rembrandt to the living men, and one exhibition of that great master Whistler. The finest exhibit of etchings by him it has ever been my privilege to see. Hardly a great example missing. Think of it, rooms with walls literally crowded. This was held at the Kennedy galleries on Fifth Avenue.

I must not take any more of your good time, in fact bore you with this art twaddle of mine. I have enjoyed myself most thoroughly and am coming back to Los Angeles full of ideas. Come in when you can find time and we'll have an old-fashioned chat about both the old and the new.

Most sincerely yours,

S. Bartley Cannell.

SPRING IS HERE, CALLING TO THE YACHTSMEN IN NO UNCERTAIN TONES, AND AS THE CALENDAR OF EVERY YACHT CLUB IS FULL, EACH MAN WILL BE BUSY ANSWERING. REGATTAS AND RACES, WITH NEW RULES TO COVER MOTOR BOAT RACING, WILL INCREASE THE INTEREST IN THAT CLASS AND THE SAN FRANCISCO-TAHITI RACE WILL COME AS A SPLENDID CULMINATION TO THE SPRING SEASON.

WHITTAKER'S FOREST AVAILABLE TO CAMPERS

By WOODBRIDGE METCALF, *Associate Professor of Forestry, University of California*

ABOUT ten miles from Badger, Tulare County, on the main road to Big Meadows, is situated an area of 320 acres of timberland known as Whittaker's Forest. It lies in the heart of the Big Tree country about midway between Sequoia and General Grant National Parks and within a mile of the "Redwood Bowl," which is said to contain the densest acre of Big Trees extant. The general region is known as Redwood Mountain and the tract in question is advantageously located across the "Red Hill" auto road at an elevation of fifty-five hundred feet. The area was partly cut over during the years 1874-1879 when the Hyde Mill was operating on the property, but it now contains a very representative stand of forest trees of the central Sierras, and, what is more interesting and important, some excellent second growth stands of the Big Tree (Sequoia gigantea).

The clearing at the old mill site is ideally situated as a camping spot near a beautiful little stream of clear, cold water which flows quietly for some distance through the property and then flings itself in a filmy spray over a boulder strewn and moss-bedecked granite ledge. The Redstone Ranger Station of the Forest Service is less than a mile away, and a small saw mill and summer resort is situated up the valley about the same distance. Truly, Whittaker's Forest is a beauty spot which many people of the state should visit and enjoy. It is available at all times as a camping spot and at the same time is yielding data of great significance to foresters, lumbermen, and others interested in the growth and life history of the most ancient species of tree now inhabiting the globe.

Most people suppose that the giant Sequoias are no longer producing fertile seeds and so are in danger of extinction when the well known massive trees shall have succumbed to the attacks of time. Here on Whittaker's Forest may be seen thousands of Sequoias in all the vigor and slender beauty of early youth—from tiny seedlings less than three feet high to thrifty stands which at fifty years of age raise their slender tapering crowns to heights of seventy to eighty feet where they engage in vigorous competition for light. These youngsters of this mighty tribe are very different in appearance from their hoary progenitors and it is well worth a trip to this region to make the comparison, as in spite of the old logging operations there are still standing on Whittaker's Forest one hundred and ninety-five veterans eight feet in diameter or over, each of which contains upwards of 30,000 board feet of lumber.

The forest property was given to the University of California by Horace Whittaker or "Old Whittaker," as he was familiarly known in Tulare County, "For forestry investigation and research connected with that branch of instruction as taught in the University of California." That was in 1910, and the old man must have been gifted with prophetic foresight, for it was not until four years later that the Forestry Division of the University was organized and the first courses given. As soon as possible after the division was started the boundary lines were surveyed and blazed, and several sample plots were laid out in which each tree was marked with a numbered galvanized iron tag and its diameter and height carefully measured. After a lapse of six years these sample plots were again visited by Professors W. Metcalf and E. Fritz and a second measurement of each tree was made and recorded. Comparison of the two sets of figures for one of the quarter acre plots indicates how severe the competition is among trees in a dense young stand, and what a small percentage of those that start on a given acre are able to reach maturity. When first examined the trees in this plot were approximately 31 years of age; there were 1428 trees per acre of which only 23% were in a dominating position in the stand. These principal trees averaged 5.3 inches in diameter and 30 feet high and contained approximately 60% of the volume of all the trees which totalled 2142 cubic feet per acre—a little over 23 standard cords.

Six years later these same dominant trees averaged 8 inches in diameter and 44 feet in height, while the increase in size of the intermediate and suppressed trees was proceeding at a very slow rate due to excessive overcrowding. At this time over 65% of the total volume per acre of 3090 cubic feet (over 34 cords) was contained in these few dominant trees. Practically all of the others must eventually be crowded out of the stand, but so tenacious are they of life, and so slow is the natural thinning process that only twelve trees per acre had died during the six year period.

PLANS AND PLANTING BRANCH OF SANTA BARBARA COMMUNITY ARTS ASSOCIATION

THE Plans and Planting Committee has as its objective the development of a more beautiful city with more attractive homes and gardens. The Plans division is concerned with the architectural end, the Planting committee with the landscape end. A brief synopsis of the work of the Planting Committee for the past year (Oct. 1923-Sept. 1924) is here outlined by the chairman, Miss Sophie Baylor.

"The Planting Committee has just ended a year of activity and accomplishment—340 children's gardens were supervised with comparatively few failures. Seeds, bulbs and plants were distributed among these gardens. Some plants were donated, but most of them grown by Robert Morrison, garden supervisor, in a lath house built for that purpose. The result obtained by this work among the children is very satisfactory. One sees everywhere the gay little gardens, and at the Flower Shows the children's sections are always a delight, and blue ribbons are plentiful.

There were also 61 entrants in "The Home Gardens" Contest, when small cash prizes and "Honor Certificates" were distributed. The members of the committee who acted as judges for this contest were surprised and delighted at the originality and charm of these little gardens. Twenty-six "landscape jobs" were also planned and executed, and eighty detailed sketches furnished. The Committee feels this to be a distinct contribution to the "Better Homes" movement, and the effort to help beautify the city.

SOUTHLAND

Facts Versus Fiction, Australia

TALKING together, an American, said to an Australian, "I'd like to see Australia break away from England." "Why? queried the Australian." "Oh, I don't know," was the reply.

"Ah! that's it," rejoined the Australian, "you have been fed up with yellow stuff that has clogged your mind with worthless matter."

No Australian, except unusually crude specimens, would ever harbor such addled ideas. Australians stand now in their great island continent, free to work out their own destiny, with no barriers but dim vision or neglected opportunities.

Australia is one of a complete inseparable Brotherhood of Nations—a sovereign democracy, having a splendid system of national education for inspiration.

They have every chance to develop superb standards of virile citizenship, all material, unlimited space, to make a glorious land of model homes—resting upon the imperishable principles of Truth, Justice, and Humanity. Britannia, in bestowing Australia to the Australians, made the most peerless gift in history, with all its magnificent possibilities, added the crowning feature of her life—the Britannic Constitution. This most flexible model, adapted for every contingency, was wrought by untiring energy, fought for with undaunted courage by their ancestors of all degrees.

Loyal Australia embodied in her star-emblazoned flag—the Union Jack—a true symbol, proudly proclaiming the ties of blood, language, and due expression of eternal gratitude.

The mighty arms of the old motherland protect Australia from outside interference or aggression. Even those who shut the mind's eye, and refuse to see the great traditions, the success of the people; the most dissatisfied; the grossly materialistic, know this great and indisputable fact. Breaking away from the brotherhood of nations would be like a terrible leap into the dark—towards the unknown horrors of anarchy—a destructive wish only existing in the bemuddled brains.

Australians have the commanding power of the ballot in their hands, to uphold all good, to redress all evil, and they would not tolerate any supreme court of judges ruling laws passed by intelligent elected representatives in their Parliament, as unconstitutional.

The laws are the work of their legislators and after the assent of the British Parliament is given (a formality), it is up to the judges to administer the law as it stands—at the people's wish.

Advanced laws have been registered in Australia long before similar ones were passed in Great Britain.

Every Australian worthy of the name upholds the law, and respects the highly educated judgment of its cultivated exponents, yet as a true democracy the people stand supreme. No rigid constitution blocks the path of progress.

The titles of the governor general and governor are out of date misnomers. They act as British consuls—connecting links between the old land and the new. The social sets revere them as ornamental heads to their castes, much as the old mariners were taken with the gilt figures on the ships' prows in bygone times; they play their parts with much aplomb, but otherwise are entirely outside the actual hurly-burly of everyday life.

Australia is a land looking to all countries past and present for her ideals; comparing all, assimilating the best. She views with admiring eyes many American standards, and has always maintained a friendly, brotherly feeling for the people of the United States. A citizen of the States can land in Australia without changing his language—free to follow his pursuits, within the law, and enjoy social life with people akin to himself, as freely and easily as an Australian can adapt himself to the life of America.

Let us cherish this wonderful medium of communication, this supreme language of ours, that Shakespeare crowned with his genius, and preserve it as a classic, free from trash and accumulated vulgarities, that it may become the key to unlock all minds and bring about universal understanding.

Can anyone in his senses find a reason why nations striving to follow Christ's teachings, speaking the same language, having similar ideals and standards, seeking their own well being and the welfare of the world, should be kept apart from fulfilling their greater destinies, by the wicked propaganda of hidden scheming associations, or crafty, vain individuals?

The world is looking eagerly towards those who speak the master tongue, for leadership—not for breaking up great combinations into lesser parts, but for building up greater ones, under humane conditions, holding in subjection commercial greed, insane racial hatreds, all evils that retard humanity and prevent it from rising through a true education to a life of Peace and Prosperity.

CLAUDE H. SIMSON.

Choosing a Doctor, II

BEFORE discussing the third vital factor which may guide us in the choice of a physician, we here continue the quotations from Doctor George Dock's papers, begun in the March number.

In "Physicians and Healers," a pamphlet written during the war and still extant, this eminent physician and teacher records his personal observation and investigation of those schools which were ignored when the Carnegie Foundation for the Advancement of Teaching appealed to our leading universities to raise their standards of medical schools or cut off the schools altogether.

Schools outside those teaching under the wholesome scrutiny of The American Medical Association have since been studied by Doctor Dock to estimate the extent to which their students have taken the place of those eliminated from the collegiate medical schools. He says:

The figures for 1916-'17 give 458 men and 80 women students in the 9 homeopathic schools,—a total of 538. The four eclectic schools show 243 and 20, respectively; total, 263. But whereas these sects are declining in importance, some newer varieties are more than taking their places. Three osteopathic schools alone, out of nine, report a total of 898 matriculates. Two chiropractic schools out of twenty claim 40 and "500-600," respectively. One such school claims 4,000 graduates. "In 1895, there was only one chiropractor. In 1916, there were not less than 8,000." Osteopathy, about 25 years old as a college industry, claims about 6,000 graduates, and a student body second in size only to that of the "allopaths."

Have these thousands of healers taken up their work as the result of any or all the reasons that attract young men and women to medical schools or are there other compelling forces? One can not go far in a study of the catalogs of irregular schools without coming to the conclusion that certain unusual stimuli are at work.

* * * * * * * *

Some catalogs of regular institutions have rightly been criticised for exaggeration, but the worst of them are models of restraint compared with the lurid "literature" of the healers of all kinds, reminding one of the promises in the popular magazines to prepare any one for all sorts of callings up to traffic manager or captain of industry. For years, not only in America, but in other countries, youths have been discouraged from crowding into the medical profession. The small income has been pointed out, and the fact that the chief reward of the calling is the service that can be rendered. In contrast to this, we find emphasized in the catalogs of healers the "ease and enjoyment," the high social position, the large incomes.

"Be your own boss and not a servant for others." "Appian (?) Way to health and knowledge."

There is an extensive system of lures for students, such as intimate follow-up letters, fac-simile letters from graduates telling of their rapid acquisition of large incomes, offers to meet students at the station, to give rebates for early registration, or for man and wife. One of the most extraordinary offers is that of regaining a good part of the tuition (fee) from clinic practice.

* * * * * * * *

But it may be said that the new schools, at least the osteopathic, chiropractic and all the odd "pathies" that have sprung up in the last quarter century, must use novel methods because they are new and different. Or it may be said that style in publicity matter is a question of taste. Whatever explanation may be accepted, one should not fail to recognize what kinds of minds are likely to be attracted by such methods.

A more important fact is that all these new schools base their right

OPINION

to existence chiefly on the claim that they have entirely new and superior methods of healing. They assert that medicine at present is an outworn superstition, that from an intrenched position opposes the growth of new and better modes of healing. Comparisons are made with medicine and opposition to discoveries like the steamboat. These arguments are vigorously presented on many sides, and deserve thoughtful and impartial discussion.

The suggestion that new discoveries in healing are discouraged by the medical profession is quite far from the truth. Medicine of today is made up of an immense body of facts, gathered not only by physicians but by others. It is idle to discuss the relative values of contributions by those in and out of the profession, and it is freely admitted that additions of value in therapeutics have come from non-medical, even ignorant people. On account of the liberalism of medicine all through the historical period, on account of its biological methods and its irrepressible tendency to grow in all directions whenever opportunity offers, we are not ashamed of, but glory in, the acquisitions that have been made, and do not knowingly conceal our indebtedness to the discoverers. We took the cinchona and the lobelia of the American Indian and in the former case we long called it Jesuit's bark, admitting the services of those who brought the drug into commerce. We took the water cures of peasant or priest and in this case the process was more complex because all that Priessnitz or Kneipp applied had been known and used, and written about, by physicians long before. We took the massage of Chinese or Swedes, of a Swedish Army officer as well as of Swedish physicians. We took the vaccines of a dairymaid and of Pasteur, and the X-rays of Roentgen. We not only applied these and others, but we tested them out; we added to the scientific features and perfected the clinical application. Preachers, teachers and farmers all dabbled with vaccination before Jenner. By Jenner's truly scientific methods and assistance the traditions of the dairymaids became part of medicine over the civilized world within a decade, though it required nearly a century more to make it really effective. In adopting all these possible acquisitions we make mistakes not rarely. We often are over-optimistic. At times we are unduly critical. At least it seems so when we see the slow development of the practice of asepsis. But it must not be forgotten that in the beginning all of these novelties are incomplete; and criticism and investigation are not only useful but in most cases essential. They are part of the biologic method. To the dogmatist, however, such a spirit is all wrong, and he expresses horror and indignation at the freedom with which physicians modify their practice with the advance of science.

But so it is, and a physician ardent for the improvement of the practical side of his work can not look with anything but kindly interest upon the discoveries made, or supposed to be made, by any one, and he will encourage the discoverer to develop his work. If the physician has a keen historical sense he will at such announcements feel a pang of regret at the disappointments in store for both discoverer and prospective patient, but he will observe with tolerant sympathy the developments of the novelty, and regret as much as any one its not-unexpected partial or total failure. In most countries such things are soon appraised and if there is any vaue in discoveries they will be adopted. Only in the United States do other factors enter and play an important part, and these other factors exemplify what I think is a defect in the democratic system at present as applied to medicine and medical education. The difference depends upon our laws regulating the practice of medicine and those relating to the foundation of teaching institutions. The laws regulating practice are not ideal laws based upon principles universally recognized, nor are they the results of growth from long experience and varied precedent. Neither are they the productions of far-sighted law-givers like Hammurabi, Moses or Napoleon. They are legislative enactments obtained with great effort by medical organizations, contested at all times by all the forces in opposition to ordered medical life, such as irregular practitioners, patent medicine makers and venders, and all who profit from legal chaos and medical ignorance. In the beginning the licensing laws are imperfect and unsatisfactory, because of their sources and opposition. It may take a generation to get even a fairly good statute, and when this is done the results depend largely upon the altruism of one or two individuals, the president and secretary of the licensing body, hampered by the indifference or the open or concealed opposition of those who should follow up infractions of the law.

The origin and growth of the licensing laws explain all the faults and weaknesses of the enactments. They often give the impression of having been made for anything else than for securing well-educated physicians, and this impression is hardened into obvious fact in the provisions made in many states for the licensing of sectarian practitioners. Practically all state boards of licensure in the early stages, some of them even after many years, have lower standards than the best schools, sometimes lower even than the poorest. This, of course, delays the natural extinction of weak schools. Until within the past few years no state exacted real tests of the fitness of applicants, but required only a written examination that could be and often was prepared for by a system of cramming. The special menace of the irregular school is that it takes advantage of the situation, and by reason of its methods can begin and long continue with less equipment and lower standards than a school on the usual plan.

Such is the situation still, although this pamphlet was written in 1917. Whatever is good in these new methods of treating the human body has had time to be taken over into the general body of the profession and practiced or recommended by all of the best physicians. If it is not so recommended it is better left alone. "A little knowledge is a dangerous thing" and before we entrust the "temple of the living God" to anyone to pommel, we should know what is the matter with us. An inflamed appendix can be broken by very slight massage. A broken bone may need quiet, instead of quirks and jerks. Thus all the knowledge that has come down through the ages, all the improvements of modern science, surgery and research are concentrated in the one great profession and become the property of the race as a whole. Properly guarded by the people as their heritage, this knowledge will be at their command through organized clinics, dispensaries and hospitals. No such knowledge is the private property of any "healer." It belongs to all and is at the service of the poor and rich alike.

Society a Unit, Hands Off

THE Brotherhood of Man has been preached since Christianity first swept over the civilized portions of the earth and made them a unit in progress. During the whole of the Christian era the advancement of the race has dragged along its lowest types with it and it has rapidly reached out to "Greenland's icy mountains and India's coral strand," never daring to call the world better unless all nations and tribes are embraced in that universal word.

Like leaven in a lump of paste, this fundamental thought of the Founder of Christianity has worked in little groups, implanting the idea of brotherhood, raising the mass it lay buried in until that mass touched other masses and the whole might be leavened.

Nations have concentrated upon their own self-development; individuals have followed this progressive method; yet always the spirit of betterment has been the Christian spirit which teaches mankind to attain God and love one's neighbor as one's self at the same time.

The tribal instinct in man is so strong that no doubt can remain in the mind of the serious student of man's progress as to its fundamental use in that progress. Called together by mutual interests, likes and dislikes, the fraternities and clubs, the nations and confederations, are but nucleii for unity of the whole mass.

Every individual learns brotherly love from having brothers, and then, as his power for loving is fed, he realizes, through those closest to him, the fact that all mankind contains the capacity for brotherhood. In the parable by which the Great Founder of Christianity taught His own first group this ideal, the housewife "hid the leaven in the lump." No doubt she kneaded it vigorously at first, and surely vigor is needed by the missionaries who "go into every tribe and nation to spread the gospel of brotherhood and love. But after the batter is mixed; after the loaf is raised, it takes careful handling on the part of the baker to keep it light and full of hope.

The active force of Christianity is constantly on duty to keep brothers really brothers and no stirring up of democratic demonstrations will do any good. Tender ties will be broken. The deepest affection can only be cultivated between congenial spirits, and any attempt on the part of officialdom to break up this in the name of "Democracy" will prove a disastrous leveling down instead of building up the Kingdom of God in all hearts.

This fundamental teaching is embodied in the basic commandment to fill the heart, the mind and the soul with love to God and to divide the result with our neighbors.

But "who is my neighbor" is a thing I must myself decide before that love will flow out to the rest of mankind. One's neighbor is not the one who may happen to sit next to him on trolley or at desk. There is a subtle magnetic force in leaven that seeks "that which has need of it." Thus does the brotherhood of man become a reality—"not by might or by power, but by my spirit, said the Lord."

WOOFEL BIRDS HUNT IVORY EGGS

By CLAUDE G. PUTNAM

SCIENCE tells us that many years ago, when the great dinasaur was a puppy and cavorted over our vast plains, there lived on the Channel Islands, off the coast of California, a strange and powerful bird. This bird was known to live on the ivory nut of the Woof Poof tree, now extinct as well as the bird. There is every reason to believe that some of the eggs of this early bird are still to be found hidden by the action of time in the rocky crevices of the islands where they were in the habit of nesting. In this cause a few scientific yachtsmen who love the "big open places" and are interested in research work, banded together, calling ourselves "Woofel Birds" after this great bird of the islands and sea, and have visited San Clemente Island, Santa Catalina, and the coast of Lower California in search of eggs without discovering even a hint; but, like all men of the sea, we still live in hopes, —and hops. Working on the theory that the winter rains might have washed the sand away, possibly revealing a nesting place, we decided to try our luck on San Miguel.

THESE SCIENTIFIC RESEARCHERS SEEM PARTICULARLY AT HOME ON THE BOUNDING MAIN.

Spring Street was awash from the overdue spring rain the night of Friday, the 6th of March, 1925, but the faithful ones of the tribe answered the call of two notes in spite of Old Man Pluvius and a falling glass. Shirley, Doc, Bob Paulsen, Tim, Commy Bill, Robbie, Art and myself constituted the bunch of birdies, and the Vaquero, a two-masted, Diesel-driven yacht, was to take us on the cruise and true to sea-going form, was all ready to cast off when we clambered aboard at two bells of the first watch at San Pedro.

After the Captain gave us the once over and the dunnage was piled on deck the lines were cast off and we slipped out into the night, facing a fair sou'wester and a lumpy sea. Doc put in, "When you can see Catalina so plainly after dark you can count on a real blow next day." The dope was correct in lots of ways, but as far as we were concerned, it was all cock-eyed for Saturday broke as clear as a bell and fair flat seas running. Smugglers was astern of us by 6 a. m. Plenty of pelicans, but no Woofel Birds in sight.

AN UPSIDE DOWN BURGEE IS AN INVITATION TO PIRATES OF THE SEA.

Not having our burgee on board and color time soon coming, Paulsen, the Captain and myself set about making one out of an old sail and a pot of black paint. Doc was chosen to hoist it and he did—upside down at first, which caused a riot among us. But she did look pretty when finally she floated proudly out, right side up, from the fore truck.

KING "PUT" AND THE THIRSTY KID.

Our first stop was to be at Santa Rosa Island wharf which was made on schedule at 9 a. m. The mayor and the population were all out on the dock to welcome us, nine people in all and one goat.

Doc, Robbie, Shirley, Art, Paulsen and I started out over the hill to hunt mushrooms and, believe me, we got 'em. They were as big as pie plates and as thick as barnacles on the bottom of a seagoing hack. We soon filled a grain sack with them. Shirley worried himself sick thinking they were toadstools, but later we noticed him pass his plate three times for helpings.

All hands had a hankering for mussels and abalones, so the skipper took us down on the ship to Mussel Shoals and anchored. Hunting abalones is a lot of fun, the poor creatures are stuck to the rocks and can't dodge. All you have to do is to stick an iron under them and give them a twist, and off they tumble. A minus tide had uncovered their hiding places and within thirty minutes we had our bags filled and in the Dinghy.

We filled away for San Miguel and a sheltered cove, arriving long before dark, stirring up millions of birds when the hook went down. While the boys fished, Bob and the chef shook out the meanest dinner you could imagine. Here's the menu: Shrimp salad, fricaseed chicken, fried mushrooms, steamed mussels, fried abalone, oven - brown spuds, canned pears, loud cheese and black cigars.

Sunday morning was clear and bright and after hot cakes all hands went ashore to initiate our new clubhouse, presented by Bobbie Brooke. Two of us painted her up proper while the bunch sat on the sand and criticised; there are lots of people like them in the world. After ceremonies, exploring the island was in order, so over the hills we puffed and sweat to meet the inhabitants, which consisted of a man and his wife and babies. They said they had lived on the island for twenty years, but were ignorant of Woofel Birds or eggs.

Paulsen and I borrowed the two saddle nags and galloped over the rolling sands to round up the game for the boys on foot to shoot. Nine-tenths of the island is drifting sand and the balance is covered with ice plant and not even a bush. Pinkey shot two red foxes and the other boys used up a lot of ammunition without registering any hits, like the Mexican navy, but to hear them tell it the island is strewn with carcasses of wild boar and sheep.

There was plenty of evidence of early Indian inhabitants; we found broken stone food grinders, kitchen middens and one skeleton, but nothing we could take away as a relic. We all had a wonderful time ashore, even if we discovered no Woofel Bird eggs. But what if we didn't find the eggs—everybody seemed doubly content that we still have the goal in prospect. Now on the tedious evenings that must be spent ashore we can add to the entertainment a profitable discussion as to the advantages of anticipation over realization.

We left San Miguel at the first dog watch Sunday, and ran as close to Santa Cruz as safety would permit. It was generally agreed that Santa Cruz was by far the most beautiful of all the Channel Islands and we talked of coming there on our next migration.

At 4 a. m. Monday the Vaquero was snugly moored at her slip at Pedro and after a fine go at the hot cakes we all departed—back to the great city of noise, jam, confusion, jay walkers and traffic rules.

Thank God, some of us can gt away from it all once in a while and enjoy the greatest thing we have—Nature.

NEW CLUB HOUSE. GIFT OF BOBBIE BROOKS, AND DEDICATED TO THE FABLED BIRD AND HER ADHERANTS.

GOOD SPORTSMANSHIP THE GOAL OF TODAY

PHOTOGRAPHS BY CHATEAU ARTS

CARLETON BURKE, CAPTAIN OF THE MIDWICK TEAM, SAVING THE GOAL AFTER COMING FROM THE OPPOSITE END OF THE FIELD JUST AS THE BALL WAS ON LINE.

MR. WIGMORE ON BALL, ELMER BOESEKE, JR., OF SANTA BARBARA, WHO PLAYED SO BRILLIANTLY DURING THE RECENT TOURNAMENT AT CORONADO AND PEBBLE BEACH, ON THE RIGHT.

ONE engaging show has followed another, of every sort, kind and condition throughout the Spring months; when it isn't animals it is clothes, and when it isn't fashions it is motors. And besides these exhibitions which were frankly and openly shows, we have had displays of prowess in tournaments on the golf course, tennis courts, and polo fields. To all this was added a kite flying contest—flying from Elysian Park to Elysian fields,—and offering another reason for upward gazing when it becomes more necessary every day to watch your step.

While the golf and tennis clubs were staging their tournaments polo was in full swing, first at Coronado then at Pebble Beach, the riding clubs were still talking of the success of the fourth annual horse show and not being willing to settle down to following the trails, even if a number of new ones were provided, without some celebration, a gmkhana was arranged and thoroughly enjoyed by members and visitors alike at Flintridge.

All the stunts were clever but none so vividly brought the old-world charm into our present day life as the entrance of the incomparible Nola Pagri in her imported Viennese carriage, drawn by the noble charger, "Rabbit," and accompanied by her small friend, Jean Marble, who after encircling the ring twice, throwing kisses to her enraptured audience, gracefully alighted and congratulated Mr. Robert Leonard on his skill in a previous event, at the same time encircling his neck with a beautiful wreath of cabbages, emplanting, with verve yet restrained passion, a chaste salute on the top of his shining head, before floating away again leaving us bereft. Only to a select few was it vouchsafed to know the lovely Nola as our own "Monte."

But now in April after all the pampered pets of the equine, dog, and cat world have had their entrances and borne proudly off the

'LITTLE BILLY," OWNED BY JANE AND MARTHA WOODIN, GUY WOODIN UP.

coveted ribbons of cerulean hue, comes the real, genuine show of the year, the Pet Animal Show. In this show any breed of fish, flesh or fowl may be entered, provided only it be a pet and bear evidence of being the object of love and affection. It may readily be seen that this easily ranks first in sporting events as no entrant is judged for conformation or performance but as its appearance indicates care and attention, which puts the prize winning possibilities straight up to the owner and imposes a life of cleanliness on the pets.

These shows are always interesting because of the diversity of the classes of pets and the keen rivalry in every class. As no pet is barred a prominent place may be given that bit of banality, the guinea pig, cherished by only two classes, the small boy and the prying, probing surgeon, while nearby may be a patient burro,—one creature in which patience long ago ceased to be a virtue. Dogs rank first in point of numbers, which is as it should be, closely followed by cats but the hare and the tortoise may be noted, as lots of youngsters are interested in rabbits and those small turtles, about as big as a dime, make engaging pets. The squawks of Polly may completely drown the notes of a beloved canary,—the combined efforts recalling the story of the child who thought she was being taught to be kind to all God's screechers!

A group of fond mothers discussing the cleverness of their various offspring is far surpassed by the small boys when allowed to explain how much sense Duke, Laddie, or Pal has shown on many and sundry occasions. And numberless little girls will argue for hours on the superior claims to intelligence shown by the cats. So it seems the most logical thing in the world to have all these pets collected in a show at least once a year and watch the outcome. As the Dodo said to Alice in regard to the caucus-race, "the best way to explain it is to do it."

MRS. W. P. ROTH, OF SAN FRANCISCO, WHOSE LIGHT GIG PONIES WON BLUE RIBBONS AT THE FOURTH ANNUAL LOS ANGELES NATIONAL SHOW.

MRS. LOULA LONG COMBS, OF KANSAS CITY, WHOSE ENTRIES IN THE LOS ANGELES NATIONAL HORSE SHOW WERE INVARIABLY IN THE RIBBONS.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH A.I.A.
Editor

MANY of us have had opportunity to travel abroad and many of us, thanks to bygone ages, have brought back much of architectural value from which our clients are now benefitting. Few of us, however, can give out in the form of speech the things we have seen and learned in our travels. It is the good fortune of the Southern California Chapter that a few, at least, of its membership do not come in this catagory. Windsor Soule of Santa Barbara is one of these elect ones who have had choice experiences abroad and can tell of them in a most fascinating manner. There were perhaps seventy-five members of the Chapter who gathered at the March meeting to hear him tell of his experiences in traveling overland through Spain. His talk was an informal one interspersed with anecdotes of an amusing nature. He also brought along many new lantern slides which were rich in architectural inspiration. His trip covered about six thousand miles of Italian, Spanish, and French territory. The entire journey was made in an Italian Fiat car purchased in Turin. His remarks about the sturdy Fiat and the great factory where it is made recalled war time experiences to the writer who spent several days in that same factory making arrangements for the purchase of chassis for United States Army ambulance bodies. The Fiat well merited its praise by Mr. Soule. Those who contemplate a trip in Italy, France, or Spain could do little better than follow his suggestion of purchasing a car with the idea of returning to the starting point to sell it after the journey. The overland route is the only real way for an architect to travel. He is such an eccentric critter that he can never be satisfied with the ordinary methods of European locomotion. Entrancing views from train windows become an aggravation to him when he has no opportunity to stop and sketch and chin in pigeon English with wondering natives. We are certain that Mrs. Soule, who accompanied her husband on the journey, must be most patient and indulgent to have endured Spanish hotels, six thousand miles of stopping, climbing in and out, and filling kodaks,

The lantern slides were quite as inspiring as the talk and brought to those who saw them many refreshing suggestions for the treatment of detail in the design of Latin buildings. Several Chapter members voiced the hope that Mr. Soule would find it possible to produce some of his pictures in book form for most of it is of hitherto unpublished work and is particularly applicable to Southern California work. The Chapter is most grateful to Mr. Soule for his valuable contribution to the better understanding of Spanish domestic architecture. We hope also to have the privilege of publishing on the Bulletin page some cuts of the slides which were shown during his talk.

PATIO OF THE FLINTRIDGE COUNTRY CLUB. OUR BEST EXAMPLE OF MISSION ARCHITECTURE. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS..

IT will be the desire of the editor of this page to include each month material which will be informational as to the architect's duties and obligations to his client. The following is an extract from the Ethical Documents of the American Institute of Architects.

The Canon of Ethics

The following canons are adopted by the American Institute of Architects as a general guide, yet the enumeration of particular duties should not be construed as a denial of the existence of others equally important although not specially mentioned. It should also be noted that the several sections indicate offenses of greatly varying degrees of gravity.

It is unprofessional for an architect:

1. To engage directly or indirectly in any of the building or decorative trades.

2. To guarantee an estimate or contract by bond or otherwise.

3. To accept any commission or substantial service from a contractor or from any interested party other than the owner.

4. To take part in any competition which has not received the approval of the Institute or to continue to act as professional advisor after it has been determined that the program cannot be so drawn as to receive such approval.

5. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

6. To attempt to influence, either directly or indirectly, the award of a competition in which he is competitor.

7. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing the program or making the award.

8. To injure falsely or maliciously, directly or indirectly, the professional reputation, prospects or business of a fellow architect.

9. To undertake a commission while the claim for compensation, or damages, or both, of an architect previously employed and whose employment has been terminated, remains unsatisfied, until such claim has been referred to arbitration or issue has been joined at law, or unless the architect previously employed neglects to press his claim.

10. To attempt to supplant a fellow architect after definite steps have been taken toward his employment, e. g. by submitting sketches for a project for which another architect has been authorized to submit sketches.

11. To compete knowingly with a fellow architect for employment on the basis of professional charges.

Every member of the Southern California Chapter American Institute of Architects subscribes to the above Canon of Ethics as one condition of his becoming a member. These Canons are the result of fifty years of professional experience and have been gradually evolved for the one purpose of bringing to owner, architect, and contractor the fairest business relationship possible. The various phases of these eleven articles will be discussed in this bulletin from month to month.

GRACE NICHOLSON'S TREASURE HOUSE OF ART

MARSTON, VAN PELT *and* MAYBURY, *Architects.* CLARENCE P. DAY CORPORATION, *Construction Engineers*

IT is with great hesitancy that I approach the subject of Chinese Art as expressed in an American building. As the English writer, Laurence Binyon, says in his fascinating book, *Painting in The Far East*, "I write with diffidence on the subject [architecture of the Orient] but so far as I understand it, I would say that it was conceived in a different spirit from our own; that a building was regarded less in itself than as a fusion of man's handiwork into Nature, the whole surroundings of the scene making part, and perhaps the chief part, of the architect's conception."

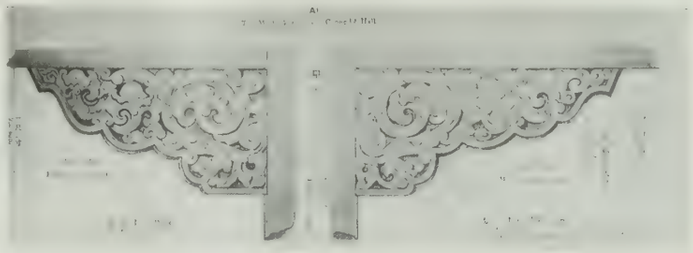
Yet in California we breathe the same air of the Pacific, and it may be that the spirit of the Orient has had its effect upon us; for assuredly the true Californian architect, unlike the Englishman, has conceived of his handiwork as fused into the landscape around it.

Further delving in Mr. Binyon's delightful book gives us the key to the question why Chinese art and architecture fit in with our own in a satisfying way not true of either the Buddhist or the Mohammedan. For "Chinese Art," he tells us he "believes was fully

PHOTOGRAPH SHOWING THE ROOF LINES AND BALUSTRADE, PEKIN.

developed before Buddhism brought in its new store of motive and imagery." And again—"To China, then, rather than to India, we must turn to find if not the parent Art of Asia, its earliest mature flower in painting, and from this earliest epoch onward, while the other countries of Asia yielded but scattered evidence of their schools of painting, China has left a continuous record of famous artists.

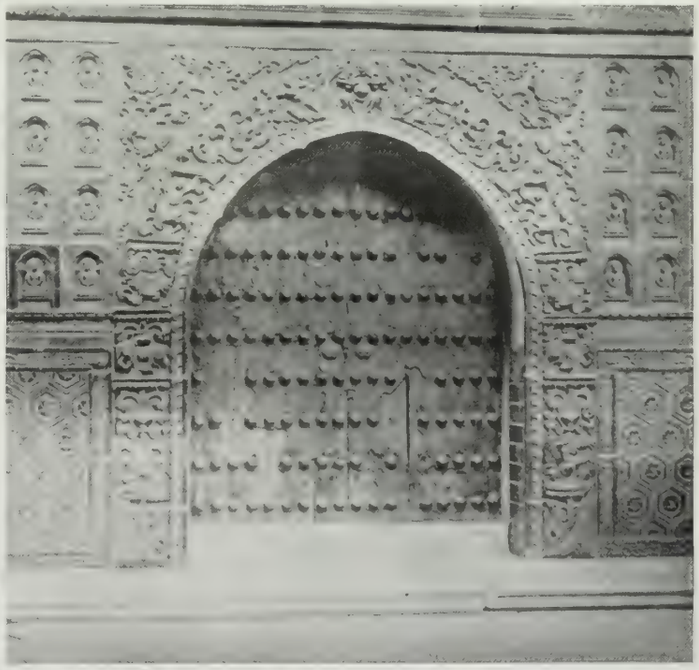
PHOTOGRAPH FROM MISS NICHOLSON'S COLLECTION, SHOWING GROTESQUES COPIED BY THE BUILDERS IN SHEET METAL



CHINESE ARCHITECT'S DESIGN FOR CORNERS. AN INSPIRATION FOR ARCHITECTS.

. . . The great original Art tradition of Europe has its home in Greece; the great original art tradition of Asia has its home in China. Each race is pre-eminent in its feeling for harmony and rhythm, the foundation of all art." Even a closer communion between Greek art and this earliest Art of China is set forth in an account of Dr. Sven Hedin's investigations in the sand covered cities of Khotan where police notices written in Chinese are found sealed with a Greek seal, the image of an Athene or a Heracles. Alexander the Great had been in Turkestan before his death, in 323 B. C., and "had carried the arts and civilization of Hellas far into the East."

The bamboo and the lotus flower form motives of Chinese detail in architecture, and we have not yet used them as motives in California. But we understand them as a language, and the dragons and



SOURCE OF MAIN ARCHWAY, GRACE NICHOLSON'S TREASURE HOUSE.

grotesques set on the outside of the house to frighten away ugly spirits are identical in origin with the gargoyles of European Cathedrals though their forms are those of oriental inventive genius.

Tracing these relationships between the Art of China and our own, we begin to realize more fully what has been accomplished here in Pasadena by the combined effort of owner, architects and craftsmen in the realization of a long cherished ideal now nearing completion.

In her treasure house of Oriental Art, Miss Grace Nicholson has for years been collecting. She has seen the fine collections of Indian Art of the West sent as gifts to Eastern museums. She has given freely of her knowledge to those who have visited her for information and she has placed in the museums of the country authentic art objects collected by her buyers in the Orient. All the while, led by her conviction that the Art of China is most valuable to us because of its fundamental kinship to our own ideals in the Greek and is therefore to be the most enduring in its appeal to Americans, she has made a sincere and profound study of this branch of her business and has collected the sources of inspiration by which the new building has been designed and erected.

Scores of photographs, taken under Miss Nicholson's direction in China and sent to her carefully listed and numbered, have been used by the architects in their conception of this Chinese temple structure set down in an American city to make its skyline more cosmoploitan and infinitely more beautiful.

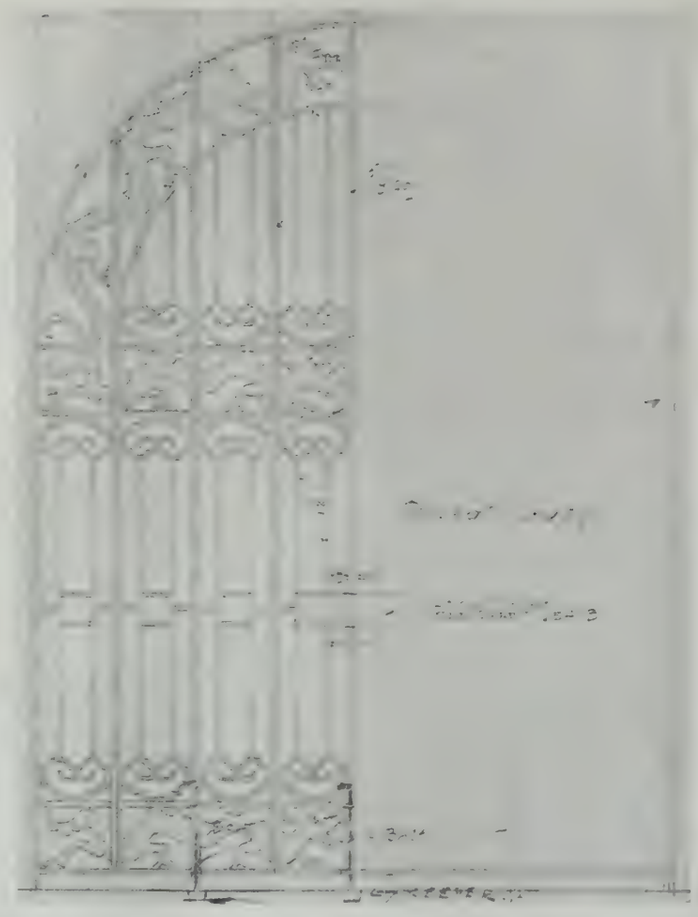
Infinite pains and careful, patient application have mastered the cumulative difficulties, until American architects and constructors and craftsmen have put into local materials the applied art of old China as indicated by the four photographs here reproduced.

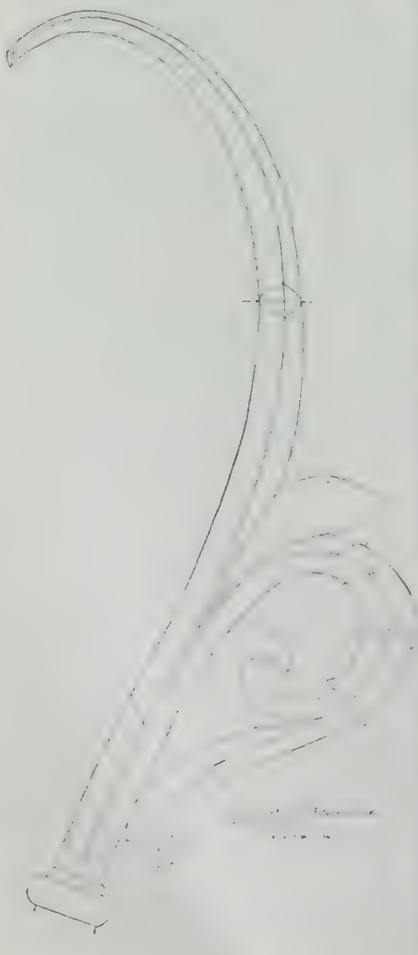
Here then we show also a few of the designs made by the Architects, Marston, Van Pelt and Maybury, in their latest and most architecturally interesting business structure so different from their residences, which have set the pace in decorative plateresque, Spanish and Italian houses in appropriate environment of California.

When the plans and general design of a building are decided upon, the details must, to be consistent, grow out of these inner ideals and fundamentals of the edifice. No more enlightening scheme of discussion of the relation between the architect and the ideas within the mind of the client could be found than that illustrated in this article. To gather together her ideas in tangible form and present them to the chosen architects was the great task of the originator, and this task was performed with striking force and originality. To express these ideals in drawings and working plans was the work of the architects, Marston, Van Pelt and Maybury, whose record in handsome mercantile buildings has taken the name of Pasadena far and wide and made it famous for unique small stores. Enquiries have come from remote towns to this magazine on the subject of this work by this firm.

So the practical work of building an American store in the form of a Chinese architectural model was entrusted to Marston, Van Pelt and Maybury with confidence that the traditions of American building would be embodied in this unusual structure.

As a source, the ancient Chinese art and architecture are much more fitted for our streets than the Mohammedan or the Buddhist. These latter Oriental forms have had little effect upon the original Chinese architecture which through centuries has maintained its own chief characteristics. In construction, the one-story Chinese houses and temples are as sound as the Gothic or the modern American steel frame building. The roof is, with the Chinese, the chief thing. It is held up by short, wooden columns and the walls are but filling between the uprights. On the roof are the main ornaments and under the eaves are found delightful grilles. Ornament is used as it was by the craftsmen of medieval times. The Chinese, Miss Nicholson tells us, made their grotesques originally to frighten away evil spirits and if they succeed in making something uglier than that which they fear they are satisfied. For us who feel doubly grateful to this student-collector for all the joy she has given us in objects of art and now in this beautiful building, this appropriate expression of her long study of Chinese art is a constant source of pleasure.





Many of the ornaments used on this building are parts of Miss Nicholson's collection; the porcelain figures, the perforated tiles in the grilles, the carved wood, and of course the designs are taken from the dragons, the juii and the lotus leaves and buds which fascinate the shopper as well as the school children who pass Miss Nicholson's treasure house each morning and absorb from the fascinating genre she puts in her windows more of the art and history of China than their elders ever dreamed of in their philosophy.

The dragon guards the gate, but the ju-i offers a welcome to all of goodwill, and its meaning conveys even more in its wishes of good fortune and long life. With delightful restraint, and yet adequately the architects have expressed in their design for the wrought iron door these two symbols and have bound the whole together with the same simple bars that make up the screens and window frames. This restraint is the chief characteristic which strikes one who seriously studies this building.

It is far and away the most interesting and beautiful commercial building Pasadena can boast. No skyscraper, no ordinary office building can compare with it. That is the amazing thing about it—its appropriateness to its use and its setting.

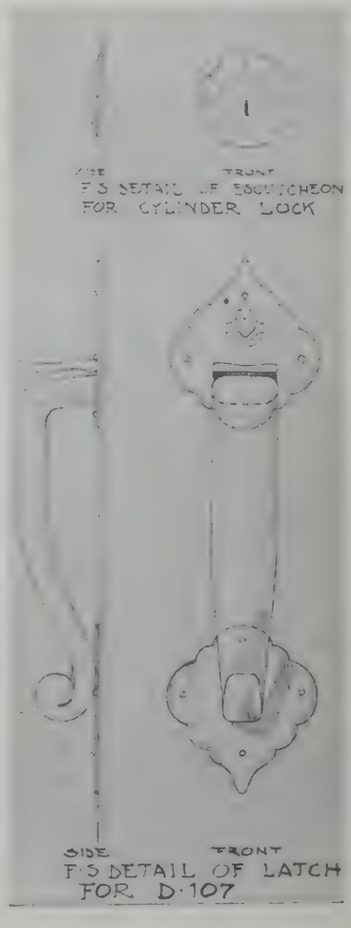
Pasadena is an unsual town, chosen by thousands of tourists and Eastern people for their winter home. It should have planned a beautiful shopping street like the Marina of the Panama-Pacific Exposition at San Francisco, instead of putting up ordinary skyscrapers that would do just as well in any other town. Imagine what a distinctive handsome street Colorado street might have been made if restrictions had kept the stores to six or seven stories and each building had been designed to express its purpose as this building on Los Robles avenue does. However, let us be happy that this tremendous task of collecting and interpreting Chinese building into American building has been done by a Pasadena resident using Pasadena architects, contractors, and craftsmen.

The difficult problems arising from the adaptation of these designs to American building have been met superbly by the Clarence P. Day Corporation, the General Contractors. Ohrmund Brothers, known in Pasadena as partners in the Pasadena Gas Appliance Company have done an amazing piece of work in the finials of the roof—made of copper, and in other decorative ornaments which grew out of this unusual piece of architecture. They have executed these designs in a way that gives deep satisfaction not only to those concerned in the house personally, but to every passerby and lover of good art well executed.

The unique designs for the hardware in Chinese symbolism, carefully applied to American doors and windows, were made in Pasadena by West and Company, South Raymond Avenue. How simply and effectively the great iron hinges of the fireproof doors carry out the motive of the whole house! Latch and escutchen designed and executed especially for this building emphasize what has been said of the reserve and beauty expressed in all of thes interesting designs. They show in detail that beauty in art, of whatever nationality, is universal when interpreted and carried out by capable contractors.

Concrete, that plastic material so devoid of character unless used by an artist, has under the expert direction of these leading engineers and constructors been made into a thing of beauty.

On the floor of the court which will be just double the size it is in the present stage, there are the famous flagstones of the William Smith Company, 555 South Fair Oak Avenue. These flags were invented by this company after months of hard research and trouble to reproduce in stone the softly colored flags of the Atlantic border. Flagstones from this company were used by Mr. Kaufmann in the fore-court of the Ben Meyer house in Beverly, and reproduced with appreciation by the artist of our cover for March, Mr. Norman Kennedy. They are truly an inspiration to the



THIS PHOTOGRAPH, TAKEN BEFORE THE BUILDING IS FINISHED, SHOWS HOW SUCCESSFULLY THE BUILDER, C. P. DAY CORPORATION AND THE SHEET METAL WORKERS, OHRMUND BROS. HAVE CARRIED OUT THE CHINESE ROOF.

artist who paints gardens. So, too, the balustrades and post designed like great lotus buds to grace this beautiful court have been made from the architect's drawing here reproduced, by William Smith, Architectural Stone Company of Pasadena. This court will be made the subject of a future article when gold and lacquer have added color to the beauty of this most beautiful of Pasadena's treasure houses.

CLARENCE P. DAY CORPORATION

Engineers and Constructors

Architects may plan and owners approve, but unless we have good construction and skillful execution of the drawings the work will not be lasting or satisfactory.

Those who have watched this interesting building take shape during the past months have been struck by the thoroughness and solidity of construction. The Clarence P. Day Corporation, Engineering Constructors for the Nicholson building, have been known in Pasadena as leading engineering contractors for many years, and this handsome structure is a monument to them as builders of sound masonry and reinforced steel work. In its solid construction this building re-

These drawings are from the office of Marston, Van Pelt and Maybury

1

The finials, executed by Ohrmund Bros., Pasadena

2

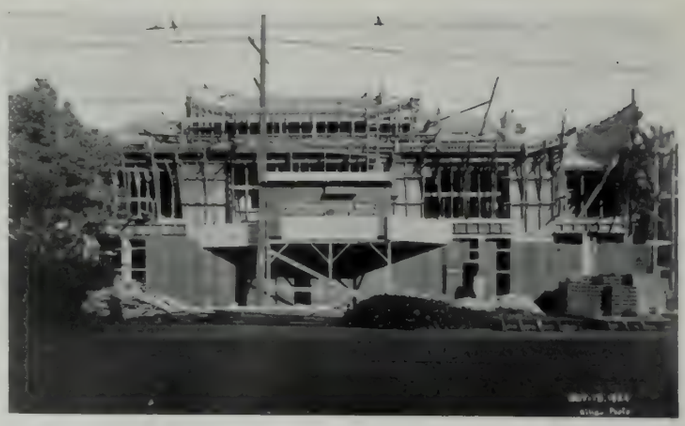
The wrought iron door, made at the City Ornamental Iron Works, Los Angeles

3 & 4

Hardware Designs executed by West Company, Pasadena.

5

Concrete flags and balustrades made by Wm. Smith, Architectural Concrete, Pasadena



CLARENCE P. DAY CORPORATION AT WORK ON THE REINFORCED CONCRETE OF THE NICHOLSON HOUSE, ON LOS ROBLES AVE., PASADENA

minds old San Franciscans of one which was built of huge blocks of stone brought from China as ballast in the early sixties. It stood the shock of earthquake, and fire, which rushed over it on the corner of Pine and Montgomery streets, and still stands, useful to this day. So will this well built treasure house, whose spirit is also "out of China" 'cross the sea, stand when the transient and poorly built structures now cluttering our towns have passed in the reconstruction which is sure to come as taste improves and experts only are allowed to plan, design and build our cities.

One of Pasadena's long felt wants has been an art gallery down town where one man exhibitions can be given. This Miss Nicholson has seen and has met this need in an art gallery where J. H. Sharp is now showing his fine Indian paintings.

When the new Chinese temple treasure house is made complete and balanced by the second unit, when the gold and lacquered trimmings are set in place and the color applied, the glow and beauty of ensemble will perhaps make us forget the work of all who have contributed to this remarkable building. So we here record the skill and craftsmanship and sound construction embodied in it.—M. U. S.

BRIDLE TRAILS AND HOMES IN THE FLINTRIDGE COUNTRY

(Continued from Page 11)

IT cannot be said too often that "it takes a high state of civilization to live with Nature and not despoil it." Man in his conquest of natural country is often ruthless, and leaves a trail of destruction behind him. Long study and careful planning are necessary if the natural beauty of California's southland is to be retained in the rush of homebuilding.

The cities are now being remodelled to suit more perfectly the environment they grown up in. Los Angeles has the best possible guidance in that direction. All of her citizens who are best fitted by education and training to build a beautiful city have joined together to see that the best plans are used. It is the Allied Architects Association which has called the attention of all citizens to this matter. One hesitates to think what our administration center might have been if these public spirited men had not entered the tourney and given the city the benefit of their combined knowledge and experience. To these men, who fortunately are citizens of Los Angeles County themselves, should be entrusted the entire situation of evolving architectural beauty out of chaos.

There is, for our residences, schools and country life, as well as town life, much pleasant, rolling land still available. Taught by experience with California's sliding soil our landscape architects and city planners now prove themselves equal to the problems that always arise when man disturbs the face of nature. In Flintridge, the necessary roads curve around the highest hills and much thought has been put on this phase of the matter. Nevertheless scars and cuts occur and building on the most feasible sites will bring its meed of change in soil foundation.

At this point comes in the necessity of finding a landscape architect who has the necessary knowledge of engineering as well as one who can adapt the smallest garden to California's trying conditions.

Residents in Flintridge have chosen Mr. Stuart Chisholm, and entrusted to him the responsibility of making the immediate environment of their handsome homes livable.

Mr. Chisholm has had a wide training in this country and in Europe. He has visited the older countries and studied the results of this homebuilding which the race has been doing for centuries.

Architects and owners who work with one thus trained can safely leave the matter in his hands.

Around the Flintridge homes which this landscapist has treated will grow up that necessary formal garden which unites the hard lines of a house with the soft lines of nature; and wide sweeping lawns stretch between this formal part and the surrounding groves of native oak and sycamore. The native shrubs of California's canyons border the home lawns and appropriate planting of other shrubs and trees lead nature kindly by the hand up to the stately Italian cypress pillared against the architectural design and fitting it unmistakably.

All the knowledge that our race has garnered in the past in older countries will of necessity be called upon to save this beautiful green strip around Pasadena from the destruction which is going on in other sections of the Southland. The only way that homebuilders can help as individuals is to follow the example of the founder of Flintridge and find the best experts available and entrust each problem to some one who knows how to solve it here and now.

SKETCH FOR A GARDEN IN FLINTRIDGE. STUART CHISHOLM, LANDSCAPE ARCHITECT, 830 SOUTH FIGUEROA STREET, LOS ANGELES.

Angelus Lighting Fixture Co., Inc.

Designers and Craftsmen of

Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors

746 So. Figueroa St., Los Angeles

VAndike 2296

CALIFORNIA HOMES AND GARDENING MANUAL

ARCHITECTURAL CLUB BULLETIN

An Invitation

The office of the Club Secretary has received an invitation from the Board of Governors of the Los Angeles Museum of History Science and Art. The Board has very kindly invited all Club members to meet the painters and sculptors of Southern California on the occasion of their sixth exhibition. Unfortunately the bulletin will be published too late for this announcement to reach members in time, for the reception is to occur on Friday, April third. However, all club members will be glad to learn that the exhibition of painting and sculpture will be on view during April. All should avail themselves of the opportunity of seeing this delightful exhibit.

The Small House Plan Service

Mr. Koetzli of the Small House Plan Service writes us asking that members of the club who have perspective drawings and plans of small houses, send them in for reproduction in the Sunday Times. Such drawings should be put in Mr. Koetzli's hands for approval by the Small House Committee of the Club. A written statement should accompany drawings stating whether designer would be willing to complete working drawings for the house. A short description of the important features to be stressed in a write-up should also be included.

Beaux Arts Institute of Design Prize

The two best designs in Class "A" Project number five will each receive a prize of five hundred dollars this year. The prize is to be used as a scholarship at the Fontainebleau School of Fine Arts. Detailed description of the conditions of the competition are posted on the belletin board at the Atelier, Allied Architects' Drafting Room, 420 South Spring. All draftsmen eligible for Class "A" work should be interested in this program.

Small House Plan Service

The amount of small home building is enlarging daily, and there is a great opportunity for the small home designer to increase his fame by submitting sketches to the Small House Plan Service. His design will be published in the real estate section of the Los Angeles Times. Two types of homes are wanted. One to cost about $3000 and consisting of a living room, kitchen, breakfast nook, two bedrooms and bath. Another type of house which is most popular is one of two bedrooms and bath, a den which can be used as a bedroom if necessary, living room, dining room, and kitchen.

The Small House Plan Service is located at 600 Metropolitan Building, Broadway at Fifth. Club members please respond.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

for 1925

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director

UNIVERSITY OF SOUTHERN CALIFORNIA AND ATELIER NEWS ITEMS

The Administration of the student work in the Department of Architecture at U. S. C. is controlled by the Allied Architects Association, whose members give freely of their time to assist young men studying the architectural profession.

SENIOR DESIGN PROBLEM

Much interest in the Civic Center plan has been created among the students of the department. They have followed the scheme closely as it developed and have become its ardent boosters. Therefore, there was no lack of enthusiasm when it was announced that the Seniors in architecture were to be given as a class problem, the design of a great building for the Civic Center.

CO-OPERATION PAR EXCELLENCE

The Allied Architects' Association has fathered the Atelier of the Los Angeles Architectural Club and provided a comfortable drafting room where the men may work. The members of the Association have likewise helped as critics and patrons. Such a spirit is contagious. Consequently, when the Seniors of the department of architecture needed help, the Atelier members came to the rescue on the last project and "niggered" for them like good fellows. The unwritten law among all architectural students is that such favors are to be reciprocal. If this spirit is perpetuated it will be difficult at "charette" times to distinguish the University and Architectural Club Atelier from one another. Long live the spirit. The last Senior program was "A Municipal Auditorium for the City of Los Angeles, to be located in the proposed Administrative Center." Mr. Harwood Hewitt acted as patron. During the next five weeks the Seniors under Mr. Sumner M. Spaulding as patron, will design "A Country Villa."

The Juniors, under the guidance of Mr. A. C. Zimmerman, have just completed the design of a Junior High School. The results were excellent. The new Junior problem is to be "A Salt Water Pumping Station at Santa Monica." This interesting and unusual problem is to be given by Mr. Lloyd Rally.

During the month Mr. Myron Hunt spoke to the student body at the university. His subject was "The Development of the Garden." The lecture was profusely illustrated by colored slides.

JESSE STANTON JOINS THE MOVIES

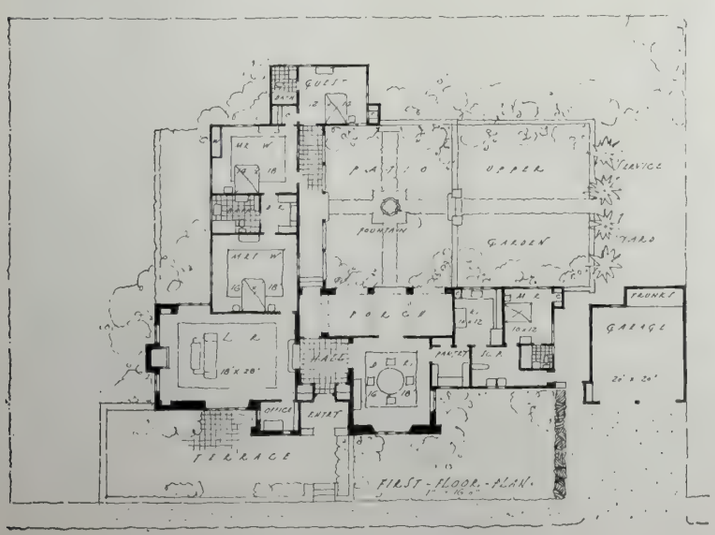
It was announced at the last meeting of the American Institute of Architects that Jesse Stanton has joined the staff of Gladding-McBean. All we have to say is that terra cotta will soon begin to look up. We are sorry to see Mr. Stanton leave the Legitimate and take to the movies, so to speak. However, we know his abilities and we know he will strengthen an already splendid organization.

Later rumors have reached us as we go to press. Mr. Stanton has stepped into a very strong position where his abundant talent carries the architectural terra cotta designed by our best firms straight through the factory to completion. He will shortly go to Europe for the Tropico Potteries Branch of The Gladding-McBean Company.

To the Members of the Architectural Club:

California Southland is running in its Home and Garden Department, plans and garden designs made by members of the Architectural Club of Los Angeles. Beginning with the March number we combined the Club page with the Home and Garden page. We are making this change because it is on the latter page that our six to ten thousand readers look for plans when they are building.

It is our intention soon to enlarge the Home and Garden Department and we hope to have something eventually from every member of the Club for publication in its pages. By this means the Department will be made most effective in presenting good domestic architecture to the community, persistently, month by month.



THIS house is of modified Spanish design, fitting a hillside lot overlooking the cliffs and bay at La Jolla. Bedrooms and dining room open on to a patio garden with a view of Mount Solidad. The floors in the porch, terrace, hall, and living room are of tile. Built as a residence for Harry W. Ward by Winchton Leamon Risley, architect, 736 South Flower Street, Los Angeles.

NEW OFFICE BUILDING OF LOS ANGELES GAS COMPANY

JOHN PARKINSON & DONALD B. PARKINSON, *Architects*

A WROUGHT IRON GATE, EXQUISITE IN DESIGN AND WORKMANSHIP, FROM THE WROUGHT-IRON STUDIOS.

ON Tuesday evening, February 17, a group of perhaps one hundred and fifty persons were seated at dinner in the banquet room of a tea shop in Los Angeles. Two-thirds of those present represented the great building industry, the architects and contractors. The remaining third were the owners or representatives of owners of buildings which had received "Honor Awards" as being outstanding examples of last year's quota of Southern California architecture. Every year a jury of distinguished architects is called in by the Southern California Chapter of American Institute of Architects, to select the Honor Awards in all classes of construction. One building is chosen by them in each class.

The Chapter has very wisely decided that the three factors to the completion of any truly fine piece of architecture, must all be recognized. Certificates of merit were therefore awarded to Owner, Architect and Contractor. The building designed by John and Donald Parkinson for the Los Angeles Gas and Electric Corporation was selected by the jury as being the outstanding example in class for the year 1924.

The president of the Chapter, in presenting the certificates, expressed a hope that those receiving them would respond with a few remarks. From the first few words of Mr. Barhyte, who represented the Los Angeles Gas and Electric Corporation, it was evident that that great organization is justly proud of its new possession and the honor bestowed upon it. His word revealed the very great esprit de corps which brought about the necessity for larger accommodations for public service. He was the personification of the spirit which is evident the moment one steps through the portal of their new building on Flower street. Every employee one meets seems to have a sense of ownership in the new home and unconsciously drops into use of the first person plural when speaking to the stranger.

This spirit of pride in work well done has actuated all those whose efforts and abilities have made the building possible. The architects who designed it and the craftsmen whose skill is manifested there rightfully claim an equal share with the owner whose wisdom gave them freedom to create a useful and beautiful building.

The great stone arches of the front entrance are a striking feature of the design. The great wrought-iron bracket lamps at either side of the entrance arches were designed by Mr. H. C. Frost of the Roberts Manufacturing Company of 827 South Hill street. His creation was inspired by sketches made by the architect in Italy. They are of the finest Italian Rennaissance iron work. The Roberts Manufacturing Company are responsible for work of this high type on many of Southern California's most distinguished buildings, and Mr. Frost's genius has added much to their success.

The vigorous bold scale of the lamps by the Roberts Company finds a pleasing contrast, as we enter the portals of the lobby, in the work of Frank Weingartner of the Wrought Iron Studios, 420 Bernardo street. In the exquisitely designed and wrought gates, Mr. Weingartner has revived the spirit of the medieval craftsmen. Close examination shows every minute piece as carefully formed as if it alone were the chief element of the design. The revival of the use of wrought iron, especially in Southern California, has made it possible for craftsmen such as Mr. Weingartner to produce work which compares in merit with the cherished iron work of Latin Europe. It is always a pleasure to talk to craftsmen in iron, for they invariably are completely absorbed in the tradition of their craft and have high hopes for its future.

Another craftsman whose work has added its charm to the building is Emile Maloof of the E. A. Maloof ompany, 307 South Vermont. His consummate skill and sensitiveness in the design and execution of lighting fixtures has brought him many clients among those who are seeking for the best that can be produced in this difficult craft. Examples of his work are found in the elevator lobby, the ante rooms at the front of the lobby and in the executive rooms on the ninth floor. No adequate conception of his great versatility can be had from the accompanying illustrations. A visit to Mr. Maloof's studio will prove a delight and a surprise to one interested in beautiful craftsmanship.

The interior of the lobby, the executive rooms and many portions of the special decorations were executed by two young artists whose unusual abilities in all forms of decoration have set them apart as craftsmen of the highest order. The work of Herman Sachs and Joseph Konde is sought by many architects, for it is known that their basic knowledge of design and color theory will bring the beautiful and dignified effects that every architect seeks. Mr. Konde, a graduate of the New York Art Academy and Art Students' League, was formerly a pupil and worker with the famous Hugo Ballan. Mr. Sachs, the son of an artist father whose name is a byword in European art, is a graduate in art of several European schools, and organizer of successful arts and crafts movements in Munich. His studies have carried him through most of the Mediterranean countries and he has executed work in Germany, Russia, Bulgaria, and other countries. The versatility of both men is indicated by the fact that their work includes the design and execution of tapestries and embroideries, batik and printing of textiles, jewelry, ceramics and glass mosaics. They are co-authors of a book on anatomy for artists. Their studio at 6948 Washington Boulevard in Culver City contains a wealth of decorative materials from their skullful hands.

H. S. McClelland, one of Los Angeles' foremost and experienced heating and ventilating contractors, was selected by the architects to

ONE OF THE BEAUTIFUL BRACKET LAMPS, WHICH ADORN THE EXTERIOR ARCHES OF THE ENTRANCE. DESIGNED BY H. C. FROST OF THE ROBERTS MANUFACTURING COMPANY.

install the most modern equipment that has been devised. The heating is both by direct and indirect, steam being supplied by five gas fired boilers. The lobby floor and three floor levels are heated in cool weather by clean, humidified, warm air, which not only obtains very healthful conditions, but makes possible lower room temperatures with the same degree of comfort, and brings about a considerable saving in fuel. This system is so arranged that in warm weather cool, fresh air is supplied to these floors. The garage is so ventilated that all gases are removed and the air kept fresh. Mr. McClelland was responsible for the successful operation of the entire system.

THE DIRECTORS' ROOM, SHOWING WORK OF THE COMMERCIAL FIXTURE COMPANY, IN THE FINE OAK PANELING. JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS.

Some writer on building construction has compared the mechanical equipment of a building to the nerves of the human body. It is a happy comparison for surely neither body nor building will function properly unless its "nerves" are of the best. In a great organization such as is housed in this great building there is constant need for instant inter-communication. This has been provided by the installation of the most modern type of inter-communicating telephone known as the "Dictograph." Batteries of these efficient little instruments may be seen on the counters in one of the lobby illustration accompanying this article. There's no operator, no busy wire. The man Higher-up sits at his desk, and yet is "all over his plant," keeping every man at his best, through the Dictograph.

He gets one or half a dozen men at once—holds conferences, gives orders, gets information—all without calling a single man from his department.

And not only does the Dictograph keep the Executive in touch with his men, but it gives every department instant, automatic communication with every other department. The Dictograph is represented in Los Angeles by Mr. Leroy C. Bishop, Pacific Mutual Building.

A story of this great building would be incomplete without mention of the painstaking work of the Commercial Fixture Company whose shop at 6000 South Park Avenue is one of the best equipped and busiest in Los Angeles. Their craft is quite as venerable as that of iron working and likewise they are quite as proud of it. No one could talk long with Mr. H. R. Baker of the Commercial Fixture Company without feeling behind his quiet modesty the self reliance of a true craftsman. The oak paneling and much of the other wood work in the building was installed under the watchful supervision of Mr. Baker and his associates. The most careful design on the part of architect will come to naught in the hands of a poor craftsman. This is especially true of fine wood work where the improper cutting of subtle moulding curves will take the life and character from the design. The work of the Commercial Fixture Company has carefully retained the intention of the designer and has left the woodwork ready to be enhanced and beautified by the skill of the painter and decorator. Modern painting materials have greatly advanced and at the same time greatly complicated the painter's art. The color schemes selected by the architects were skillfully interpreted by the painting contractor, Robert P. Tuttle, 2827 West Pico. Mr. Tuttle's craftsmanship has brought out the satiny beauty of grain in oak paneling and trim. Throughout the building there is evidence of his intimate practical knowledge and thoroughness.

The visitor to the building should not fail to visit the basement lobby where, through plate glass windows may be viewed the great electrical switch board. This board is a part of the electrical work performed by the firm of George L. Patterson, 646 Maple Avenue. The board is considered by electrical engineers as a model of efficient and economical design. Mr. Patterson's organization laid thousands of feet of conduit and miles of wire all controlled from this great board. This firm was also responsible for the fabrication of the flood lighting fixture which may be seen running across the building at the third floor line. On this building the flood lighting fixture has been made a decorative feature. The lights are in a metal and glass trough behind the fixture and are made to reflect both up and down.

By featuring the work and the abilities of local craftsmen the Southland hopes to draw its readers to the work shops of Southern California where products of every description are being manufactured at our door enriching our community. We have taken the "trade

A GLIMPSE OF THE CONSUMMATE ART IN DESIGN AND COLOR, OF HERMAN SACHS, AS SHOWN IN HIS DECORATION OF THE CEILINGS OF THIS BUILDING.

THE PRESIDENT'S ROOM, IN WHICH CAN BE SEEN A BIT OF EMILE MALOOF'S ARTISTIC WORK, IN AN ELECTRIC FIXTURE.

INTERIOR OF MAIN LOBBY, A STRIKINGLY HANDSOME AND IMPRESSIVE FEATURE OF THIS SPLENDID BUILDING, SHOWING ON COUNTER, THE BATTERIES OF THE DICTOGRAPH, THAT MOST WONDERFUL OF WONDERFUL INVENTIONS, INSTALLED BY MR. LEROY C. BISHOP.

at home" slogan to heart and hope to do our *bit* for the upbuilding of this great commonwealth.

IN THIS CORNER OF THE LOBBY CAN BE SEEN A VENTILATOR AND TWO HEATERS, PART OF THE CLEVER HEATING SYSTEM INSTALLED BY H. S. McCLELLAND.

VIEW OF THE LOBBY, SHOWING THE SKILLED WORKMANSHIP OF ROBERT P. TUTTLE IN PRESERVING AND EMPHASIZING THE BEAUTY OF THE WOODWORK THROUGH THE MEDIUM OF HIS PAINT.

PHOTOGRAPHS ILLUSTRATING THIS ARTICLE BY VIROGUE BAKER.

ARTS AND CRAFTS OF CALIFORNIA

TERRA COTTA AND THE WORK OF MAUD DAGGETT, SCULPTOR

NEW YORK is far away and the casting of statuary is an onerous piece of work, so it befits us to investigate the means near at hand whereby the work of our talented sculptors may be put into permanent form.

For several years Miss Daggett has taken her garden pieces, fountains and portraits in clay to the Italian Terra Cotta Company of Los Angeles where she has worked directly with the experts who are there.

Results have now been tested for a length of time which gives confidence in this medium. Its softness and color, its adaptability to garden conditions and its delicate human feeling are largely the result of this sculptor's superb talent; but all lovers of art are interested to encourage this art in California.

The accompanying portrait bust of Mrs. Harrison Riley has been exhibited lately in the house of the artist and her sister in Pasadena where the gifted founder of the Drama League gave a reading to the delight of her friends of Chicago and California.

In the gardens of the Southland terra cotta statuary is most appropriate. Miss Daggett's fountain in the garden of Mrs. Finkbine, Oak Knoll, has weathered beautifully, and become a distinct feature of the place.

In the hill-set garden of Mrs. Harry Gray on Orange Grove Avenue, the goose girl fountain which appeared in the Salon when Miss Daggett was studying in Paris has been set between wall and lily pool and seems as much at home as though it had been there always.

PORTRAIT HEAD OF MRS. HARRISON B. RILEY. MAUD DAGGETT, SCULPTOR.

ARTS AND CRAFTS SOCIETY

By Marion Hugus Clark, Secretary

A CALIFORNIA day. Eighteen holes of golf just finished. The car parked in front of a new house belonging to a friend of a friend. The open door and the sound of busy workmen inside was irresistible. Intruders should expect to be repulsed, but we were fortunate in coming at that gentle hour when a house is almost finished and there is the peace of honest achievement. The head carpenter was proud of the work and glad to show us the ice-box in which one hundred pounds of ice would last a very long time, the snug but smooth drawers, the corner fireplace in the guest room.

It was a beautiful house. The owner had a good architect and conscientious workmen. This triangle of owner, architect and workmen had contrived a page for the interior decorator, just as the vacant lot was a page for the architect after the owner had bought it and decided to build. My contemporaries will remember a beautiful book of Elbert Hubbard's called: "The Perfect Book." It contained not a word written or printed. Probably most of us feel that reverence for the blank page and hope that we will make a worthy use of it. It was honest use that Herman Sachs made of the walls of the Los Angeles Gas and Electric Company.

As we looked through the house and saw its possibilities for beauty, we wondered what would happen to the well proportioned walls after the decorator had finished and the family had moved in. They might even choose velour curtains. It was a desparate thought and I straightway sought the owner, whom I found sitting out by the garage. Probably the garage held more peace than the house for an owner that has yet to think of paint, curtains and furniture. He was a courteous young man, willing to listen to any suggestions I might make but tired. He said that if the ones I recommended would be quick about it and send in their bids, he would consider them. It was sad. Beauty cannot be ordered over the telephone. You don't say, I want fifty dollars worth of chair beauty. Most fifty dollar chairs are hideous. There is a beautiful one that costs less than three dollars. Neither can a decorator be hurried. He must consider his page and the people who are to live with it.

It is here that well organized Arts and Crafts societies should help. The architect, the tile maker, the interior decorator, the curtain and lamp-shade maker, the silversmith, the sculptor, the weaver, the bookbinder, workers in wood and iron. Each for the good of his own art, considering his art first, his client second, himself last and finally with sympathy for the other arts, working all for each and each for all.

Mrs. Willoughby Rodman addressed the Arts and Crafts Society at a special meeting held in their rooms at 2508 West Seventh Street on March 31. The subject was Arts and Crafts in the Balkans. Miss Anito Delano, the chairman of the Entertainment Committee, also secured musicians who played Balkan music. Miss Marguerita Brunswig has charge of the Social Committee, which served coffee.

THE COLOR PLATES

ON our cover for April is a three-color reproduction of a water color by Bessie Ella Hazen, a member of the Faculty of the Art Department of the University of California at Los Angeles.

She was born in Canada and studied for some time at Columbia University, New York. She belongs to the California Art Club and the Printmakers' Society of California, and has received several honors, namely: Second Prize for Water Colors, Arizona State Fair, 1917; Prize for Monotypes, Arizona State Fair, 1917; Honorable Mention for Black and White, Arizona State Fair, 1920.

A Southland painter, she belongs also to the California Water Color Society, the Arthur Wesley Dow Association and the Art Teachers' Association, and is president of the West Coast Arts, Inc.

Water color is a most difficult medium in which to record the beauties seen by a true artist, yet it is decidedly appropriate for California landscape. Miss Hazen handles her brushes with great skill and interprets the color and delicacy of the desert with feeling and sympathy. Some of her recent work, on exhibition at the Los Angeles Museum of History, Science and Art is listed as follows:

Rock Castles of Mexico.
In Mexico.
Evening.
Sunset in Imperial Valley.
Laguna Headland
Sunrise at Boulder Park.
At Mountain Springs.
Sunlight and Shadow.
Mount Kendrick, Arizona.
Santa Cruz Island.
Mojave Desert.
Laguna.
At Pebble Beach.
Point Lobos.
San Francisco Peaks, Arizona.
In San Diego.
The Shipyard.
Near Carriso Gorge.
The Castle of Macbeth.
Spring.
In Redondo.
Carmel Pine.
Portugese Bend.
Rocks and Ocean.
Sunrise at San Jacinto.
The Pines of Asilomar.

FAIRYLAND

FAIRYLAND is not in story-books alone, when there is a green-decked pavilion set in readiness for Titania's train. Here, where high trees wave their shimmering branches and the pale moon looks from her lofty throne, the magic setting is ready, and Puck creeps forth from the woodland with his regal Oberon. Titania's fairies pass in gorgeous splendor, and innocent mortals fall victims to the trap of magic set to catch up fairy plans. Peter Pan did not ask too much when he made the children pledge belief in fairies, for on the outdoor stage it has been proved that fairyland exists. —*From Mills College Annual.*

AN INVITATION

You and your friends are cordially invited to attend the formal opening of Offices and Studio of

HARRY HAYDEN WHITELEY,
Architest.

Wednesday, April 8th, 1925,
11 A. M. to 10:30 P. M.

320 Madison Avenue,
Culver City, Calif.

Welcome to call and Browse

Rare & Art Books

First Editions
Early Printing
Autographs
Americana

Books Notable for Printing Illustrations and Binding.

Dawson's Book Shop
627 So. Grand Ave.

Catalogues sent on request:—

FOR SALE

Handsome antique mahogany sideboard, wonderful carving.

Present owner bought it from the late Marquess of Anglesey. Price $1000.

Fair Oaks 8244

COSTUME SHOP
of the Assistance League
5604 de Longpre Ave., Hollywood
Have you a costume you would like to see in the movies? Give it to the
Hollywood Thrift Shop
of the Assistance League

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

FLORNINA
Gowns · Negligees · Accessories
Ready to Wear or Made to Order
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN
Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave. Tel. F. O. 315
Pasadena, California

L. BIXBY-SMITH
Camera Portraits
Architectural Studies
2504 W. 7th St.,
Los Angeles, Calif.
Phone Fitzroy 3542

H. O. CLARKE
General Building Contractor
388 So. Raymond Ave., Pasadena, Calif.
Phone Fair Oaks 537

Plan Your Home Now!

GET the most attractive book published on building a home —**"The Story of Brick."** It tells you the things you want to know. It is read in the schools. Send for your copy today. No charge.

"Bungalow and Small House Plans." Four booklets showing 3 to 4-room, 5-room, 6-room and 7 to 8-room houses. Each, 25 cents. Entire set, $1.00.

"The Home of Beauty" with 50 charming designs of 6-room houses. Sent for 50 cents.

Complete plans on all these houses available at nominal prices.

"The Home Fires" tells how to build a real fireplace and shows many attractive fireplace designs. Sent for 25 cents.

These booklets published by the American Face Brick Association, of which we are a member, may be obtained at our display room on the sixth floor of the Frost Building.

"The Standard of Quality in Clay Products"
L·A·Pressed Brick Co
ENTIRE SIXTH FLOOR..... FROST BLDG
Second and Broadway ..... TRinity 5761
LOS ANGELES 161

T. W. Mather Co Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. Pasadena
DUnkirk 4909 — 2508½ W. 7th St. Los Angeles

MRS. CHARLES C. BELL
Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

HILLER'S STUDIO
Official Photographer for California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

GEORGE · D · MAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE F·O·3133
ARCHITECTURAL · PHOTOGRAPHS

FROM MILLS COLLEGE ANNUAL

EL CAMPANIL

VEILED in the morning mist, half hidden among the protecting trees, the clock-tower seems to withhold its clear-tongued message and the hours, quarters, and halves, ring out modestly and with unassuming clarity. But when the sun has warmed away the mist, and the trees have shrunk back to their natural green reserve, the Campanil raises its voice in richer, warmer friendliness. Its voice rings with a mellow fluency, and the whole campus is aware of its urging, pulsing personality as it sounds the morning into afternoon, and the afternoon into evening. And at last, when the day's work is finished and weary mortals have slipped away in dreams, the tower stands tall in the silver moonlight, faithfully tolling the changeless cycle of hours.

THE EUCALYPTUS PATH

WHAT part of the campus is more truly a place of worship than the eucalyptus path, a living temple and growing cathedral? In the vaulted roof of swaying branches, quiet birds find places for their nests, and bees gather from tasseled blossoms the honey for their queens. Little mortals, passing carelessly or thoughtfully along the cloistered way, find inspiration in the high-arched trees which stand as symbols of beauty. Sunshine, slanting through the tapered leaves, falls in dappled splendor fairer than "storied windows, richly dight, casting a dim, religious light." Unseen and unheard, but deeply felt, there falls on all who pass that way a peaceful benediction.

LAKE ALISO

EACH spring a vast supply of liquid emeralds is stored carelessly in a hollow of the hills, where all who will may see the mass of jewels sparkling in the sun or lying cold and green under the sheltering sky. Some call this pool of loveliness an ordinary lake, but those who know it better prefer to think of it as an enchanted mirror where lofty trees may look down quietly into their clear reflections. Upon its jewelled surface, small boats may glide serenely, and at times the magic waters will cast a spell over unwary being and make them plunge exuberantly into the refreshing waters. All this is April at Lake Aliso.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

ORDINARILY, things do not just start, as did Minerva, our first feminist, who sprang so adroitly from her august parent's massive brain, but as a rule are preceded by a sequence of events. Our Assistance League and Film Location Bureau are no exceptions to this rule.

During our recent war, when every avenue for securing funds for our Great Cause was being evolved in the Los Angeles Red Cross Shop, use was made of the homes of some of our workers by the cinema companies, the money accruing going into the great fund for Red Cross. Many of our overseas veterans, since returned, have mentioned the thrill of joy they experienced, when worn, tired and homesick, sometimes ill in hospitals, or far away in the North Sea with our fleet, they would attend a cinema and there see their beloved California homes, gardens—in some instances the lads' own homes,—ranches, orange groves, mountains and hills, flash before them on the screen. And nothing all the kind, thoughtful ones at home could have done to alleviate the dreariness of their lives could have been more effectual than this one thing, though we did not realize that we were doing other than acquiring funds for our Red Cross work and that in reality the blessing would be twofold in its benefit to our lads across the sea.

After the war, when our local charities so needed resuscitating, our President of the Assistance League decided to revive the old Assistance League and incorporate the plan for relief work which had formerly been used, under the name of the Good Samaritan Committee, and she conceived the idea that what had been done in a small way regarding the use of homes for filming by the cinema companies, could be done in a more comprehensive manner and made into a remunerative source of income to finance our Good Samaritan work and aid toward assisting our various charities, most particularly the children's charities.

She believed that in Los Angeles and environs there are splendid opportunities for revenue which have been untouched; that these opportunities may be used to help finance charities already organized, as well as cases of individuals, and develop an organization which will meet the broader demands of an enlarged community.

After formulating the plan, advice was sought from some of our most important film directors and celebrities, including Cecil De Mille, Wm. De Mille, Jesse Lasky, David Wark Griffith, Harry Lehr, Douglas Fairbanks, Dustin Farnum, Wm. Farnum, Lois Webber, Winifred Kingston, Marion Fairfax, and many others, men and women who have been ever ready in our community to aid in all good works.

When the filming industry in Los Angeles first started, inhabitants of the city were most lenient in permitting the use of their homes for the filming, but unfortunately the privilege had been abused by some of the comedy companies and in consequence the majority of homes had been withdrawn. So the plan presented by the Location Bureau met with a warm response, this being an excellent way to solve their difficulty in securing locations, and the cinema companies promised to cooperate in every way with the Assistance League to safeguard the property of their patrons.

Plan of Film Location Bureau—Locations, the term used by the film companies for the use of homes, small or large; gardens; business houses; ranches; driveways; old barns; gates, etc., for filming pictures. When the home, estate, etc., is listed with our Film Location Bureau the owner may state to what purpose the proceeds accruing from the use of same is to be designated, with the understanding that 30 per cent shall go to the Assistance League to carry on overhead charges and aid in various welfare works of the League, viz.: aiding shut-ins and cripples and giving them work; in carrying on the work of the Woman's Exchange; the Tiny Tim Fund (this means endowing a bed for a crippled child in perpetuity) and the Building Fund for our Children's Day Nursery. It must here be stated that the Community Chest gives us funds for the operating expenses of the Day Nursery and also the Good Samaritan Bureau. When the owner does not designate a particular charity he or she desires to aid, the entire amount goes toward the welfare work of the League as specified.

WORKING ON ONE OF THE EXCLUSIVE LOCATIONS OF THE ASSISTANCE LEAGUE.

To safeguard our patrons, a contract is signed by the film companies when using properties through our Film Location Bureau, which definitely prescribes number of days property may be used, sum of money to be paid, and responsibility for all damage, if any should follow the use of property.

Through the funds accruing from the Location Bureau, supplemented by various entertainments, the League distributed to worthy charities in 1922, $2,781 which brings the total distribution of funds to charities during the first two years and ten months' existence of the Assistance League, ending December 31, 1922, to $37,088.67, or an average of $1,090.61 per month distributed to charities.

We have demonstrated that not only will the Assistance League be aided by securing all locations possible and listing same with the Location Bureau of the League, *but that this plan* is *the easiest way* of *raising* the largest amount of *funds for any* particular *charity* that is possible and with least effort. When you compare this method of raising funds, to the wear and tear on women giving benefits and entertainments, selling tickets, etc., which take days and weeks of labor on the part of so many, not to mention the expense, it is hard to see why members of the various charities do not make use of the Location Bureau more frequently than they do.

There is another angle which must not be forgotten, and that is the happiness derived in sharing something beautiful one may possess with others not so fortunate. God has been good to you and given you a home, a beautiful garden, and perhaps a picturesque cottage, a quaint barn, a factory, a ranch, and any of these can do their bit in the community to help the many who need assisting. Then still another angle: think of the desolate, lonely ones, whose only home is a back hall bedroom, where the sun never shines. The evening at the cinema they can have their little hour of joy, living in their imagination in your sun-kissed garden, wander through your shady grove, and rest beside your cool fountain.

Do not your possessions seem much more precious in the thought that you are sharing your joys and bringing happiness into so many gray lives, and with so little trouble on your part. On the contrary it will be a most interesting experience as we have found it so many times, in giving our homes and gardens to be filmed. We double our blessings when we give them away! Being a true Californian, I must not neglect the booster's angle and state that the cinema has penetrated to the farthest confines of earth and through this medium, more than any other, will the charms of our southland be revealed to the world.

The personnel and the organizers of our League consist largely of the women who organized and carried on the Red Cross Shop. Our efficient chairman of the Location Bureau, Mrs. Edwards Laughlin, who accomplished such brilliant war work as head of the Jewelry Department of the Red Cross Shop, (the department alone turning in to Red Cross, some $12,000), is also Vice-President of the Assistance League, and aided in organizing this work in its early beginnings. Assisting her is Mrs. Wm. B. McLaine, whose untiring energies have done much toward the readjusting of this department, and with a splendid committee behind them, we are looking for big things from the Film Location Bureau.

Our needs are great and our avenues for securing funds are limited. By listing your property, or securing locations from your friends, by sending to the Community House at 5604 de Longpre Avenue your discarded clothes and jewelry, you are aiding us feed the hungry, care for the sick, secure situations for the discouraged workers, help the little children, and spread blessings far and wide. Only that little moment of thoughtfulness on your part, will mean *so much*, to *so many*. Will you do your part?

UP THE VALLEY

IN answer to inquiries regarding a trip north, CALIFORNIA SOUTHLAND wishes to advise visitors to California to motor *up* the valley and *down* the Coast roads. A pleasant breeze from the Bay meets one travelling up the Valley and makes the trip delightful in all months. In Fresno, the *Californian*, a new, up-to-date hotel has been built like the accompanying picture of the Los Angeles Biltmore, the beginning and end of the Californian

THE LOS ANGELES BILTMORE ON PERSHING SQUARE

DOWN THE COAST

trips; but in Fresno the court opens to the north and all rooms receive this bay breeze. In each room also are instructions for those who would motor to Yosemite and all the fine mountain resorts, for which Fresno is the starting point.

We cannot begin too early to ask strangers in this two season climate always to break their matches before throwing them away in California.

THE country as host to the town has always been taken for granted among city dwellers; but nowhere in the country has the idea developed more fully than in the smaller California communities. In the Southland of California the idea has been made the most of by promoters of that much subdivided territory; and their clever ingenuity has found means to attract out onto the newly developed land a multitude which spends its time upon the highway and which looks upon "home" as "a place to park the family while the car is being painted."

In that part of the state which was settled by home-loving people long before the automobile revolutionized country life, however, the countryside has attained two distinct functions; that of sheltering delightful country estates for established families, and that of offering retreats for tired city workers. Nearness to the metropolis, as well as unusual scenic attractiveness, has made the district down the San Francisco peninsula, into Santa Clara and Santa Cruz Counties, of unusual interest to those Californians who know how to use the country to the best advantage; and the mountains of Santa Cruz hide hundreds of exclusive vacationists who respect that delightful retreat and work always to preserve it from fire and careless usage.

The million or more people who have come to southern California during the last two or three decades have been so dazzled by the sunshine and so confused by the substitution of two seasons for the four

they grew up in, that they have not yet grasped the whole of the state as a unit, nor do they think in terms of California naturally. Many in their search for variety have found Old Monterey, Del Monte, and Carmel-by-the-Sea. They have attended a church conference at the Y. W. C. A. Camp, Asilomar, and have, perhaps heard of the town of Santa Cruz across the Bay of Monterey.

But of that delightful, intimate stretch of country south of San Francisco and north of Santa Cruz they know practically nothing; nor is their itinerary planned to give more than one day to San Francisco and its Presidio. This is no tourist country. Attractive for those to whom the sign-plastered stretches of typical tourist lands have grown intolerable, it must be known intimately through letters to its devoted admirers and home makers before it can be judged as a district in which to settle. One may, nevertheless, catch glimpses of its beauties and hidden retreats when motoring or trolleying along the many fine suburban lines. Little is seen from the steam cars, and that little is uninterpreted unless one follows the tourist privilege and asks questions as did a young girl who on her first tour with her parents asked questions continuously from Del Monte to San Jose of a native seated beside her. "Where are you from?" she asked at last, surprised that any one should know so much about the country. "I was born here," replied her cicerone. "Ma," exclaimed the girl, calling across the aisle to her parents, and pointing to her seatmate, "Pa! She was born here." Yes, there are in the Santa Clara Valley many thousands who were born in California and whose children were born in the same home that they were. Naturally they cling to these homes and do not care to sell them.

Yet room is being made for selected newcomers who have the proper credentials and who will respect the customs of the countryside and not set fire to the forests or grazing land.

Travelling down the peninsula from San Francisco by train, trolley or motor, one notes first the great development of the industrial district of South San Francisco running across the line into San Mateo County. Hundreds of little holdings for industrial workers prove that the city is still holding its reputation as a place where everyone owns his own home. Farther south along the bay shore are countless opportunities for factory sites and new towns like Torrance in the South. On the right pleasant home-sites and villa tracts stretch away up into the hills and over the mountains to the Pacific Ocean. As far down the peninsula as San Mateo one may go by bus or trolley for a ten cent fare and many are the homes small and large now being built there.

At Palo Alto, seat of Leland Stanford Jr. University, transportation for the peninsula hinges. Trains go on to San Jose or to Los Gatos and Santa Cruz and down south. The Coast line, to San Luis Obispo, has made its summer rates to suit the weekend tripper and empty the city on vacation days.

From Palo Alto the stages and trolley lines take up the refrain and carry commuters and visitors to clean little cross-road towns or more pretentious shopping centers.

A map of the Santa Clara Valley shows all roads radiating from San Jose, the County seat, situated about half way between the Mt. Hamilton Range with its high pastures and its great Lick Observatory, and the Santa Cruz Mountains along whose foothills run the roads and trolley lines to Los Gatos and Saratoga. Out from the County seat runs an electric interurban making a loop to include both towns and a wealth of orchard and garden. On the direct route to Los Gatos, one passes through Campbell, a valley town where fruit is packed and shipped. The Campbell Country Women's Club sponsors concerts for the community and lately gave an Urmy memorial program of song and verse. So one catches glimpses by daily paper of the genial life of the people. Notable in this way is the annual pageant play at Los Gatos. A visit to that town during preparation for the event is more enlightening than a mere seat in the audience on the night of the pageant. Mrs. Kathleen Norris lives in Los Gatos and appeared on the winding street with a bevy of small children for whom she was hunting costumes in the local department store. Mrs. Young (Ruth Comfort Mitchell), champion always for the American Indian, and now especially indignant over the religious persecution our Indian Commissioner is forcing upon the United States Government, always dresses as an Indian in the yearly pageant. An interview with Wilbur Hall, author, producer, and leading man in the play, brought out his opinion that the pageant is California's natural form of expression and his firm conviction that this big art will find a place in every town and village. Starting with the first little community pageant in Hollywood, Mr. Hall has seen twenty towns take up the production of pageantry. He now affirms that a summer school course in Pageantry at the University of California would combine playground work with art, and teaching the essentials of pageantry production would develop native talent in every little town. That the University Extension work in rural districts will soon consider this idea of Wilbur Hall's is assured, and its aid to contentment for country communities is endless.

From Los Gatos the trolley flies past many a charming country-seat. The new site for the Los Gatos-Saratoga Golf Club, (now opening its new rolls to members), is on the right, its rolling hills overlooking the whole valley and promising much to future residents.

Nippon Mura Hotel in delightful Japanese architecture is set near Austin Corners, and is well worth investigating by home seekers. It makes a fine point of entry to the best life of the place.

As we near Saratoga we pass the entrance to Villa Montalvo, country-seat of James D. Phelan; and nearby is the old Hume Ranch now being subdivided. In Saratoga, a charming cross roads village good board and lodging can be found at "The Lundblads" and at The Inn; and one may learn all about rents and sales from Mrs. C. C. Bell.

The Ideal Investment

70,000 people have chosen Edison Stock as an investment combining the features of

Safety
Good Rate of Return
Ready Marketability
High Collateral Value
Excellent Reputation

Continuous Dividends for 16 Years

Edison 7% Cumulative Preferred

PRICE: $105 cash, or
$106 at $5 per share per month

Ask at any Edison Office

Southern California Edison Company

Important Louis XV Cabinet of inlaid Rosewood and Mahogany, mounted in Cuivre Doré, copied from the one designed by Schlodtz in 1739 and now in the Bibliothêque Nationale. Rococo at its height.

One of the recent importations of

The Meyer and di Segni Gallery

Antique Furniture, Paintings, Fabrics, Marbles, and Bronzes

640 South Figueroa Street **Los Angeles**
VAndike 2936

YOU WILL ENJOY A VISIT TO OUR GALLERY

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

THE BATCHELDER TILES

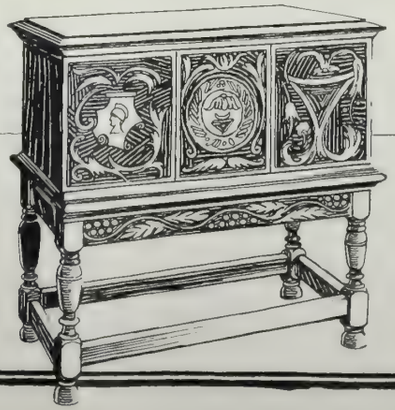
We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

THERE is no more fitting complement to a beautiful home than a phonograph or radio from *The Music Lover's Shop.*

The standard and Art models of Victrolas & Imported Art Cabinets that are shown here offer unparalleled opportunities for selection.

RICHARDSON'S INC
The Music Lovers' Shop
NOW~at 730 West Seventh St.



MR. BRADFORD PERIN'S NEW ROOM IS ATTRACTING WIDE ATTENTION FROM ARCHITECTS BECAUSE OF ITS TILED CEILING.

The Serendipity Antique Shop

26 and 30 South Los Robles Avenue, Pasadena, California

BRADFORD PERIN, *Proprietor*

FAIR OAKS 7111

CALIFORNIA'S HOME AND GARDEN MAGAZINE

CALIFORNIA SOUTHLAND

STATE LIBRARY

A California Idyl. From a painting in oil by Arthur M. Hazard.

No. 65 **MAY 1925** **25 Cents**

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

LOS ANGELES GENERAL HOSPITAL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

NATURE permits no incongruities in her combinations of color. And the kiln interprets Nature with sympathy and tact. The variegated colors created in the fire of the kiln show wide range from tile to tile, but Latin Tile roofs always hold one of Nature's most appealing tints—a soft rose overtone. Under any sky, and in all lights, the singular beauty of these tile roofs is compelling and refreshing.

E. P. GAVIT HOUSE, MONTECITO, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

LATIN ROOF TILE

GLADDING, McBEAN & CO.

General Office: 660 MARKET STREET, SAN FRANCISCO

TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY, CALIFORNIA

LINCOLN PLANT: LINCOLN, PLACER COUNTY, CALIFORNIA

For information regarding PASADENA, her surroundings and living advantages write to the CHAMBER *of* COMMERCE, 100 So. Raymond Ave., Pasadena, California

Cumnock School

Los Angeles

Fall Term Opens October 6th
Summer School Starts June 16th

An old California day and resident school with splendid new buildings. 31st year. Reservations now being accepted.

School of Expression (College grade), specializing in Voice; Diction; Literary Interpretation; Story-telling; Public Speaking; Dramatics.

Academy—an accredited Junior and Senior High School in class A.

Write for Catalog.

Helen A. Brooks, A. M., Director, 5353 West Third St.

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER

DUNKIRK 1442

2615 W. SEVENTH ST.
LOS ANGELES

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY

Established 1887
Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.

Los Angeles San Diego San Francisco

The Serendipity Antique Shop

26 & 30 SOUTH LOS ROBLES AVENUE
PASADENA

BRADFORD PERIN, *Proprietor*

Mr. Perin begs to inform the friends of the Serendipity Antique Shop that beginning May 1st he will have a carefully selected stock of the best

IMPORTED FABRICS

and that he will be glad to furnish estimates for redecorating their residences

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, Pasadena:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, Pasadena:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
St. Patrick's Day Dinner-Dance, Saturday evening, March 14.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

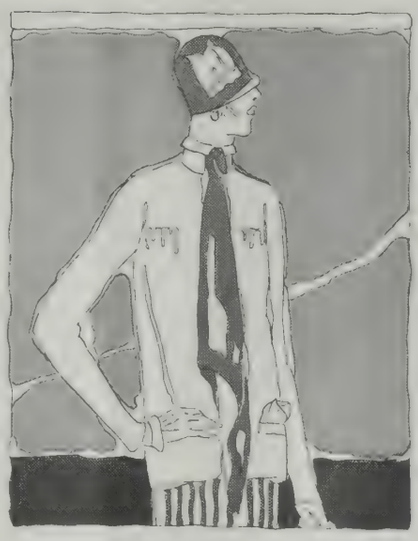
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.



The two-piece dress of crepe de Chine, after the originals of Chanel and Lanvin. The smartest dress for summer days and summer sports. In the "chalk" shades.

Bullock's
Broadway—Hill and—Seventh
Los Angeles

"One . . . O'Clock . . . Saturdays"

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena

Boston New York Washington

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announced the prize winners of the Sixth Exhibition of Painters and Sculptors of Southern California, held in the Art Gallery during April, as follows: Mr. S. Macdonald Wright won the Mr. and Mrs. William Preston Harrison Prize with his composition "Yin Synchromy." This prize was open to all artists, regardless of the medium used. Miss Margaret Bruton, with her painting, "The Barmaid," won the Hethel Prize offered for the best single figure composition. Mr. Henri deKruif was awarded the Harrison Gray Otis Prize given for the best landscape. His subject was "Inspiration." To Mr. Conrad Buf, with his painting "Desert Motive," went the Huntington Prize, awarded to painters or sculptors who have previously never received a prize in the Museum. Honorable mention was given to Miss Maude Daggett for her bit of sculpturing, "Portrait of George Jr." Miss Gertrude Little, with her miniature, "Lilies," also received honorable mention. These prize winning paintings and pieces of sculpture, as well as one hundred and two other art subjects, will remain on display at the Museum until April 30.

May 4 to June 28, Russian art exhibition.

Three recent lithographs by George Bellows were purchased by the Los Angeles Museum for its permanent collection a short time ago.

STENDAHL Galleries, Ambassador Hotel, Los Angeles, announces: In the first gallery—An Exhibition of Painters of the East and West. This group of painters, Horatio Walker, Frederick Waugh, N. A., Colin Campbell Cooper, N. A., Bruce Crane, Gardner Symons, I A. Couse, Armin Hansen, William Wendt, Guy Rose, and Hanson Puthuff. Each of these men are represented with the typical fine example of his work.

In the second gallery—A group of European Artists including Rosa Bonheur, J. J. Henner, Julien Dupre, Bernard de Hoog, and Hugo Konig.

In the third gallery A collection of recent works by Haldane Douglas.

Coming important shows: William Wendt, Edgar Payne, Gardner Symons.

PAINTERS' and Sculptors' Club, which is now located at Seventh and Westmoreland streets, Los Angeles, announces that ninety paintings by members of the club are offered the public at a bidding sale. The club rooms are open until ten o'clock in the evening.

PRINTMAKERS' Society of California will continue their exhibition of prints in the Art Gallery of Barker Bros., Los Angeles, to May 9th.

FRIDAY Morning Club will hang the exhibition of French impressionists on their walls, beginning May 1, through the courtesy of the Biltmore Salon.

BRADFORD PERIN, of the Serendipity Antique Shop, Pasadena, announces that his much discussed painting by Sir Thomas Lawrence may be seen any day by appointment.

DAVID ANTHONY TAUSZKY is again in Pasadena, after a profitable and pleasant stay in New York.

MAURICE BRAUN and Hazel Boyer Braun shared a program with Lita Horlocker at the Monrovia Woman's Club last month, showing a group of Mr. Braun's paintings, and Benjamin Brown's "Witchery of Winter," the painting which was purchased by the combined Women's clubs.

A MEETING of "Allied Arts," Art, Music and Drama, has recently been inaugurated in Glendale under the auspices of the Glendale Art Association and is held the last Sunday night of each month in the Van Grove studio, 337 North Brand boulevard. At the April meeting, Mrs. Max Lynn Green, presented her one act play, "If the Shoe Fits," which won second prize in the contest held by the Los Angeles district of California Federation of Women's clubs. Music selections were by Milford C. Jackson, baritone; and Edith Sinclair Lemans, soprano; Baroness Ottily de Ropp, of Russia was a speaker.

JENABE FAZEL, Persian Poet and philosopher, will speak before the Glendale Art Association, Sunday afternoon May, 3 at the Van Grove studio. The annual election of officers of the association will take place at this meeting.

JOHN W. COTTON, etcher, painter and worker in aqua-tints, left recently for Coachella Valley where he will spend several weeks sketching and painting.

MRS. ROY A. BALLAGH, president of Glendale Art Association has returned from a week's trip to Santa Barbara, where she enjoyed sketching and painting, bringing home several finished pictures.

CANNELL and Chaffin will show in their Los Angeles galleries, 720 West Seventh Street, during May, exhibitions as follows: Paintings by D. Sayres Grosbeck; Paintings, decorative panels and screens by Irving Manoir, May 4 to 16 inclusive. The last half of the month the galleries will be given up to an exhibition of carefully selected examples of the work of the foremost artists of California.

ARTHUR HILL GILBERT'S picture, "Rain and Sunshine," recently exhibited in the Biltmore Salon, has been hung on the line at the National Academy of Design, New York.

THE Writers' Club of Hollywood held an exhibition, during the last half of April, of the famous drawings in gouache by A. B. Wenzell. Mrs. Wenzell conducts a gallery exclusively devoted to the Wenzell drawings and paintings at 3001 Wilshire Blvd., Los Angeles.

THE Biltmore Salon will hold during the first half of May, an exhibition of the work of Katherine Leighton, and during the last two weeks the paintings of Hanson Puthuff.

NELL WALKER WARNER of Glendale and Paul Lauritz held a joint exhibition last month at the Tuesday Afternoon Club, Glendale, both showing recent California landscapes.

WILLIAM RITSCHEL has returned from his round-the-world trip and is now in Carmel.

THE Contemporary Club of Redlands held a reception and private view of specially selected western paintings from the collection of the Biltmore Salon during the last week in April.

UNDER the auspices of the Ebell Club of Long Beach, and the L. B. Delphian Society an exhibition of paintings from the collection of the Biltmore Salon will be held May 8-19.

LAURA M. D. MITCHELL is in Riverside, where she has a commission to paint a miniature of the young Frank Miller Hutchings, son of DeWitt V. Hutchings, and grandson of Frank Miller.

THE Whittier High School announces an exhibition of paintings, through the courtesy of the Biltmore Salon, May 11 to May 17.

GARDNER SYMONS, who will exhibit at the Stendahl galleries during the month, is sketching at Laguna Beach and renewing his old friendship with William Wendt.

C. H. BRUECKNER, of the Biltmore Salon, installs exhibitions on request of the various clubs and schools, and speaks on art appreciation and the educational work that is being done by the Biltmore Salon.

BESSIE ELLA HAZEN, president of West Coast Arts Incorporated, and a teacher in the art department of U. C., Southern Branch, has received two congratulatory letters from President Campbell of Berkeley, one upon her winning the first prize in realistic painting at the annual exhibition of the Southern California Art Teacher's Association held at the Los Angeles Museum earlier in the season, and the other on the signal triumph of four of her pupils who carried off the major prizes in furniture design and interior decoration at the recent Corona Mundi International contest held in New York City. The work was judged entirely on its merits with no knowledge of the names or addresses of the contestants.

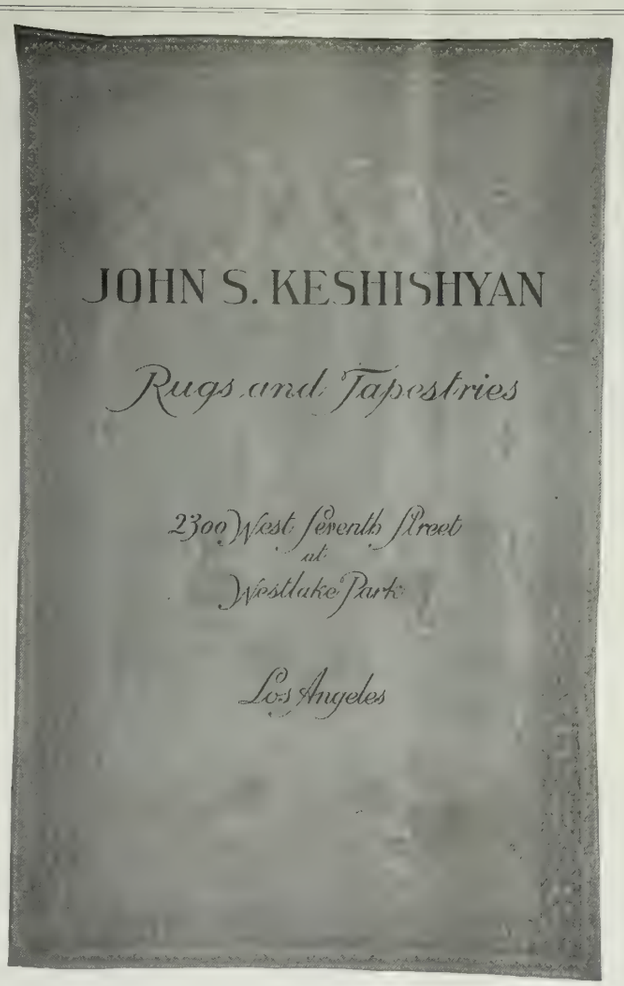
PORTER BLANCHARD, president of the Arts and Crafts Society, has recently received three rather tremendous commissions, even for a descendent of several generations of silversmiths. He has had orders for two complete sets of flat, handwrought silver for wedding presents—one to go east and the other to fill the chest of a prominent Pasadena bride-to-be. The other is a silver tea-service—also a wedding present.

THE West Coast Arts Incorporated had the more recent work of their members on exhibition at the MacDowell Club during the month of April. Some extremely good work was shown. Among the larger oils, Irine Bowen Robinson's "Dahlias" and Nell Brooker Mayhew's "Sky Blue Waters" were perhaps the most interesting from the standpoint of strength and decorative quality.

THE Pasadena Society of Artists, a recently organized club which started with twenty charter members and now has a membership of over a hundred, has been holding its first annual exhibition during the month of April, at Carmelita Gardens. The society, composed of Pasadena painters and sculptors, made a very creditable showing in this their first exhibition of any kind, and plans to strive toward a higher standard with each succeeding exhibition.

Music

THE Philharmonic Orchestra, Walter Henry Rothwell, conductor, closed the sixth season with the Philharmonc Orchestra Benefit, April 19. This orchestra, founded and financially sponsored by William A. Clark, is recognized as one of the foremost orchestral bodies in this country. During Mr. Rothwell's trip last summer to the musical centers of Europe he added to the library of the Philharmonic Orchestra about forty orchestra scores, most of them new to Los Angeles, and it is interesting now to note that during the past season the orchestra performed fifteen works entirely new to Los Angeles, and eight other compositions were heard here for the first time under Mr. Rothwell's direction.



B B Bell & Company

Lighting Fixtures

Fireplace Fittings

Lamps

Console-tables and Mirrors

Hope's Casements

2302 West Seventh Street

at

Westlake Park

Los Angeles

GEORGE LESLIE SMITH, manager of the Auditorium Artist Series, at the close of a successful season, announces the following musical attractions for next year: Josef Hofmann, pianist; Edward Johnson, tenor; Felix Salmon, 'cellist; Cecilia Hansen, violinist; Maria Kurenko, soprano; Margaret Matbenhauer, contralto; Thamar Karsavina and her ballet; Olga Samaroff, pianist; Vincente Ballester, baritone; London String Quartet and the San Carlo Opera Company.

THE Eisteddfod contests to be held in Los Angeles are to take place, May 16 to May 24, and will include contests in violin, piano, voice, and choral organizations and school orchestras and glee clubs. Registrations may be made up to May 8, through Miss Caldwell of the art and music department of the Public Library. Detailed information about the contests also may be secured from the library.

THE series of symphony concerts at the Hollywood Bowl this summer will be opened by Director Reinald of the Cincinnati Orchestra, who will direct during the first four weks. Arrangements have been made for Ethel Leginska to direct two concerts—which probably will be the first time in America that a woman has conducted in a regular series of open air symphony concerts. Howard Hanson, of Rochester, N. Y., who recently conducted his own "Lux-Aeterna" here, has been secured for one concert, and Walter Rothwell, director of the Philharmonic Orchestra, has been asked to lead two concerts.

NATIONAL Music Week for 1925 will be from May 3 to 9. For this second national celebration, 357 cities and towns have already signified their intention of participating. Last season 460 conmmunities officially participated in music week observances and 233 joined semi-officially. It is expected that 1000 cities and towns will take part next spring.

ARTHUR FARWELL was honored by a musical birthday festival in April, given under the auspices of the Los Angeles Opera and Fine Arts Club. The program featured a number of Mr. Farwell's own compositions.

THE Spinet Club of Redlands has just closed its thirty-first season. It has presented Gauthier, Denishawn Dancers, Maier and Pattison, and Spalding. In spite of a small financial deficit the season was a fine artistic success and a large list of guarantors have assured a concert course next season.

AN interesting feature of the musical life of Redlands the past season has been the organization of the Redlands Community Music Association. Not only has it provided a means of self-expression through the weekly community "sings," led by Gage Christopher, but it also has engendered a spirit of discrimination in musical appreciation through the weekly artist concerts. The remarkable thing about these concerts is that they are free. A voluntary offering is taken and the response has been gratifying.

Pomona College, Claremont

THE MAY MASQUE, a dramatization of one of Grimm's fairy tales, interspersed with dances and pantomime, was given in the open air theatre by the women's physical education department on the second of May.

REGINALD POLE, well known producer of plays, has just returned from New York to lecture and produce plays at Pomona College. On succeeding Wednesday evenings he is lecturing on (1) Beethoven and Wagner; (2) Three Great Americans; 1(3) Rupert Brooke and the Modern Spirit in English Poetry, and (4) Shakespeare and the Joyous Wisdom, the latter lecture in Bridges Hall on May 13.

SHAKESPEARE'S "Anthony and Cleopatra" with all its forty scenes only slightly cut will be presented in Bridges Hall by the Pomona College students, coached by Reginald Pole. The play is given without scenery as plays were given in the college halls during Shakespeare's day.

POMONA COLLEGE, Claremont, California, is offering this year for the first time, a summer session giving courses to meet the needs of teachers and students seeking the master's degree as well as of undergraduates. The announcement lists 34 teachers and 75 courses, and calls attention to the fact that the large new dormitories are open for summer session students. There will be special opportunities for the study of Spanish, Music and Drama, besides professional improvement courses in Education and a wide selection of the usual college subjects. Pomona College is favorably located at the foot of "Old Baldy" (elevation 10,080 feet), 66 minutes from Los Angeles and has on its campus of 450 acres all facilities for pleasant social life and recreation as well as for study.

SOUTHLAND Calendar will endeavor to include in this Claremont Section of its current pages a record and announcement of cultural and professional items regarding the district east of Los Angeles County in Southern California and also the San Gabriel Valley.

Announcements

LELAND S. CURTIS will hold his first one man show of paintings in the galleries of Barker Bros., Los Angeles, May 11 to 30.

THE Free Lance Art League will give its third annual exhibit from May 1 to May 31 at the MacDowell Club, 462 North Western Avenue. There will be an opening reception at the exhibit on Sunday, May 3, from 3 to 5 p. m.

PASADENA Community Players announce the opening of the new Pasadena Community Playhouse on May 18, with the first production on any stage of Victor Mapes' modern American comedy, "The Amethyst." This is said to be as amusing as the author's famous "The Boomerang," "The Hottentot" and "The New Henrietta."

POTBOILER THEATER, 930 South Grand Avenue, Los Angeles, beginning May 4, will give Andreyev's "The Life of Man" for two weeks.

DOUGLAS DONALDSON announces there will be but one class this year in his summer school, including both beginning and advance students, with separate problems assigned to each. The school opens July 6th, ends August 7th. The Donaldson Studio, 4960 Melrose Hill, Hollywood.

SOROPTIMIST CLUB meetings at the Biltmore, each Tuesday throughout the month have been of more than usual interest. April 7, Isobel S. Chappell, Analyst, gave a talk on "Bargains." April 4, Harold J. Stonier, of the U. of S. C., spoke on "Public Speaking." April 21, Henry Hotchenor addressed the club on the "Making and Unmaking of Personalities." April 28 was a "Surprise Meeting" for members only.

FRIDAY MORNING CLUB, Los Angeles, announces that Mrs. O. P. Clarke will be the next president of the Friday Morning Club to succeed Mrs. Florence Moore Kreider. As there was no contest for any office the board decided at a meeting in April to dispense with the formality of an election.

WOMEN'S ATHLETIC CLUB of Los Angeles was formally opened April 29. Mrs. Robert J. Burdette is president of the club.

JUNIOR CHARITY BALL will be given May 2, at the Vista del Arroyo, Pasadena, for the benefit of the Pasadena Children's Training Society building and repair fund, items not included in the budget allowed by the Community Chest.

FRIENDLY GIANT *By Hanson Puthuff*

Cannell & Chaffin, Inc.

Paintings :: Period Furniture :: Antiques

MARYLAND HOTEL
PASADENA

720 W. SEVENTH ST.
LOS ANGELES

THE WILLIAMS SCHOOL, 449 North Madison Avenue, Pasadena, California, announces a Series of Lectures, to mothers and others interested in the subject of Character Building Through Speech Reeducation, by Mrs. Edward W. Scripture. Course of ten lectures, beginning June 6th; five days each week, four o'clock in the afternoon. Ten dollars. For information address Mrs. Edward H. Williams, 449 North Madison Avenue, Pasadena, Calif. Telephone F. O. 5243.

Santa Barbara

THE two art club exhibitions to be held during May are May 1-9 Adolph Brougier; May 11-23 Fernand Lungren.

Community Arts Association of Santa Barbara

May 1, 2. Friday evening, 8:30 o'clock, Saturday afternoon, 2:30 o'clock. Special Festival Performances of Mendelssohn's Elijah under direction of Arthur Bliss. Lobero Theatre. Tickets 50c to $1.50.

May 7, 8, 9. Thursday, Friday, Saturday evening, 8:30 o'clock, Saturday matinee, 2:30 o'clock. Community Arts Players in "Outward Bound," a play by Sutton Vane, at Lobero Theatre. Tickets 50c-$2.00.

May 9. Saturday morning, 11 o'clock, Recreation Center, Children's Story Hour, under auspices of Plans and Planting Committee. Stories told by Maude Morley Fletcher. Moving Pictures.

May 9. Saturday morning, at 12 o'clock, School of the Arts. Audition of Scholarship Pupils in Music.

May 10-17. Better Homes Week—Plans and Planting Committee co-operating with many other civic organizations.

May 16. Saturday evening, at 8 o'clock, School of the Arts, Children's Recital. Those interested may obtain free admission cards from the secretary of the school.

May 18-23. Student's exhibition in Graphic, Decorative and Plastic Arts, 130 E. Ortego St., from 10-5 daily.

May 19. Tuesday evening, 8:30 o'clock, Lobero Theatre. Member's Meeting. Members are asked to secure free admission cards from Community Arts office by 5 o'clock, May 19.

May 23. Saturday afternoon, Plaza Del Mar. Spring Flower Festival. Dancing by children from School of the Arts. Selections by Clerbois Junior Orchestra. School Children's Chorus.

Lobero Theatre Offering

May 4. Modern Entertainment, Dwight Fiske and Paul Leyssac, 8:30 o'clock. Management Glen Morrey.

THE

FIRST NATIONAL BANK

OF SANTA BARBARA

The Oldest National Bank in Southern California

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns Children's Clothes
Studio 30, de la Guerra Studios

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels, Aztec Pottery and Lamps
Studio 27, de la Guerra Studios

MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

DE LA GUERRA STUDIOS
SANTA BARBARA
THE LOVELY SHOPPING STREET IN SPAIN

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE
Studio 32, de la Guerra Studios

BROWN CALDWELL
MODERN ETCHINGS
Studio 102
El Paseo de la Guerra

GEORGE M. MILLARD *(of Pasadena)*
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EVERARD MEYNELL MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios

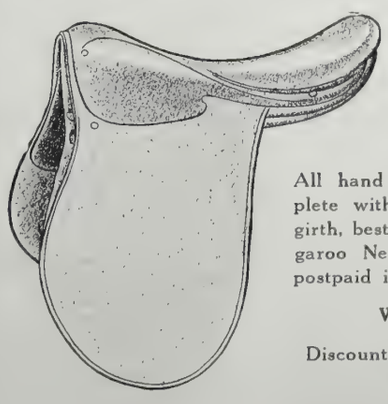
SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a. m. to 5 p. m.
Paintings and Etchings for sale

El Paseo Patio

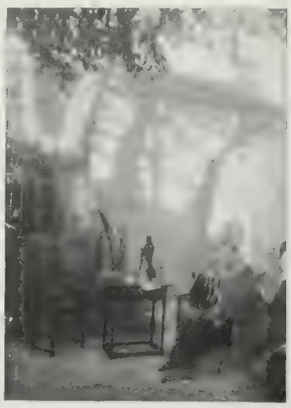
Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

SANTA BARBARA COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director
SCHOOL OF THE ARTS
Announcement: Term, February 2—May 16
Graphic and Decorative Arts, Drama, Music, Dancing, French
For further information address the Secretary, Mrs. Jeanne Augé, 936 Santa Barbara St. Santa Barbara, California

HYDE PARK SADDLE, $85.00



A Better Saddle Isn't Made
A Better Saddle Can't Be Made
Make me prove it
All hand sewn, throughout, complete with best three fold leather girth, best stirrup leathers and Kangaroo Never Rust Stirrups. Sent postpaid in U. S.
Write for catalog
Discount to Riding Schools and Saddlery Stores
The "Littlejoe" Wiesenfeld Co.
Baltimore, Md.



Patio in the house of Harold Waldmann
MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

The Lundblads
A Real Home in the Country
Open to Guests the Entire Year
Address Mrs. L. Lundblad
Saratoga, California
Down the Peninsula fifty miles from San Francisco.

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St. Pasadena

Mt. LOWE
Earth has no finer view to show.

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply
Pacific Electric Ry.
Information Bureau Phone MEtropolitan 7400 - TRinity 3661

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 65, VOL. VII MAY, 1925

CONTENTS

PAGE

A CALIFORNIA IDYL ..... *Cover Design*
(A painting in oil by Arthur M. Hazard)
SOUTHLAND CALENDAR ..... 3, 4 and 5
THE GROWTH OF A COMMUNITY PLAYHOUSE IDEA.... *Ellen Leech* 9
RECENT BOOKS—REVIEWS..... *Louise Morgrage* 12
SOME CALIFORNIA GARDENS..... *Monica Shannon* 13
HISTORIC SANTA BARBARA AND HER COMMUNITY ARTS..... 14-15
SOUTHLAND OPINION 16-17
MAY BASKETS..... *Theresa Homet Patterson* 18
UNCLE JOHNS EASTER SERVICE AT CATALINA..... 19
BULLETIN OF THE SOUTHERN CALIFORNIA CHAPTER
Harold O. Sexsmith, A. I. A...... 21
COMMERCIAL ARCHITECTURE BY MORGAN, WALLS AND CLEMENTS 22
ARTS AND CRAFTS SOCIETY..... *Marion Hugus Clark* 23
CAPTURING SOME OF CALIFORNIA'S ROMANCE..... *R. E. Coate* 24
THE CALIFORNIA DATE GARDENS..... *Eleanor Hoffmann* 25
BULLETIN OF THE ARCHITECTURAL CLUB..... 26
A HOUSE BY FITCH HASKELL, ARCHITECT..... 27
BULLETIN OF THE ASSISTANCE LEAGUE..... 29
SPORTS FOR ALL THE PEOPLE AT LONG BEACH..... 30

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara, and is sent East by many of its eighteen hundred members.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1924, by M. Urmy Seares
Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, MEtropolitan 5270. Subscription price for 1925, $2.50 per year.

The Los Angeles
Elizabeth Arden Salon
with
J. W. Robinson Co.

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments that have made Miss Arden's other salons internationally known.

Seventh Floor

The Dean Iris Gardens
Moneta
California

WHY send East or elsewhere for your Irises when one of the choicest collections is at your door?

We have been specializing in Irises for some 12 years and are in a position to advise what ones are best adapated for California.

Unless you have seen some of the choice varieties introduced the past few years you are not aware what pleasure is in store for you if you start an Iris collection.

Our seedling San Gabriel is conceded to be one of the finest introductions of recent years both among European and American hybrids. Many of our California Iris fans say if they could have but one Iris, it would be San Gabriel. One of the large growers on the Atlantic Coast calls it as "one of the world's best irises".

There are still quite a few Irises in flower if any care to visit the gardens to make their selections.

To locate us by auto, drive south on Western Ave. to our nurs. S.E. corner of Market St., Moneta, or if coming by Riverside-Redondo Blvd., turn south on Western at Olive St. Gardens 2 blocks east of Western on Market & Conn Sts.

The Dean Iris Gardens
Moneta, California

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Reopened October 15
CHARLES B. HERVEY, *Proprietor*

THE MANSFIELD SHOPS
Pasadena and Los Angeles
Interiors designed and executed
Embroideries
Textiles
Drexel 1747

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

The
Biltmore
Salon
Los Angeles Biltmore
PAINTINGS
ETCHINGS
BRONZES

NOTARY PUBLIC
METROPOLITAN 5270

MISS MARJORIE FYFE
MISS ELLA GILBERT
PUBLIC
STENOGRAPHERS
MULTIGRAPHING
AND MIMEOGRAPHING
929 LOEW'S STATE BLDG.
LOS ANGELES

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE GROWTH OF A COMMUNITY PLAYHOUSE IDEA

By ELLEN LEECH

"What things we have seen done at the Mermaid; heard words that have been so nimble and so full of subtle flame."

IT has now become so much the rule to expect every project to burst forth fully panoplied,—not from the head of Jove, but from the purse of capital, that we are inclined to forget that the majority of our prized possessions, particularly community or municipal blessings are the result of the slow growth of years, and of the efforts, usually, of a group who recognize the needs of the people long before the majority realize there will be such a necessity.

Life of the drama on this coast has always been a precarious one; for many years stock companies occupied the theaters, with an occasional visit of some well known star, though rarely supported by the Eastern cast in its entirety. Therefore, to avoid stagnation along these lines a Tuesday Morning Drama Class was organized in Pasadena in 1912, with Mrs. J. B. Durand as Chairman, for the avowed purpose of studying and reading the best plays of each year. It was later found desirable to join the Los Angeles Center of the Drama League of America, which necessitated augmenting the number by fifty, as one hundred members were required, and finally in 1916 the Pasadena Center was formed. Miss Sybil Jones was the first president, with Dr. Robert Freeman, Mrs. H. I. Stuart and Mrs. Myron Hunt as vice-presidents, and Miss Louise Congor as secretary.

THE STAGE TOWER OF PASADENA'S COMMUNITY PLAYHOUSE, WHERE GREEN STREET IS CUTTING ACROSS EL MOLINO AVENUE.

To this early Drama Class, however, Pasadena owes its Community Players and the new Community Playhouse, as the Drama Class was still functioning as an independent body when Gilmor Brown came to Pasadena with his Savoy Players to present such plays as were usually given in stock theaters at that time. Although the entertainments were desirable the patronage was not sufficient to allow a continuance without definite support and realizing this the Class decided to back the project with their entire approval and in order to assist financially suggested the sale of subscriptions, in the amounts of five and ten dollars, these to apply on admissions, and in this way the first impetus was given towards a community theater.

With the organization of the Pasadena Center in 1916 a Play Contest section was installed and it was announced that the play winning first place would be presented by the Savoy Players. The first play to gain the coveted award was "The Scapegoat" by Mrs. Walton Wood of South Pasadena. With every year since the contest has grown and has included a number of dramatic successes. The prize for the best play is now $100.

In 1917 an Amateur Players Section was formed, under the direction of Mrs. Arthur Palmer, and all members of the League interested in the study and production of plays invited to join. From this nucleus it was soon possible for Gilmor Brown to recruit amateurs to replace his Savoy players and thus gradually eliminate all professional players from the cast.

During the moving years of the war both the Drama League and the Community Players carried on along their educational lines but with modified strength as other interests claimed the time of the members. The players did their utmost, however, to offer entertainment and relaxation to the home workers during the moments of leisure vouchsafed them.

These naturally lean years brought a deficit to the Player and in order to attempt to wipe this out by the introduction of more business-like methods the Community Playhouse Association was formed and articles of incorporation filed in 1918, under which title the Players continue to function.

Through the succeeding years the Drama League has held and shown an unceasing interest in the Community Players, aiding and abetting in every way possible that the theater might hold to its ideal of the presentation of drama, rather than become merely a shop where amusement is produced and sold. This protectorate, however, has never been more than that, the two bodies functioning entirely separately; the Community Playhouse Association under a Governing Board, with revenue-producing memberships, and with nine standing committees, named by the president, to handle various phases of the playhouse work.

When the lot on South El Molino was purchased and a building program discussed it was evident that a separate corporation must be organized in order that, under the requirements of the law, the property could be vested in a legal ownrship. Thus the Pasadena Community Guild was incorporated in 1924, as a stock corporation with preferred and common stock. A provision was made, as is usual, that the common stock could retire the preferred stock and thus in the ownership of the common stock rested the potential control if not the immediate ownership of the building. This common stock, however, can not be purchased by private individuals but all donations received by the Playhouse are used for the purchase of common stock on the condition that the common stock so purchased shall be issued to a trustee for the benefit of the Playhouse corporation; the subscription blank used for this purpose carrying its own explanation, "For the purpose of maintaining an ownership of the property for public good and not for individual gain."

THE NEW PLAYHOUSE BEHIND ITS HANDSOME PALM TREES ON EL MOLINO AVENUE. A THEATRICAL PHOTOGRAPH BY GEORGE HAIGHT. THE COURT AND AUDITORIUM WERE FIRST DESIGNED BY ELMER GRAY, ARCHITECT, AND SINCE ITS INCEPTION ALL THE TALENT OF THE TOWN HAS BEEN AT ITS SERVICE. CARRIED TO A UNITY OF COMPLETION BY DWIGHT GIBBS, ARCHITECT, ALSON CLARK, ARTIST, E. A. CHEESEWRIGHT, T. W. SMITH AND FRANK H. SELLERS, REPRESENTING THE COMMUNITY GUILD.

Under the limitations of Cali-

MISS SIBYL ELIZA JONES, THE FIRST PRESIDENT OF THE PASADENA CENTER, DRAMA LEAGUE OF AMERICA, A PLAYWRIGHT AND COMPOSER.

GILMOR BROWN, NOT ONLY THE DIRECTOR OF THE COMMUNITY PLAYERS BUT RECOGNIZED AS THE EXPONENT OF THE BEST IN TRAINING.

J. W. MORIN IN WHOSE HANDS HAS RESTED, THROUGHOUT THE WHOLE GROWTH, THE LEGAL INTEREST OF THE COMMUNITY PLAYHOUSE.

fornia law trusts may not exist indefinitely with the exception of those for charitable and specific educational purposes, and twenty-five years is the prescribed limit for this trust indenture. During this period the trustee shall be subject to control by an Advisory Board and a majority of the directorate of the Playhouse Association but at the end of the twenty-five years unless there is a change in legislation, the common stock must be transferred to the Playhouse Association, whose charter has more than forty years to run and can then be renewed.

In substance then what seems a complicated mechanism of two corporations and the trust is merely an attempt to stabilize the stock voting control, and administer the property for a period of twenty-five years, relieving the Playhouse of the heavier business details until such time as it feels capable of controlling property worth over four hundred thousand dollars.

In case we are inclined, some of us, to hold the Community players in too home-like an estimation it may be well to give the view of a visitor as contained in the following letter from Maurice Browne, head of the Maurice Browne Players and director of the Theater of the Golden Bough at Carmel-by-the-Sea, California.

Editor of Southland,

Pasadena, California:

A week or two ago you asked me if I would put into the form of a letter some of the things I had said to you in conversation about the work of the Pasadena Community Players, and Mr. Gilmor Brown. I have delayed doing this until I had seen the production of their Annual Frolics.

During the last two or three weeks I have been present at Playhouse performances of "Heritage," and the Frolics and at a Playbox performance of "The Tragedy of Nan." In brief, the impression made on me by these three productions,—tragedy, drama, and burlesque mixed with fantasy—is that no "little theatre" group known to me in this country is doing better work and singularly few as good. American Little Theatres for the most part have suffered from two curses: They have lacked variety, and, when they have done good plays, they have too often done them inadequately. The three productions of Gilmor Brown named above—put on as I say within a period of two or three weeks—show extraordinary variety not only in the choice of material but in its handling; and the handling shows mastery. I do not mean that the three productions were perfect; they were far from it; in each of them there were blank and sometimes bad moments; but that very fact showed by contrast how good their good moments and their general average were.

Gilmor Brown's production of "The Tragedy of Nan" was, without qualification, the best production of that exceedingly difficult and beautiful play that I have seen (this opinion was shared by Miss Van Volkenburg and Mr. Robert Nichols, the English poet, who attended it with me).

THE STAIRWAY TO THE MUSIC ROOM WHICH AWAITS COMPLETION.

"Heritage," with a not very good first act and a markedly poor fourth act, showed in the second act, on the part of author, director and players, admirable team-work, and in the third act reached heights that I have only seen surpassed in this country by the New York Yiddish Theatre in its best days when Ben-Ami was at its head. The Pasadena Community Players have shown me so much good acting in the past few weeks that it is invidious to mention anyone by name, but I feel I must pay special tribute to Miss Belle Mitchell for her flawless piece of character work in "Heritage;" Miss Ada Gleason, too, and one or two of the others were hardly less good. Acting of such a calibre, is, unfortunately, not usually associated with "little theatres."

The Players' Frolic showed that they could laugh at themselves—and at the public and, *mirabile dictu*, at their backers—without strain, bitterness, or self-consciousness. It was spontaneous fun and it was good fun, with, as the best burlesque always has, moments of beauty in it.

Presumably these three productions are more or less typical of the work of the Community Players. If that is so, especially now that they are just about to move into their new theatre, to which there is none superior that I know of in the United States, they can challenge comparison—and pretty light-heartedly at that—with any similar American organization, let alone with any on the Pacific Coast. In New York, any theatre-lover, as a matter of course, regularly makes a Sabbath day's journey to the wilds of Grand Street to see the new show at the Neighborhood; as often as not he doesn't know what he is going to see, but he knows he is going to see a good show; similarly in Los Angeles I find myself making a similar journey to the Pasadena Playhouse, with the same feeling, and as a matter of course.

Very sincerely yours,
MAURICE BROWNE.

FOLLOWING the growth of an idea through years of experience and trial we find invariably that the tangible thing, the thing which has persisted through change and growth, lodges year by year, month by month, day and night, through sunshine and shadow, in the heart of some individual. Growth means change and sustenance from new sources; and as the Community Playhouse has be-

MISS ELEANOR BISSELL IS NOW, AND HAS BEEN FOR THE PAST EIGHT YEARS, PRESIDENT OF THE PASADENA CENTER OF THE DRAMA LEAGUE.

ALSON CLARK, PAINTER, ETCHER, CRITIC IN THE SCHOOL OF ART IN PASADENA, WHO HAS GIVEN OF HIS TALENT IN THE DESIGN OF THE TOWER.

CAPTAIN PAUL PERIGORD, OF CALIFORNIA INSTITUTE OF TECHNOLOGY, PRESIDENT OF THE COMMUNITY PLAYHOUSE ASSOCIATION AND ALSO PRESIDENT OF THE COMMUNITY GUILD.

come a vortex for community interests in the arts of human expression, and takes on tangible form it has reached out through the community and has found here and there rich stores of experience in the multitudinous talent, latent, quiesant and retired, existing in this cosmopolitan, but decidedly American population of Pasadena. It follows, therefore, that Pasadena is a prolific and unusually fine field for the working out of this democratic American ideal. These results now become apparent in the actual building of the Community Playhouse. One cannot take a photograph of an idea as it exists in the mind of its possessor; but if one who loves his fellow men and wishes to give to his community from out his store of talent training, wealth, or skill in any line, will build a Community Playhouse, not only can a photograph be taken of his idea but it can be presented to the waiting world which just now is eagerly asking: "What is democracy and is it worth saving?"

Southern California has been called the laboratory of community life as well as the land of heart's desire for the individual home. The combination is dynamic; new ideals of home are developing, new forces in community effort are being released.

The very fact that our population is mobile and, as the chemist would say, "in solution," has left it free to crystalize around that which most interests the individual with brains and talent. Every citizen and every newcomer is welcomed to work.

The atmosphere of the community is that which is breathed most generously by the amateur and the connoisseur, but the core of the whole thing is highly professional in its art and training.

The test of the quality lies in the quality of the people who have finally brought about the realization of these ideals. Foremost in the actual business of building the playhouse and bringing it to its present perfection as an up-to-date theatre is Mr. Frank H. Sellers, whose tireless attention to contracts and details has the gratitude of the whole community.

At the little cupboard of an office, 83 North Fair Oaks Ave., where the playhouse interests have centered during most of these years of growth, and where during each day discussions of advancement of the work proceeded, one finds a list of the present governing board for 1924-1925.

The Governing Board of the Community Playhouse Association: Paul Perigord, president; Mrs. Robert A. Millikan, vice president; Joseph C. Sloane, secretary; Guy R. McComb, treasurer; Miss Eleanor M. Bissell, Clinton C. Clarke, Mrs. Phillip Schuyler Doane, Mrs. George E. Hale, James W. Morin, George A. Mortimer, Mrs. Frank H. Sellers.

Others have served on this board in previous years, but upon this year's members has fallen the brunt of securing the funds for the new playhouse and building it.

THE INTERIOR OF THE STAGE TOWER AND THE STAGE OF THE NEW COMMUNITY PLAYHOUSE. NEAR THE BRIGHT LIGHT AT BACK IS THE MODEL SWITCHBOBARD, TWO WORKMEN GIVE THE SCALE.

The volunteer workers and players have come from every section and from every class. The players occasionally have stage aspirations but more frequently volunteer simply as a community duty but emerge, through the skillful coaching of Gilmor Brown, with an enviable record.

The community co-operation extends beyond the players and the footlights as it encompasses the working committees, the play readers, the property and wardrobe committees, and, when the building plans were announced, artisans from every part of Pasadena offered their services.

Due to the fact that many of the leading experts, engineers, architects and specialists donated their services wholly without compensation, and many of the contractors supplied material and labor at actual or almost actual cost, the Guild has been able to erect and furnish the building so cheaply that those bankers and financiers, who have been charged with procuring a large part of the funds to erect the structure, consider that for every dollar of cash expended there has been put into the building one dollar and twenty cents of actual value.

Among the artists, architects, engineers and experts who have rendered such signal service in making the building unique for beauty, efficiency of operation and economy of construction, so that it stands in a class by itself, are Alson S. Clark, artist; E. J. Cheesewright, decorator; A. Dwight Gibbs, architect, associate for the interior; Elmer Grey, architect for the building; Elliott Lee Ellingwood, engineer for the heating and ventilating; Prof. Vern O. Knudsen, specialist in acoustice, University of California; Claude D. Seaman, electrical and stage equipment engineer; Prof. Clifford M. Swan, specialist in acoustics, Harvard University.

Among the contractors who have by their conscientious work carried through the splendid construction of the building, and which they did with little or no profit to themselves, are Winter Construction Company, general contractors; Anciano Stone Company, slate flagstones; C. W. Cole & Company, stage illuminating equipment; Electrical Products Company, stage electrical equipment; Frabric Studios, stage rigging; Thomas Hannibal, stage curtain and

(Continued on Page 20)

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

CHRONICLES OF THE GARDEN,
by MRS. FRANCIS KING,
CHARLES SCRIBNER'S SONS.

The person who loves making gardens an artistic pursuit and one of the ways of gaining open sesame to the regions of aesthetic enjoyment, will draw inspiration from Mrs. King's talks about gardens and gardening. While her book is most certainly not an instruction manual for beginners, even they may profit by its suggestions, and the person who is gifted and possessed of some practical experience, will read and use it with enthusiastic appreciation.

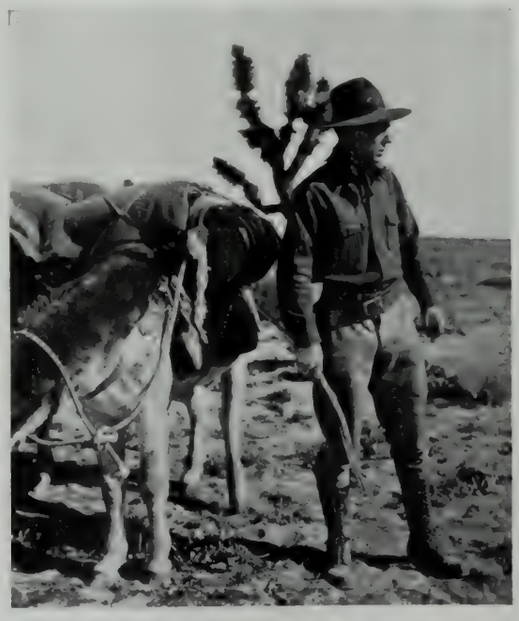
THE PROSPECT FROM THE UPPER TERRACE OF PEPPER HILL, MONTECITO, SANTA BARBARA
FROM THE "CHRONICLES OF THE GARDEN," THROUGH THE COURTESY OF CHARLES SCRIBNER'S SONS.

Mrs. King is more than a mere garden devotee; every page of her book reflects the gracious personality of a woman of culture, able to illustrate her points by constant allusions to other and kindred subjects. It is true that she dwells in a far colder clime than this, but being a cosmopolitan, she has written for the pleasure and profit of garden lovers in all parts of the United States, as well as the countries of Europe. She shows her breadth of vision, by her method of discussing the culture of different blooms in widely varying environments, with other interesting matter regarding them. In the chapter on daffodils, we learn that a celebrated grower of this beautiful flower in England, demands, and what is more, receives a hundred guineas a bulb; another horticulturist is now well on the way toward producing a red daffodil. The same chapter contains also a discussion of the recent action of the Federal Horticultural Board at Washington, forbidding the unlimited importation of narcissus bulbs after January, 1926, the results of which Mrs. King thinks will be more serious than garden lovers realize. In still another chapter and one of the most delightful, she gives a charming description of Santa Barbara gardens, and every Californian reading it must surely become more awake to the possibilities for the creation of beautiful surroundings in his own state.

A chapter which should be of value, takes for its subject, the arrangement of garden accessories, paths, steps, and the placing of seats and statuary, in combination with shrubbery and flowers, again adapted to a wide range of locality. The appendix contains a number of reproductions of small houses with suggestions for a garden planted to suit each one, the plans for which may be obtained on application to the editors of *McCall's Magazine*. Throughout the book are illustrations of lovely gardens, taken from many parts of our own and foreign countries.

THE LONG GREEN GAZE,
by VINCENT FULLER, R. W. HUEBSCH, INC.

This claims to be a novel novel, and we consider its claims well merited. Given a murder done with poison, the theft of a priceless emerald, ten persons to suspect, and we are off. But are we? While, like a hound with his nose to the ground, the reader is in hot pursuit of the solution, now and then, in fact eight times, a cross word puzzle is tossed at him as a check to throw him off the scent. What the cross word puzzle fan does under such a strain, we do not know. We looked at once to the end of the book for the answer. On the fly-leaf, the author acknowledges the assistance rendered him by friends. We know what they did; they gave him physical support, whenever spasms of mirth overcame him, while writing this yarn.



HENRY HERBERT KNIBBS, ON ONE OF HIS TRIPS EXPLORING THE DESERT.

TEMESCAL,
by HENRY HERBERT KNIBBS, HOUGHTON MIFFLIN COMPANY.

The turbulent and opera bouffe Mexico of recent years has lacked nothing that the swashbuckling age of Louis XIII of France had to offer a gay, debonair and self-respecting hero, in the way of opportunity for a picturesque career. But it takes the eye of a reincarnated Dumas to recognize that truth, and Mr. Knibbs apparently has it, since he has used this country with rare felicity, as a setting for the riotous adventures of an irresistible person called Temescal. Temescal is a composite character, uniting the subtle wits of an Aramis, the lofty courtesy of an Athos, the physical courage of a Porthos, the charmed life of a D'Artagnan, a faint soupcon of Miss Hull's Sheik, the shrewd Yankee humor of an Artemus Ward, with a few extra qualities thrown in by the obliging author. We must also state that this remarkable hero matches a Sir Galahad in virtue of unsullied purity. There is a heroine, too, almost as unusual, but she being herself alone, can be compared to no character in fiction.

This paragon Temescal goes adventuring over the vast spaces of a Mexico which the author's richly colored and impressionistic prose renders into a land of glamorous enchantment; a land presented so alluringly that we wonder no longer at the numbers of Americans, to all appearances sane, who allowed themselves to be drawn, unresisting, as if by a powerful magnet, into its rocky-recessed mountains and deserts, finally disappearing in the dim purples of the shadowy beyond. This view of Mexico may be true or false; we do not know, nor do we care, since it is too enticing. However, we are sure that Temescal is no book for the stern realist; but the reader with a dash of poetry in his soul, will forget for a few delightful hours that romance belongs only to a dim and distant past.

25 SHORT PLAYS,
EDITED BY FRANK SHAY,
D. APPLETON & COMPANY.

One method of improving the intellectual and artistic taste of a community, and also of promoting social fellowship, is the production of plays, in which young and old alike may join forces. No educational influence is more helpful to the elusive pursuit of culture, especially in the case of the younger generation, whose powers of appreciation of good drama will be fostered by the study necessary for acting parts in the best plays. Perhaps this is why so many authorities on the subject have taken to compiling anthologies. In this particular one, Mr. Shay has included plays only that are short and unusual, since he has garnered them from the corners of the earth we think of as queer. Some names such as Schnitzler, Maeterlinck and Chekhov are of course, familiar, but few know Ghose, a playwright of Burma, or Hsiung of China, or Biro of Hungary. Each country is represented by one play on this order, and brief information concerning its writer is contained in notes at the end of the book, together with lists of other plays.

EVERYDAY ART,
by AMI MALI HICKS,
E. P. DUTTON AND COMPANY.

A book like this, setting out to discuss the application of artistic principles to everyday life, in what may appear to be its less important aspects touches such a variety of subjects that it can do little more than make suggestions regarding each one. As far as they go, these are sensible and valuable since they may inspire many who hitherto have not thought at all along this line, to start doing it now and so discover unsuspected ways of making their surroundings more enjoyable. This book will appeal especially to those having slender resources and so obliged to depend on their own ideas for home decoration. Mrs. Hicks chats easily and pleasantly on many phases of our daily life. *Turn to Page 28*

WINTER GARDENS OF MONTECITO

By MONICA SHANNON

NOT all garden-magic in Santa Barbara is hidden away in the friar's garden at the old Franciscan Mission, where, as if it were not full enough of mysticism and memories of tawny Spanish days, fogs steal in and put mantillas over the pomegranate trees. There has been other wonder working in gardens on the slopes of Montecito (Little Wood), oak-clad land, going up from the Channel surf to the magnificent Santa Ynez mountains.

The bosky nature of Montecito, its delightful sloping ways, downward to the western sea and upward to significant peaks, makes it alluring for jardinage. And, having many qualities of the Italian hills, where Lucullus created the first lavish garden, it gives itself easily to terrace-making and the enchantment of vistas.

Here, Mr. Henry Dater of New York has a garden without encircling walls, which still gives so complete sense of seclusion, that it is hard to believe in neighboring estates and highways close at hand. For once beckoned inside by the cocoanut palms, bowing along the entrance with the sensuous grace of Andalusians, there is no sign of homes or highways. Dim olive groves, lustrous oaks and sycamores make a luxuriant landscape through which a mountain peak or luminous bit of sea breaks with unexpected beauty.

Knowing that Paradise is but another word for enclosure and that garden signifies seclusion, one is captured by this garden-paradise. Its good green garden, a place of marble and water and hedges and peace, drops from terraces brilliant with Hibiscus, those strangely seductive flowers from tropical islands.

The closeness of the mountains, the mellowness of the country, the exotic fragrance of the garden and the distinguished Spanish house with its pools of Moorish tiles, raise again the magic of Az-Zahra, that incomparable place near Cordova, built by a Moorish Kalif for the fairest and most capricious of his concubines.

THE BLUE GATE WITH CYPRESSES

FROM CHRONICLES OF THE GARDEN, BY COURTESY OF CHAS. SCRIBNER'S SONS, AND THE PERMISSION OF MRS. COBB, OWNER OF THE GARDEN.

Any lover of diversity and provocative contrast will turn with pleasure to the shaggy hill-side, belonging to Mr. David Gray, which was converted into a primeval garden by Charles Gibbs Adams in collaboration with that large-handed, wholly unaccountable woman, — Mother Nature. Eve might wander back into this garden without being unduly astonished:

"Picture that orchard sprite,
Eve, with her body white,
Supple and smooth to her
Slim finger tips,
Wondering, listening,
Listening, wondering,
Eve with a berry
Half-way to her lips."

Mr. David Gray spent all the years he has had dreaming and planning for this house and garden. When it became possible, he opened a great Hope Chest and took out one idea after another. The house seems to be still growing up out of the ground. Part of it is well below the level of the garden, the windows climbing up nearly to the roof to look out on the tufty, shadow-dappled courtyard. Ferns and simple mountain flowers crowd curiously about the windows.

The hill-side is broken by boulders and cooled by oak and bay and eucalyptus trees. The eucalypti stirred by the ocean air look like slim, nude dancers in dark draperies. There are also a number of slender young madronas, their trunks startlingly carmine among the soft green sage brush, wild lilacs and tree lupins. But at night one leaves the trees, which tell as craftily as Scherazade, stories of the great mountains and sea which they partially hide, for the cactus garden with its sorcery of red deserts. Here tunas, century plants and aloes add a grotesque fascination to the Southern nights and make the sea with its exuberant slopes seem a mirage of mad splendor.

So successful is the garden craft on this great hill-side, that it is almost impossible to tell where the woman in the cast stops and the landscape-architect begins. If asked how he came to manage Mother Nature so adroitly, the garden-master would probably repeat:

"She planted things but not in rows,
Just where her errant fancy led;
I laughed at her with loud 'ho, ho's'
Until she blushed a rosy red."

If, as it has been said, the real beauty of a garden is symmetry, falling of sunlight and shade, contrast of straight building lines with undulating foliage and the wedding of house and landscape, then Mrs. Henry Stephens' winter garden at Montecito is a thing of fine craftsmanship. Devotees of preludes and approaches, especially when leading to charming houses, will respond to her foot-path, hidden by hedges of Pittosporum (Victorian Box) making the air a thing of wonder with its fragrance, which seldom clings to the rippling leaves, preferring travel on any breeze promising adventure. From this reticent pathway, one comes suddenly upon the Italian farmhouse, facing on either side voluptuous and diverse landscape; on one hand, simple hills, climbing down like brown, brightly clad peasant girls to a friendly sea, and on the other, lush verdure of the Santa Ynez range.

The house opens from a great porch-room on to a terrace, looking across the Pacific to the Channel Islands, captivating in their wild beauty, where the audacious Juan Rodriguez Cabrillo went ashore just fifty years after Columbus came to America.

THE GOOD GREEN GARDENS OF THE DATER ESTATE, SANTA BARBARA, CALIFORNIA.

HISTORIC SANTA BARBARA AND THE WORK OF

"THE FIRST NATIONAL GOLD BANK" OF SANTA BARBARA, AS IT WAS FIRST KNOWN WHEN CALIFORNIA WAS ON A GOLD BASIS, SHOWN IN BUILDING IT OCCUPIED FROM 1876 UNTIL 1913

HOW much, in what endless ways, we are indebted to the adventurous souls of the universe, and yet how prone the world has always been to view them with scorn, and how many proverbs have been evolved to prove their lack of virtue. From earliest childhood not one of us has escaped being reminded that a "rolling stone gathers no moss",—though in infancy we rarely had the temerity, if the acumen, to ask why the desirability of amassing moss. Even yet its commercial value is not evident to most of us, and the career of many a keen young discoverer has been blighted by the repetition of that and similar proverbs.

To those souls born with the spirit of adventure has been entrusted much of the growth of the world, and when this adventuring body is endowed with a constructive mind and a love of the beautiful its contemporaries and posterity are the gainers thereby.

The story of the growth and advance of the entire Pacific Coast is of compelling interest, no less from the commercial than the artistic and social side. Santa Barbara offers, perhaps, the most vivid example, as naturally any mention of Santa Barbara brings to mind soft languorous days, perfumed with flowers, gay with laughter and tinkling music, to be closely followed by hardier days, no less romantic but of a far different type.

A portion at least of the commercial advantage of Santa Barbara was due to the interest of one Mortimer Cook, a soldier of fortune, who at the close of the war with Mexico took his discharge from the army and worked his way up the Pacific Coast. Enthralled by the beauty and charm of Santa Barbara he resolved to make it his future home and return at the first opportunity. The chance came to him, rather he made the opportunity, returned and opened a private bank, which became, two years later, the First National Bank of Santa Barbara.

This bank, which grew out of the dream of a lover of adventure, has always been closely identified with the growth and development of Santa Barbara and was the first bank in the State, south of San Francisco, to take out a national charter. At the time this charter was obtained California was on a gold basis and the name of the bank was "The First National Gold Bank", the circulation being known as "Gold Notes", which commanded a premium until the resumption of specie payments. The original charter was dated March 23, 1873, and has been extended to the present time, and as in its incorporation the assets of the private bank of Mortimer Cook were taken over he was made the first president.

The long life of this bank has been an honorable one, full of valuable experiences, such as comes from safely passing through great panics, like those of 1875, 1893 and 1907. It is very proud of the fact that it is one of the few banks in the country which did not issue script in 1907.

The first home of the bank was at the corner of Ortega and State streets but in 1876 it acquired its own building at State and Canon Perdido streets, which was occupied until the completion of the present building, into which the bank moved on Admission Day, September 9, 1913. The interior of th s has been enlarged and remodeled several times as the business grew and increased.

The structure is a fine example of Roman Doric architecture. The exterior is of granite-cement stone, with the vaults and basement of reinforced concrete. The entire lot is occupied by the bank's building and devoted to its business. Its growth is evidenced by the steadily increasing resources, which in 1880 were $66,000.00, as compared to $5,000,000.00 today. From time to time, to meet the increased demands of the community, the bank has added departments, such as Trust, Bond, Savings, Escrow, Exchange, and Collection, so that today, in the scope of its business, it compares with any of the largest banks in the country.

The three pictures illustrating this article show the First National Bank corner in 1883, 1903 and 1923, and it is very interesting to notice the development in each of those twenty-year periods. In the first picture there are nothing but horse-drawn vehicles, including the old-fashioned horse car. In the second picture the horseless vehicle is just beginning to poke its nose into the scene, while in the third the horse has completely disappeared and the street is entirely given over to automobiles and trolley cars.

The interests of the bank are Santa Barbara interests and while architecturally it does not follow the Spanish school it is so good in form and line that it conforms in spirit with the work which is being done in Santa Barbara in not only restoring the old adobe buildings wherever possible but in developing a harmonious skyline, and a general scheme of conformity architecturally not attempted, as yet, by any other California town but which influences the thought of all.

THE BANK IS STILL "AT HOME" ON THE SAME CORNER OF STATE AND CANON PERDIDO STREETS IN 1903 BUT STATE STREET HAD CHANGED VERY MUCH

ITS MODEL THE COMMUNITY ARTS ASSOCIATION

THE PRESENT HOME OF THE FIRST NATIONAL BANK OF SANTA BARBARA, ON THE SAME CORNER, BUT IN ITS LATEST BUILDING OF ROMAN DORIC ARCHITECTURE, THE EXTERIOR IS OF GRANITE-CEMENT STONE, WITH THE VAULTS AND BASEMENT OF REINFORCED CONCRETE

IN the block just south and east of this historic point on State Street and Canon Perdido lies the most interesting section of Santa Barbara as an historic, Californian town. Here is situated the old Spanish plaza always the heart of any town which has a heart as its chief functioning organ, rather than a mere backbone with radiating streets.

Santa Barbara is fortunate in having both a backbone of sound finance and business, and a heart with circulatory system reaching out to her finger tips among her trees and gardened homes.

Warm and sunny is the heart of this old Californian town and well preserved today her spirit of genuine hospitality reaching back into the storied past and the "splendid idle forties" for inspiration and romantic charm.

For six months past these pages have been devoted to the setting forth of the structure and spirit of this remarkable revival of the nearly submerged beauty of a precious California town.

With the completion of the Lobero Theatre, a part of the building progam of the Community Arts Association and the home of Santa Barbara's Community Players, there came an opportunity for a genuine Spanish Fiesta such as only Santa Barbara could give. To quote from the September, 1924, SOUTHLAND in its description of this glorious week of merry making:

Santa Barbara knew the opportunity when it came and the knowledge was universal, everybody recognized it. First, there must be color, and immediately the streets were hung with the red and yellow of Spain and the red, white and blue of the States. Then the costume idea, and each one wanted not only to use the colors of Spain but to have an authentic reproduction of a stated province,—you see Santa Barbara really knows what is correct and you feel happier if you are quite in the picture. Young and old sorted out their treasures and appeared in gowns and mantillas, or capes and trousers, historically correct and very beautiful. * * * The senors and caballeros with their long floating capes in red, white or black were most intriguing, while the gypsies with their gay bandanas worn skin tight around the head, the loose ends falling with such insouciance from behind an ear, seemed to prove a latent spark of the old pirate in every man whether at sea or ashore. Nor is it an indication of an unshared lawlessness for equally apparent were the feminine followers of the open road; here was to be found the gypsy who wore her dagger one moment as an ornament in her abundant hair, the next concealed in her shoe. * * *

To understand the wonderful success of the celebration you must get the spirit of it,—a genuine big masquerade party with Santa Barbara as the hostess,—and as you would accept the hospitality of a friend and know that all gathered under the roof were friends, so here the same feeling prevailed, everybody smiled and was glad, gay greetings were exchanged by passers-by who found a smile contagious, and everywhere were cries of delight at this costume or that, "Fine! I love your hat!" or "Where did the lovely cape grow?" Don't you think we should thank Heaven for a spot where this is still possible? * * *

In November of last year a definite arrangement was made with the Community Arts Association of Santa Barbara to give additional publicity to the interesting community work it is doing so that every member on its list of nearly two thousand might see that work as a unit and thus aid in its intelligent accomplishment.

That the important contribution which this venture in community conservation and "growth in grace" is making to the nation might be rceorded beautifully and referred to by other community enterprises, each subscriber to the Association's roster has been asked to send his copy, when read, to interested friends in Eastern cities. As a result, the sound and fruitful research and the delightful harvest of beauty in community character as well as community arts have been placed in permanent form and distributed throughout the country in public libraries and in the files of social service workers and colleges.

The Encyclopedia Brittanica which barely mentions Fra Junipero Serra and does not even index that gallant explorer, Juan Batista Anza who colonized California for his king by means of expeditions from Sonora, records the founding of Santa Barbara as a Spanish presidio in 1782.

As we go to press word comes that the Community Arts Association in its deeply rooted devotion to the life of Santa Barbara has probed to this far distant date and has just obtained possession of the site of the Presidio and will rehabilitate the Commandante's house (1784) as a nucleus for its new group of buildings to house the School

This fascinating story will appear with ilustrations in the next issue of this bulletin, told by Arthur Meeker, Jr.,

THE HEART OF SANTA BARBARA, EL PASEO, DE LA GUERRA STUDIOS, J. OSBORNE CRAIG, ARCHITECT.

SOUTHLAND

American Ideals

THOMAS JEFFERSON, statesman and exemplar of democracy in the United States, is to be honored by America on July 4, 1926, the one hundredth anniversary of his death. It is planned to dedicate his home, Montecello, as a public monument. This anniversary comes at a time when the newly acquired masses of population in the United States find themselves bereft of the national ideals with which they came to America and still unable to determine what are the democratic ideals America so boastfully claims as her own.

Actions speak louder than words, and the noise made by the acts of politicians and ward-heelers drowns out completely the words of wisdom poured into the ears of new citizens and their children by overburdened, undertrained teachers who have themselves picked up an inspiration where they could and are teaching primarily to further improve their own station in life. Thus does our public school system, founded by statesmen who aimed at an educated democracy, endeavor to pull itself up by its own bootstraps and so continually level down our citizenry to a debased mediocrity.

It is difficult to make, out of this mass of seventy million free citizens from every nation under heaven an educated republic such as formed the ideal of the few people who made up the nation one hundred years ago. Yet it must be done. It is a harder job now than it was in Jefferson's day and can only be accomplished as Jefferson accomplished his own century's work.

What Jefferson did for the United States is embodied in the epitaph which he wrote for his own tombstone.

President Alderman of the University of Virginia writing in the New York Times, calls this epitaph a great epic poem:

"Here was buried Thomas Jefferson,
Author of the Declaration of American Independence,
Of the Statute of Virginia for Religious Freedom;
And the Father of the University of Virginia."

The Father of Free Education from the primary school to the university in America; the author of a bill in his own state legislature to free the souls of men from intolerance and the originator of the Declaration of Independence, that tremendous piece of "copy" which has been repeated over and over during the past century and has passed from mouth to mouth through "Greenland's icy mountains and India's coral strand" until the oppressed and enslaved of all nations have answered its summons and are here waiting to be formed into the kind of a republic which Jefferson foresaw.

Time, indeed, that this nation lifted up Thomas Jefferson on its shoulders and carried him triumphant through the streets of every city from coast to coast. Time, indeed, that his tenets of democracy were studied and made the ideals of every citizen.

For the democratic ideals of Jefferson are fundamentals and will fit into every age. Dr. Alderman calls him "a glorious, intelligent radical" who knew where he was going all the time, and "the greatest liberal who has ever appeared in American history."

Quoting Pasteur's definition of democracy: "Democracy is that order in the state in which every man (and now he would say 'every woman') has a chance to make the most of himself, or of herself, and knows that he has the chance," President Alderman calls Jefferson "the first great American Democrat"; and adds "he would have gone to the stake to insure liberty and freedom to all men."

"Abraham Lincoln," to quote Dr. Alderman again, "that lonely, patient genius of democracy, the present titular saint of the Republican party, into whose homely face Saint-Gaudens has carved the struggle of the people to higher things, had the habit of quoting Thomas Jefferson more often, perhaps, than any other statesman." And he closes his paper with the closing words of Lincoln's letter written in honor of Jefferson's birthday celebration, April 13, 1859: "All honor to Jefferson—to the man who, in the concrete pressure of a struggle for national independence by a single people, had the coolness, forecast and capacity to introduce into a merely revolutionary document an abstract truth, applicable to all men and all times, and so to embalm it there that today, in all coming days it shall be a rebuke and a stumbling block to the very harbingers of reappearing tyranny and oppression."

The Windows of Westminster

IN subtle contrast to these outspoken ideals of democracy as "a government of the people, for the people, by the people," one reads with keen interest the exposition of English Conservatism set forth in the sketches of British statesmen drawn by "The Gentleman With a Duster" in "The Windows of Westminster."

Passing before us in review, these prominent leaders are compared with exponents of socialism in England. Their sweet reasonableness in wanting to keep the British Empire intact and to maintain "that robust sturdiness, that genial good nature and lovable tenderness which characterized the old Tory, who in politics expressed himself or themselves in doing things for the people, are lauded.

But if, as is so often said, England is more democratic in its government than the United States, it must be that ideals are fundamentally different; for "government by the people" has no room in it for leaders who want to do things for the people and will not trust the people to govern themselves. "You can trust the people if you train them," was Jefferson's thesis. And if Britain can train her farflung colonials so splendidly she can certainly train and trust her own.

There is in our own land an element who would "do things for the people." This attitude is fatal to progress; and yet noblesse oblige—those who know how are under obligation to lead. Wise indeed is the statesman who can lead without letting it be known.

Contributions of Science

BEFORE a Valley Hunt Club audience which listened intently to connect every new thought with something already learned and thus to grasp some inkling of the structure of the universe, Professor Russell, head of the Department of Astronomy at Princeton University, gave a superb resumé of the recent knowledge gained by physicists and astronomers on this subject.

Delightfully he led his hearers through the Grand Canyon of the Colorado River to place in their hands a measuring rod with which to sound the depths of time and space. The age of the earth as shown in the time it took to lay the rocks at the bottom of the sea, sand-grain by sand-grain; the time that it took to wear down these uplifted rocks as mountains into a level plain; the time it took to erode, sand-grain by sand-grain, the great canyon of the Colorado out of a solid level plain: all these ages were set before us in correct geological order, and the millions of years thus used to form the earth's surface led the listener out into the eons of eternity and space.

Having thus established the age of the earth, according to the geologists' estimate of the millions of years it took to create a planet fit for human life, and noted the fact that the rocks show only a record of animal life as written in shells and not of the probable shelless precursors, the astronomer launched his audience into space to study the life history of the solar system and the myriads of blazing stars that make up our known universe.

Here he dipped into the work of the astronomer in studying the numbers and the constitution of the individual stars. Professor Russell has had much to do with the latter problem, and with the English astronomers Eddington and Jeans, has made valuable additions to our information in regard to this fascinating subject.

Sketching merely the subject of number to give us a glimpse of the extent of the known universe, the speaker

OPINION

informed his audience on the work of the Mt. Wilson Observatory at Pasadena, where a catalogue of the stars is being compiled and the results of long years of study, recording photographs, and measuring the light of stars give results on the structure of the stellar system.

To gain an idea of the age of our solar system an estimate is made of the time it would take to round up the sun's orbit after a possible passing of another star which could have raised so great a tide that the pieces which formed the planets may have been drawn off from the sun's original mass.

The existence or age of the sun before this occurrence took us into the question of why the stars continue to shine. Here the physicist functions in the field of radio energy. Rapidly and brilliantly Dr. Russell described the general theory of contraction and expansion in the life history of a star, dealing with forces so tremendous "that only the nuclei of the atoms are small enough to hold so much energy."

Touching on the Einstein theory of relativity in its accepted meaning, the speaker mentioned the turning of mass into energy and measured the life of a star by the period in which it might consume its own mass, setting free the stupendous energy with which it continued to shine.

Bringing us back to earth by a comparison of our petty lives with these eons of years, the speaker closed one of the most lucid scientific addresses heard here and illustrated in his command and presentation of his subject the broad and yet intensive way in which true men of science think and work.

The Universal Use of Hospitals

FOLLOWING the line of thought we have been pursuing in these pages, we turn for the time from the practice of healing the sick as a personal vocation to consider what the community has to offer its citizens.

In the little village of the past where everybody knew everyone else and cared when neighbors were ill, certain women, motherly and deft, developed skill in nursing, and aided the village doctor. The old type family physician, who is now so much regretted by the family if not by the profession is, one hears, coming back into his own after a swing of the pendulum to extremes of specialization. "Speed the day," say all the mothers, who have passed with their crying children from specialist to specialist and have longed for a friend who knew what to do for earache or a sore thumb.

But this age of specialization has certainly worked out some definite problems pertaining to the organization of the profession as a whole, if not as satisfactory as was the village doctor when he functioned as guide, philosopher and friend.

In answer to a question put to the Red Cross office in our town, we were sent to the Dispensary with its municipal character on one hand and its nearness to the experts at the hospital on the other, just as we might have been directed to the postoffice or the public library.

Surely this is a great advance in community efficiency when the best that the age affords in knowledge of the human frame and the cure of its ills is put at the service of rich and poor alike through the functioning of the Red Cross, the municipal health department and the non-profit hospital through the devoted work of unselfish public-spirited and kindly women who establish dispensaries, preventoriums, and every thing else they can devise to serve their neighbors as the kindly women of the old village life served theirs. The splendid service of a professional clinic, the expert care of the trained nurse and the establishment of great, finely functioning hospitals in our cities have come to take the place of the family physician just as the public schools take the place of the tutor or family governess.

The efforts of Los Angeles to catch up with its own growth and supply its citizens with this modern service is aptly set forth in this timely statement received as we go to press:

Shortage in hospital facilities in Los Angeles hits the workers hardest, because they are the great majorities in number and consequently require the largest amount of accommodation.

Therefore, those who earn their living in trades, shops, offices, counting houses and the like—people who work for wages and salaries—are particularly interested in the success of the Non-Profit Hospital Campaign appeal which is now under way.

The object of the appeal is to raise $2,500,000 by public subscription and donation, beginning May 18, for the erection of the Woman's Hospital and the new Clara Barton Memorial Hospital. Both institutions will be conducted on the non-profit and non-sectarian plan. That means that the cost of hospital care in them will be without profit—at a rate according to the ability of the patient to pay. To those who make from $100 to $200 per month, these institutions with a total of five hundred beds will be a special boon.

Los Angeles is short over three thousand beds. Nearly one thousand people needing hospital attention are turned away from the local non-municipal institutions every month. The lack of beds has become a menace. The shortage has placed Los Angeles the lowest in hospital facilities of any city of its rank in the United States. For instance, the average number of beds in ten of the largest cities is four beds to every thousand inhabitants. This figure includes Los Angeles, which has only 1.7 beds to every thousand. There should be five thousand non-municipal beds here and we have less than two thousand.

The campaign for the two hospitals has been amalgamated to save the expense of two drives. The organization for the appeal is being done by volunteers and one hundred per cent of the money raised during the campaign will go to the Combined Hospital Fund.

Los Angeles is protected against a great fire by its ample water supply and splendid fire-fighting equipment. The city is also fortified against criminals by an efficient police department. Nor has the municipality stinted itself in providing its educational system and parks and recreation spots. In fact, in this regard, no city in the country can boast of better, and few of equal, advantages.

It is, therefore astonishing that Los Angeles has permitted its hospitalization to fall to a point where the shortage has become a real menace to the welfare of the city. But such is the present situation if we are to take the statements of leading physicians and surgeons who are conversant with conditions which they see every day in their practice in and outside the hospitals. The lack of accommodations at the non-municipal hospitals is such now that it is impossible to take care of the city's sick. Twenty-seven are turned away every day according to authenticated statistics. This is about eight hundred a month and ten thousand a year.

This situation is partly explained by the remarkable growth of Los Angeles in the past few years. The expansion has outdistanced the hospital facilities. Development of the hospitalization, therefore depends now upon speedy and efficient action.

The Adventure of Prayer

PRAYER is being with God. You can't choose at all about it, except just in choosing to be with Him. Perhaps He will take you up on the mountain with Him. Perhaps He will take you into the night with Him, or into the mist where you will not be able to see Him. Perhaps you will be with Him in pain, or in exaltation, or in happiness, or in tiredness. He just says: "Come to Me"; and you say: "I will," or "I will not."

You make no stipulations, that is not your part: you know that He wants you, and you know what kind of wanting that is by the Manger and the Cross.

You know that if you say you will not come He does not leave off wanting you, so you imagine what that means. You know that if you come to Him He will ask you to help Him about the Kingdom, that He will in the end give you that work for it that no else can do.

You will find that He will ask you to do things which you **can** do if you forget about yourself and the sort of person you thought you were, or He may ask you to face death or complete shame as He does Himself. And all the time you will fail Him so often that by and by you will have no self-confidence left, only a growing confidence in Him instead, because **He** does not fail **you.**

And prayer must be fearfully difficult, because it isn't easy to be with God, although it is simple. It means that some things must go, like pride, unkindness, and self-indulgence, and self-importance. But all the same it is a choice which the best part of you wants, so that the most glorious souls in all the ages **do** choose the Adventure of Prayer.

The Challenge.

BIXBY PARK, LONG BEACH, CALIFORNIA, WHERE STATE REUNIONS AND SCHOOL PICNICS ARE HELD.

MAY BASKETS

By THERESA HOMET PATTERSON

ALL the birds in the April list of arrivals may be found nesting in May. Nature has put color into the plumage, and joy into the heart which expresses its self in rapturous, exhuberent music, filling the air with gladness. He that hath ears to hear let him hear. And he that hath eyes let him find birds' nests—not to disturb but to admire and marvel over. There is something about a nest and its eggs which make us feel very tender and sensitive to the beauty and wonder of creation. The way the nest is woven, or carved, and curved and moulded and padded and ornamented and harmonized with its surroundings furnishes happy diversions and study for our walks. There are many types: the log cabins laid up with sticks, the adobes, the grass and fibre baskets and the pine needles, the original pine needle baskets; the Verdin's hut of briars with the thorns all pointing toward the entrance; the cave dwellers home, the woodpeckers excavation, rock crannies, the simple depression in the sand and many more. The padded nest always suggests more tender parents—the luxurious softness of moss, feathers, plant-felt, hair, spider webs, and thistle down. The eggs are pearly white, Robin's blue, earth tinted, and sky blue, speckled and spotted and shaded, and those of marvelous traceries like the Bullock Oriole's which with all their fanciful decoration lie at the bottom of a deep covered, swinging nest where even the mother cannot see them unless her eyes are sharp as Robins' ears. Surely it is to find Gods' own handwriting on the wall of the embryo Oriole's home! Who will find the Rosetta stone which will be the key to its translation.

There was a deal of leafy gossip in a flowering shrub and I decided the Bush-tits must have some of the Hummer's taste for honey, and, I might add, of the Linnet's for they have been pulling out those tiny white cornucopias and nipping off the honey end. One day to my unbounded astonishment I saw the Bush-tit basket swinging in the shrub just high enough to miss the auto top. In using my ears instead of my eyes I had missed the joy of seeing the weaving right under my window. A bird-lover can not be reconciled for such a loss. Then I knew the chatter had been no idle gossip but happy planning—"Isn't it beautiful," "Ah don't you just love it," "Where shall I place this dearie?" I am sure it was only the camouflaging that kept me from seeing the nest sooner. It was built in a mossy shrub, completely covered with green moss little vegetable fibres, fine as hair, and strings and threads binding it all together. No other bird so delights in decorating her home with such a variety of beautiful bits, a flower, a moths wing, a spider web, and in this case they had caught in some of the white flowers which formed a plume-like canopy over the home of the artist. The heavy wind storm, tossing the long willowy branches to which it was stayed, had crumpled the nest, and I was rejoicing that the little birds had flown, which was a conclusion with little foundation. I took the nest down some days later to see if it contained the feather bed which these busy mites like to provide for their babies. It took me some time to find the opening and to separate the tunnel-like entrance. My finger-tip touched feathers but not of a feather bed. It was the poor little mother herself trapped by the storm in her own nest when she entered to lay the first egg. This dear little friend of mine perishing right at my door! I felt guilty of murder not only of the mother but of the half dozen little ones which would have swelled the band of workers so valuable in this land of black scale, and so cheery and interesting in our gardens. They must have called for help but I did not understand. In the bottom of this deep pensile nest lay the one white egg on a cushion of moss and down so fine that it might have been from the coat of a Persian pussy. No, the little birds had not flown as I had thought—it had cost the mother her life when she went in to lay the first pearl in the jewel case.

Hudson writes of finding three little girls in a park feeding the birds, the eldest showing such evident pleasure in casting the bread about so that all might share. She chatted about the different birds to her little companions and when Hudson drew near and questioned, she told him the names—the real ones if she knew them, otherwise the names which she thought fitted them, as the golden duck because its feathers shone like gold in the sun. Then he told her of birds she had never seen. After listening intently she pressed her hands together and said "Oh, I do so love the birds." This picture remained with him for days for he too loved the birds. "It seemed to me that life was not life without them; that I was growing sick and all my senses dim; that only the wished sight of wild birds could medicine my vision; that only by drenching it in their wild melody could my tired brain recover its lost vision."

A baby nine months old is succeeding very well with her first word, which is "bird." She is delighted with bird pictures, her eyes follow the birds in their flight and she listens to their songs. She will be wiser at four than the little girls who said "Those *are* Juncos," repeating it after a lady and placing the emphasis on the "are." The lady asked her how she knew and her reply was "What could they be but Juncos!" If what we know best we love best we can be sure these children will be conservationists of this important trinity of birds, wild flowers and trees.

I heard the danger signal of the Song Sparrow and looked out just in time to see the Mocker hurling himself at a Cow-bird which was sneaking along the hedge to see if there was a nest where she could deposit an egg. If they know this bird to be a villian why don't they know her egg, or at least the young bird and thrust it from the nest before it crowds out the rightful family. The Cow-bird usually selects genteel and petite foster parents for her children such as the Piliolated Warbler, but I have seen the Song Sparrow on tip toe feeding the young monster which she had hatched. They pick on the Least Vireo habitually and Dawson tells of seeing one irate mother drag the Cow-bird from the nest. Her anger must have given her strength

LOOKING TOWARD THE EAST OVER THE SHOULDER OF CATALINA ISLAND, WHERE THE EASTER SERVICE WAS HELD AT SUNRISE BY THE RIGHT REVEREND W. B. STEVENS, COADJUTOR BISHOP OF THE DIOCESE OF LOS ANGELES, WITH THE CROSS REFLECTED IN THE STILL WATERS OF THE RESERVOIR.

to deal such justice.

The Gambel Sparrows have said "Goodbye." How we shall miss their rounds of joy which repeated by the hour never grow monotonous. Their winter pals—the Golden-crowned Sparrows—make the long, long trip to northern British Columbia and Alaska to nest, every bird doubtless returning to the identical spot of other years just as when they come here for the winter. They take their traveling all in one dose and when they're here they're here! Bird banding has proven that they live in a circle of small radius on this end of the line. As birds look as much alike as the proverbial two peas it wasn't possible to prove that the same birds returned from year to year but when a bird wears his own number it is no longer guess work. Those wishing for new worlds to conquer might establish banding stations in the polar regions.

Bird banding is carried on under government supervision and no one can place the tiny numbered bracelets on birds without permit. Every bird's record is sent to Washington. So far there is no class feeling among the birds so honored but there is no telling what kind of exclusive societies their grandchildren may create, such as Daughters of the B. B.'s or Sons of—what would be a good name?

AT LAGUNA BEACH

N. Bruce Robinson, Los Angeles

A crescent moon, a crescent bay,
In that enchanted light Laguna lay
A beach of dreams.

* * *

When I embark upon the Sea of Slumber,
With sail unfurled for those far distant lands,
Oh may I see no wreckage from the past,
Cast high upon receding sands.

But may the port be veiled in velvet darkness
And all the light be in the wave-tucked foam.
I need no lamp or star to set my compass.
Upon the sea all roads lead home.

Swift be the course, as homing wings the swallow,
With Spring the prize and wine-cool winds to race.
How can I wait to cast my eager anchor,
With you upon the landing place?

THE SUNRISE SERVICE AT CATALINA

OF all the thousands of citizens who in this modern, Christian country arose on Easter mornng to take part in some service, none chose a more impressive spot than Catalina. Surrounded by Pacific waters, touched by the morning light as the sun performed his daily miracle from out the eastern, level horizon, the jeweled island thronged with people who had come to worship, to adore, or merely to be there in diffidence and awe.

On the main land, thousands more were in attendance at the churches, on Mt. Roubidoux, in the Bowl at Hollywood where broadcasting stations sent the matin music to hundreds of shut-ins who could not bow the knee before a risen Lord.

Hope for the future of the race is in that wide flung service. Few of those who climbed the mountains Easter morning may have observed Good Friday, yet each had had his own dark day; and the Man of Sorrows knows no fine, hair-splitting creed, but understands.

Through their own suffering leaders of this great throng have risen to heights of leadership. What will they do with all this mass of eager listeners who look to the church, to science, to philosophy, to answer questions which arise in every soul?

At Catalina Bishop Stevens held a service and the wisdom of the ages carefully preserved and made available to modern life flowed from his lips in the beautiful ceremonial of the Protestant Episcopal Church in America.

Over this land, lead in days agone by Spanish padres, the Indians from tribes below our borders fill the churches of the Roman Catholic faith; and mingling on the air all songs and prayers rise in glad unison as the dawn breaks on each new, Christian, Easter morn.

THE PROCESSION OF CHILDREN LED BY "UNCLE JOHN" DAGGETT OF THE TIMES RADIO STATION, IN THE GROUNDS OF THE ST. CATHERINE HOTEL ON CATALINA ISLAND, EASTER MORNING 1925.

THE GUILD
INCORPORATED
EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA

PUBLISHERS
CRAFTSMEN

THE GUILD IS RECEIVING MANUSCRIPTS FOR PUBLICATION.....PREFERABLY MATERIAL OF A PICTORIAL NATURE, BOOKS ON THE OUT-OF-DOORS, NATURE BOOKS, GARDEN BOOKS, BOOKS OF TRAVEL AND THE FINE ARTS.

MATERIAL OF GENERAL INTEREST WILL BE PUBLISHED TO ORDER AND PLACED UPON THE MARKET.

THE PLAYHOUSE

Continued from Page 11

drapes; Wm. L. Haven, acoustical treatment; J. Hokom Company, sprinkler system; W. E. Langstaff, general electrical contractor; E. O. Nay Company, heating, ventilating and plumbing; Era Petersen, decorator; Roberts Manufacturing Company, hand wrought lighting fixtures; Safety Electrical Products Company, stage switchboard; Watkins Plaster Company, staff ornaments; C. F. Weber Company, theatrical chairs; West & Company, finished hardware.

The best minds of the community have been for months and still are interested in the actual building of the Community Playhouse. Begun as a vital necessity, realized by those nearest to the weekly round of management, the project has been accumulating momentum and material until the talent of the town is concentrated in the social and artistic center now nearing completion on El Molino Avenue.

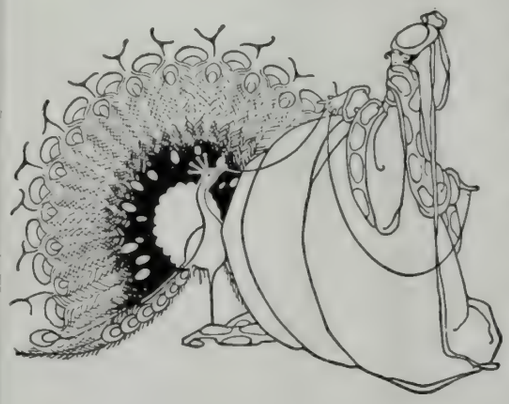
That the project is on a firm financial basis is vouched for in the personnel of the building committee of the holding corporation. Mr. Frank A. Sellers, as chairman, has so crystalized the various forces and so utilized the talent volunteered that not only have large funds been adequately handled, but money saved by volunteer work has been economically used for needed changes and improvements. Mr. T. W. Smith of the First National Bank of Pasadena has supervised also in the details of contracts, both of these public-spirited men acting for the Community Guild, of which the general board is Captain Paul Perigord, Mr. Hiram Wadsworth, C. J. Hall of the Pacific Southwest Bank, W. D. Lacey, T. W. Smith, Dr. James McBride and Frank H. Sellers, with Mr. Morin as consulting attorney.

With great interest we penetrated the mysteries of the theatre tower and basement, sharing with Mr. Sellers an eager pleasure in the perfection of appliance and modern equipment. Never before had we realized why a stage tower is necessary in a two-story building used as a theatre, or why theatre buildings in commercial centers are only partly available for offices.

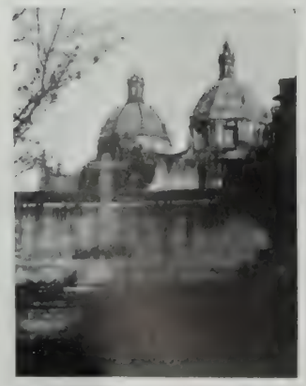
Here the tower has become the main architectural feature, sharing only with George Washington Smith's beautiful white tower of the Lobera Theatre in Santa Barbara the distinction which is its due. Growing out of the internal use and necessity of its construction, criticized by the best architectural acumen, and carried to completion by Mr. Dwight Gibbs, architect, and Mr. Alson Clark, artist, whose study of decoration and architectural skyline has been at the service of the Playhouse for months, this tower stands for much in the community, the value of which will develop year after year.

H. O. CLARKE
General Building Contractor
460 S. Fair Oaks Avenue **Pasadena, Calif.**
Phone Fair Oaks 537

L. BIXBY-SMITH
Camera Portraits
Architectural Studies
2504 W. 7TH ST. LOS ANGELES, CALIF.
PHONE FITZROY 3452



Lenz
HAT
Studio
643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573



Glazed Tiles
from
Old Mexico
Only 78 years ago California was Mexican Territory. Today, it is still Mexican in architecture, climate, scenic beauty, atmosphere. Enhance this natural charm with the color and glint-of-reflected-sunlight obtainable with Spanish-Mexican tiles.
Imported and stocked by
Talavera Importing Co.
CARE CHEESWRIGHT STUDIOS, PASADENA.

NO. 121—TALMAGE VASE

Beautiful Garden Pieces
in
Sculptured Terra Cotta
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

BULLETIN OF SOUTHERN CALIFORNIA CHAPTER A.I.A.

April Meeting of the Southern California Chapter A. I. A.

HAROLD O. SEXSMITH, *Editor*

THE profession of architecture has suffered several grevious losses in a comparatively short time. Henry Bacon, designer of the Lincoln Memorial, Louis Sullivan, Bertram Goodhue, have passed away in the midst of busy lives. Their work and their ideals are a living force in the lives of hundreds of Institute members who have felt their influence. The Southern California Chapter is distinguished in having as members several architects who knew Mr. Goodhue intimately. Of these men, Mr. Carleton Winslow was associated with him on the construction of the new Los Angeles Public Library at the time of Mr. Goodhue's death. Mr. Winslow is now supervising the construction of this great building for Mr. Goodhue's successors.

It was most appropriate that, as Mr. Goodhue's long time friend and associate Mr. Winslow should be called upon to bring to the Chapter, personal incidents from the life of his departed friend. Mr. Winslow has caught the viril spirit of the man and imparted it to his hearers in a fascinating manner. His account of the steps in the design of the new library and the lines of reasoning which led Mr. Goodhue so unerringly to his conclusions, were most enlightening. Always rational and intensely individual, Bertram Goodhue brought to any style of architecture a marked personal quality which betokens the height of architectural skill.

We close with a quotation from a most beautiful tribute to Goodhue, which was written by Ben Lubschez and published in the Journal of the A. I. A. in May, 1924:" Bertram Goodhue accomplished much and left the world richer and more beautiful for having lived and worked in it. Always a rational iconoclast, always growing, every new thing he did was fresher and better than the last. He had just reached that ripeness of experience when he seemed ready to forsake the last lingering tendency to follow tradition, ready to create out of that vision and imagination which scholarly regard for tradition had ripened and matured, and with his profound sense of beauty and the fitness of things as a guide, when his earthly career was ended with a suddenness the shock of which will remain for many a day."

THE NEED FOR INCREASING THE APPRECIATION OF FINE ARCHITECTURE

THE few influence the multitude. Those artists who have the knowledge and the skill bear the responsibility of arousing others to a fuller appreciation of the beautiful.

In our midst we have exceptional talent among our architects. If they were allowed free rein for even six months, they could transform our city into one of rarest beauty. Examples of their skill are, undoubtedly, becoming more numerous, but how can a city be pictorially intriguing, when there are ten thousand commonplace buildings to one that is wonderful.

The majority of people, when they observe an architectural creation look but cannot see. They see a door or a window in the structure that they would like to imitate, but they have not the ability to analyze from the standpoint of the great principles of art, as for instance the rhythm as manifested in the colonnades, the subtle chiaroscuro as shown in the roof tile shadows, or the fine regard for well spaced fenestration. Consequently, the popular taste for the best in architecture, and in all arts that accompany it, cannot be expected, until the discriminating taste on the part of the public is cultivated.

People can be awakened to the realization that each architect has a particular style, as individual as that of great painters. When we take the trouble to interest the people in architecture, and guide them in their appreciation, then we will have marvelous skylines to our cities, and vistas through our streets that great artists will want to use as subjects for great paintings.

MARGARET CRAIG.

AN INTERESTING HOUSE BY PIERPONT DAVIS. PHOTOGRAPHED BY MARGARET CRAIG, ARCHITECTURAL PHOTOGRAPHER.

THE Canon of Ethics of the A. I. A., Article 3: "It is unprofessional for an architect to accept any commission or substantial service from a contractor or from any interested party other than from the owner."

Many years ago, before the A.I. A. was organized and a code of ethics had been adopted for the profession, it was more or less common practice for manufacturers of building materials to offer architects a certain percentage of the cost of such building materials to specify their use in certain buildings. It is a regrettable fact that such offers were generally accepted and, as a rule, the man who offered the most had his product specified without regard to the selection of the best thing for the owner's interest. This was one of the abuses that led the high-minded men of the profession to organize the A. I. A.

Unfortunately for the profession, there are today architects who do accept commissions and favors from manufacturers and material men.

It is the endeavor of the A. I. A. to include all architects worthy of the name in its membership and to set up a standard of practice through its code of ethics that will enable any one desiring to erect a building to select any architect with the feeling that this architect is not only capable but absolutely honest. An owner wants to feel that his architect can and will advise him to the owner's best interest in every way and that the architect will be absolutely impartial in making decisions all the way through the work.

If a professional man does not inspire confidence, how can he expect to secure clients? Imagine the state of mind of a client who finds that the architect, whom he has selected and in whom he has the greatest trust and confidence, is receiving commissions from the metal lath manufacturer's agent, the heating contractor, or other material men.

Of course the manufacturer's agent and material men are going to have their opinion of such architects and the profession is bound to feel the effect of these opinions.

There are achitects who, while they will not accept monetary commissions for material men or manufacturer's agents, and who feel themselves perfectly ethical, yet are willing to expect and ask real services and substantial favors from such men. They cannot see and will not admit that such services and favors are one wth money commissions.

It is a sad commentary that most people will allow themselves to think that they are able to get something for nothing, and particularly in the case of architectural services. They will let a designer and builder tell them that their building plans will cost them nothing or that the building plans will amount to 1½% or 2% of the cost of the building. Again, they will employ a certain architect because he charges only a very small fee. It is just such designers, builders and architects who accept commissions and favors from material men and manufacturer's agents and owners pay these commissions in every case in the increased cost of the material, the poorer quality of the material and the lower quality of the workmanship secured.

The American Institute of Architects is doing more and more each year in educating the public to use the services of architects. If the people will only consult architects and demand evidence of integrity as well as ability, it will not only be unprofessional and unethical for architects to accept commissions from contractors and other interested parties other than the owner, but it will be impossible for such architects to remain in business.

ASSOCIATED GENERAL CONTRACTORS OF AMERICA
SOUTHERN CALIFORNIA CHAPTER

Los Angeles, Cal., April 21, 1925.

To the Architects of Southern California.

Gentlemen: We are sure you will respond with your hearty cooperation when a reasonable request is made for standardization of some of the practices in the contracting and building business. Our immediate problem is to obtain building plans in time properly to prepare contractors' bids. Some architects have assured us that they consider the accompanying schedule of time required for preparation of bids as being not only reasonable but a minimum for careful work such as we wish them to receive. We will appreciate your assistance in establishing this better practice.

Yours very truly,
E. EARL GLASS, Exec. Sec.

Class	Class of Structure	To $25,000	$25,000 To $50,000	$50,000 To $100,000	$100,000 To $200,000	$200,000 To $400,000	$400,000 To $700,000	Over $700,000
		NUMBER OF DAYS						
A	Theatres, Large Schools, Clubs, Hospitals, Banks, Churches	8	10	12	14	16	22	30
A	Hotels, Office Buildings, Apartments	7	8	10	12	14	18	24
A	Factory and Loft Buildings, Warehouses	7	8	9	10	11	16	20
C	Theatres, Schools, Churches, Clubs, Banks, Hospitals	9	9	10	11	12	18	...
C	Apartments, Flats, Office Buildings, Stores	7	8	9	9	10	16	...
C	Warehouses, Garage Buildings, Factories	7	7	7	8	8	.....	...
D	Residences, Flats	6	8 to 12	...	....	.....	.....	...
D	Sheds, Warehouses	6	8 to 10	.....	...	.....	.....	....

TWO BUILDINGS, MORGAN, WALLS & CLEMENTS, ARCHITECTS

A VIEW OF THE FEDERAL BANK IN WHICH MAY BE SEEN THE CEILING DONE IN CELOTEX, SUPPLIED BY GEORGE L. EASTMAN COMPANY AND ARTISTICALLY DECORATED BY ARENZ-WARREN COMPANY. ALSO THE BEAUTIFUL WINDOW GRILLS IN WROUGHT IRON, THE WORK OF J. C. KUBIC

SOUTHLAND Magazine has on several occasions brought to the attention of its readers the many architecturally beautiful commercial buildings to be found in and around Los Angeles. Some of these buildings through publication in eastern magazines have received nationwide publicity after Southland had called attention to their merits. Many of the finest of these have been designed in the office of Morgan, Walls, and Clements, architects.

The building for the Gotfredson Truck Corporation, here illustrated, is a further example of their skill and ability in the design of commercial structures. Southland was especially desirous of an opportunity to "write up" this fine piece of work because it exemplifies the results that may reasonably be expected when Owner, Architect, and Contractor are in hearty cooperation.

The Southern California Chapter of the American Institute of Architects have long recognized this need for cooperation among these three important factors in every successful building. Every year the Chapter brings in a jury of noted architects from other cities. This jury selects the best building in each class of stucture. The Owner, Architect, and Contractor are each given "Honor Awards" by the jury.

The Gotfredson Truck Corporation is the happy possessor of this year's award to owners of buildings in its class. H. M. Baruch was

A SECTION OF THE GOTFREDSON TRUCK CORPORATION GARAGE, SHOWING THE STRONG, WELL DESIGNED ROOF TRUSSES—THE WORK OF WILLIAM J. SUMMERBELL

A GLIMPSE OF THE ORNAMENTAL PLASTER AND PERFECT IMITATION CAEN STONE PANELS INSTALLED BY J. B. RICKERT & SON

the contractor to whom went the award for excellence and integrity in constructing the building.

Carrying out a previously announced policy of fostering and encouraging home industries, Southland desires to call attention to the excellent workmanship and efficient service rendered in the erection of this building by several concerns. Their service, it will be seen was quite diversified, but its very diversity will evidence the solution of a problem which has concerned our Chamber of Commerce for some time; namely, the securing for Los Angeles of a great variety of industries. The first firm whose material found a place in the building is the Hammond Lumber Company of 2010 South Alameda Street. Their hurrying trucks are seen so frequently in these days of building activity that the words Hammond and lumber are almost interchangeable. One seldom thinks of lumber without the word Hammond in front of it. There is a reason for such an association of ideas. Perhaps it is their courteous and efficient service and the consistent excellence of their product.

There is one craftsman whose work deserves much consideration for he has made possible the more general use of cement as a floor material. Robert B. Lammens, 3716 Arlington Street, has developed a process of staining cement floors which is finding ever widening use. Chemicals are used which react upon the cement and upon each other to produce the desired colors. These colors range from light

THE DISPLAY ROOM, GOTFREDSON TRUCK BUILDING. A VIEW OF THE ACID STAINED CEMENT FLOOR—THE ROBERT B. LAMMENS PROCESS

creams and buffs to deep rich reds, leather browns and purples. The effect of the chemicals is to harden greatly the wearing surface. The colors are absolutely fast and penetrate the surface of the floor for some distance. One of the first large floors to be installed by this process was that of the University Club Lobby. In spite of the hardest usage this floor is even more beautiful than when first put down and shows no signs of wear. Since that time its process has been very greatly improved. All the sales room floors in the Gotfredson building were stained by this process. The cost is only a few cents per square foot.

Another interesting industry which has developed in Los Angeles is shown in the illustration of the Gotfredson Garage. All the roof trusses were designed and fabricated by a specialist. Mr. William J. Summerbell of 754 East 29th Street, is responsible for this work. The clean cut and well studied form of the trusses are evidence of high mechanical and engineering skill. Many architects have availed themselves of this specialized service because they have found Mr. Summerbell thoroughly competent, and anxious to cooperate, and able to save money for both owner and architect through economies in design.

Further illustration of the varied abilities of the architects, Morgan, Walls, & Clements, is another Honor Award building, the Federal Trust and Savings Bank in Hollywood. There are three craftsmen whose work on this building we are anxious to commend. The interior decorating was performed by the Arend-Warren Company Incorporated, 2121 West Pico. An evident pride in work well done and an apparent basic knowledge of their craft has set these men apart as craftsmen of the highest order. Los Angeles architects are fortunate in having such men upon whom they can call for work of the best type.

The modern plaster worker has developed the technique of his trade to such a high degree that it requires the highest intelligence on the part of the craftsman to grasp all of its phases. A thorough knowledge of materials is requisite coupled with wide experience in their use. J. B. Rickert & Son, 322 South Citrus Avenue, are craftsmen of this order. Not only were they the contractors for the exterior plaster but they also installed the ornamental plaster and the imitation Caen Stone which latter work is done so beautifully that few people are aware that it is other than the genuine stone imported from France.

The ceiling of the banking room is treated acoustically with a remarkable material known as Celotex. Celotex is composed of bagass or sugar cane fibre. The ceiling decorations are painted directly on the Celotex surface which has an ideal texture for any form of treatment from paint to plaster. Most architects in and around Los Angeles are specifying Celotex as it can be used in countless ways, both in and outside the building. Celotex combines the qualities of a number of materials in that it is at the same time a heat and cold insulator, a sound deadener, an accoustical corrective, and an ideal base for plaster or stucco. California's hot summer sun never penetrates to bedrooms where the roof is insulated with Celotex; 22,000 square feet of Celotex are installed in the ventilating ducts of the Pasadena library to deaden the sound of whirling ventilating fans.

The George L. Eastman Company are the local representatives for Celotex. In accord with the Eastman policy a highly trained corps of specialists are always available to introduce prospective builders to the various uses of this remarkable material.

So far as details are concerned, the feature of both this and the Gotfredson Building, which stays in the memory of the visitor to either, is the extraordinary beauty of the wrought iron. One finds himself wondering if it is really possible to find artisans in Los Angeles who can really produce such work. Such evident knowledge of the limitations of the materials, such skillful modeling within

THE FACADE OF FEDERAL BANK BUILDING

those limitations, such patient, painstaking care in fabrication are the marks of a master craftsman. Such a man have the architects found in J. C. Kubic, whose shop is located at 130 South Cudahy, Bell, California.

He does not copy, but from love and understanding of his craft, he is constantly inspired to create. He is not just merely hammering out designs in iron, but creates his designs because of his love for his art. Years of experience coupled with a thorough training in the theory of design, modeling and painting are responsible for the high excellence of his creations. We strongly urge our readers to visit both of these buildings, if for no other reason than to examine the work of this one man.

And last but not least—the Tropico Potteries Co. of Glendale which plays such an important part in most of our finest buildings—has lent themselves to add to the durability and beauty of construction in this, our Southwest.

BULLETIN OF THE ARTS AND CRAFTS

By MARION HUGUS CLARK

THE PARIS EXPOSITION

AND now comes summer. At least two of the active and many of the inactive Arts and Crafts members from Southern California are going to Paris to visit the International Exposition of Modern Decorative and Industrial Art. Much might be written upon the result of the ruling that raw materials and copies be excluded.

Perhaps American manufacturers have been afraid to take a chance in using original designs executed by Americans. Then, too, it is the curse of Art Schools in America that they have taught historic instead of original design. Without doubt there is more tradition in the East and that makes it harder for the Eastern teacher to accept principles which are in reality the very foundation of design.

However, the very beginning of so-called modern design in America originated with Professors Dow and Fenelossi of Columbia University. Ralph Helm Johannot of Carmel followed Professor Dow at Pratt Institute and developed the idea still further. He holds classes in various cities of the East during the winter. Douglas Donaldson absorbed the principles of Color and Design as a garden absorbs and uses the dew. He gives it to his pupils in the same way. The Donaldson Studio home on Melrose Hill in Hollywood is in the center of a garden of applied design and the family lives their art. Rudolph Schaeffer in San Francisco is inspiring pupils with the simplicity and wonder of color design. Didactically we might say that these three teachers use the project method, avoid the academic and present the inspirational point of view.

It occurs to me that a better understanding of our various schools of design, East and West, would result if the Eastern craftsmen came West and the Western craftsmen went East for the summer sessions.

It is all in knowing what you want.

Are you Baboonski, the bandit; Count Karolyi, who ranks with Rothchild in wealth; Mestrovich, the great sculptor or Cizek, the teacher?

While Mrs. Rodman was speaking to the members of the Arts and Crafts Society and showing them the leather, woolen, and linen articles in her collection, it came to me that Mrs. Rodman would have stopped at the Bristol in Vienna, the Grand Hotel Royal in Budapest and the Hotel Anglais in some other city, if she had been the average traveler. Instead she dropped her trunks and with a handbag dared the unknown and in her talk told us what she had found in the Balkan States. She knew what she wanted to see and chance filled in the details.

A red leather purse bought in Sarajevo reminded us that Sarajevo is second only to Constantinople in leather goods. With the speed of thought we were on a steamer in the Sea of Marmora approaching the Bosphorus and Constantinople (Mrs. Rodman had said that we must not take the train). There was the Magic City with an unreal beauty that hurt you. A practical American business man at our elbow said: "It has the greatest harbor in the world." There was a tile from this beautiful city, such as our own Mr. Batchelder might have made.

There was a peasant bag from Ragussi, given to Mrs. Rodman by Count Karolyi. From Zagreb came a coat of leather, lined with the natural wool and decorated outside with red and green leather disks on the grey white of the coat itself. This is a museum piece. A dress of almost solid embroidery on heavy linen was from Macedonia. A Polish rug; embroideries from Vallejo; better than the material evidences of this trip into a country that is visited by only a few adventurous ones was the sense of contact with the people. Bread and honey in the village square, with all the villagers for her guests. The train chugs into the station, and the hand-shake all around as she boards her car for another village.

Mrs. Rodman's collection has been left with Miss Anito Delano, while Mrs. Rodman is visiting South America. It will be placed on exhibit, probably in the Museum cabinets of the University of California on South Vermont avenue, Los Angeles.

As we drank our coffee with Mrs. Rodman after her talk and we, through her, had a sense of friendship for the Balkan people, the old wanderlust came over us and as we couldn't go to the Balkans, we packed son Bob's bag and our own and spent Easter week at the Grand Canyon with dude wranglers, the Indians and Moen Kopi village, and the shadows of an extinct people in the Cliff Dwellings at Flagstaff.

We brought back bits of silver done by the Navajos, baskets by the Hopis, a memory of sheep at sunset on desert wastes, but not a single photograph of the Canyon. They are too terrible, these hard realistic photographs.

Arthur Dow, who is like a saint in the Craftsman's calendar, visited that part of Arizona and painted the wonder of it. An exhibit of his Canyon pictures was given in New York and two of them were reproduced in the International Studio in the spring of 1923. I hope that some one with influence will tell either the Harvey or Santa Fe people of these pictures and that they will use them in helping people to understand and enjoy still further the Grand Canyon of the Colorado.

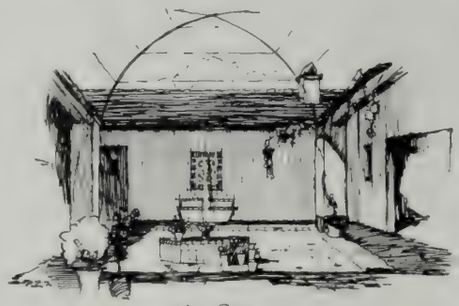
Miss Anito Delano, Chairman of Entertainment, has had a plan in mind, that she has been able to carry forward towards realization. It is called a Pilgrimage Tour. The first of these tours will be on April the thirtieth, just after *California Southland* has gone to press.

CAPTURING SOME OF CALIFORNIA'S ROMANCE

By ROLAND E. COATE

ISN'T it still possible for us to capture some of the romance of the early days in California? To reclaim something of the days of the ranches with their low adobes surrounded by old pepper trees, showing glimpses of white-washed walls, broad, cool verandas and roofs of brick-red tile or hand split shakes? I believe that it can be done by looking back and studying the characteristics of these old houses of this southern country and gaining an appreciation of the manner in which the people lived who occupied them. Houses of straightforward, simple lines, showing unerring adaptability to the climate, were made of the materials at hand and furnished with the odds and ends from different sources, from Mexico and from around the Horn.

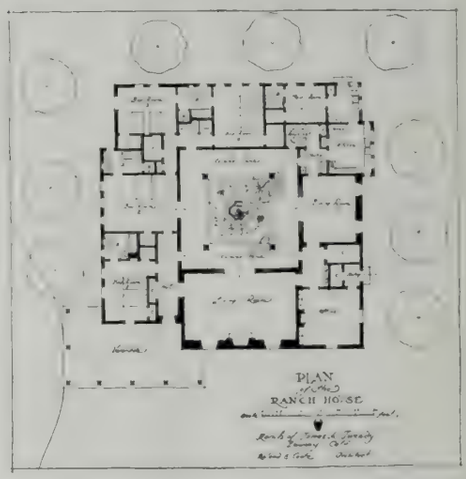
Such a house was above all else a place in which to live, a house to enjoy, a hospitable place, a house well fitted to its surroundings. Moreover, there is a connecting link between the early California ranch-house and our present day. It belongs to this country and its associations have been inherited directly. Transplanted architecture is interesting and often satisfying enough, depending upon the many factors that write themselves into every building program and the skill with which they are met, but how many Spanish houses, as they are commonly interpreted today, no matter how great their appeal, could stand up under the test which I saw applied last summer?



The Patio

While driving inland we came quite unexpectedly upon an old adobe, several miles north of San Diego. We stopped and were very graciously invited in to see the house by the occupant, who was a newcomer from the east. He had brought with him a splendid collection of Colonial furniture and brasses. These pieces he had placed in the old house and although I did not see a single piece of Spanish furniture the result was one of perfect harmony. In trying to account for this I decided that the old ranch house was probably as closely akin to that furniture as to anything from Mexico or Spain. After all, the windows looked as though they might have been brought around the Horn in the early days, as was much of the material used in those old houses, I have been told.

Realizing that a ranch house cannot be built with great promise of success upon a fifty foot lot I have waited for the opportunity which has recently come my way to build such a house in its proper setting. In the plan which is shown the problem has been to try to capture some of the romance of the early days without sacrificing the modern demands of comfort.



The patio is the outdoor Living Room, small compared with those of the old houses but providing the possibilities for outdoor color with the use of potted flowers and vines and with the tile pool or fountain in the center. A dome of fine copper screen forms the roof over the center of the patio, thus permitting all of the doors into the house to be left unscreened and affording unhampered circulation and view into the patio from the various rooms. Thus it becomes the hallway of the house, as well as the outdoor room and makes possible a house plan of considerable economy. The imagination responds to such a house in this climate.

The Cal Verandah

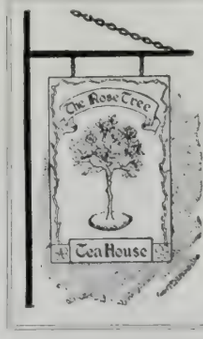
PASADENA HOMESEEKER'S REFERENCE PAGE

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J



The Rose Tree Tea House
Luncheon, Afternoon Tea, Evening Dinner
CLOSED SUNDAY
ITALIAN LINENS, POTTERIES AND VARIOUS GIFTS SUITABLE FOR EASTER
ROSE TREE GIFT SHOP
167 North Orange Grove Avenue
PASADENA, CALIFORNIA
Telephone Colorado 5523

Angelus Lighting Fixture Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors
746 So. Figueroa St., Los Angeles
VAndike 2296

***For STEAMSHIP* RESERVATIONS**
TO
HONOLULU, EUROPE, ALASKA, NEW YORK via PANAMA CANAL
Round the World Cruises
Agency for Thos. Cook & Son
Raymond and Whitcomb Co.
C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

COACHELLA DATE GARDENS

By ELEANOR HOFFMANN

THE longer one lives in California and the more one prowls about, the more it shows its infinite variety. It is a far cry from the snow-capped summits of Shasta where the frost-loving apple flourishes, to the Coachella Valley where enormous clusters of Old-world dates ripen under the hot autumn sun. From Banning one can either reach the valley through forty miles of arid desert or around Palm Springs, within a few miles of the only species of native American palms, whose dry small fruits nourished the Thaquitz Indians.

Indio, Mecca, Thermal and Coachella, these are the valley towns that have set their hearts on the date industry and bend all their energies towards its success. To the casual visitor is is the tremendous romance that is apparent of an industry still in its youth and one transported from the oases of Persia, Algeria and Egypt. But if one stays only a week on a date-ranch, something more than the romance makes itself felt. That is the patience, perseverance, experimentation, cheerful willingness to accept the defeat of tried methods and enthusiastic search for better ones. Californias ways cannot be the ways of the old world. For the pioneers it has been a constant trying and discarding of methods and it will be to their early struggles and hardships that future growers will owe their success.

The oldest ranch in the valley, a wonderfully picturesque old place, has seventeen year-old palms with the fruit hanging thirty feet from the ground. Here I saw the Palm Springs hermit, naked to the waist and bronzed as an Indian, a curious back-to-Nature figure. While the other pickers used ladders, he was climbing from leaf-base to leaf-base as the Old-World pickers are said to climb. In the younger bearing orchards, the palms are low and picking can be done from the ground. The youngest orchards of all are the freshly planted off-shoots. Dates are propagated in two ways, one by seeds, the result known as seedlings, though they may attain their maximum age of two centuries, or by off-shoots cut from the palm istelf. The first method is a gamble, producing surprises pleasant and otherwise, sometimes tremendous improvements on old strains. The off-shoot method enables one to reproduce known and approved varieties. The off-shoots may be imported from the regions of the Mediterranean or from Arizona and California gardens.

Unlike the south-eastern states, California realizes the menace of a one-crop industry, so one finds acres of cotton and grapes associated with the dates. These additional crops are especially valuable during the youth of the palms before they are ready to pay back in fruit the money expended for cultivation. Water of course is the most essential factor and upon the wise and regular method of irrigation depends the success of the fruit. Fertilizers, covercrops, pruning, protection of fruit from weather and birds, insect pests are some of the other problems to be grappled with. Pollination is perhaps one of the most interesting phases of the industry. Like the pepper tree, our eastern holly and many others, the date-palm is diclinous, the male tree furnishes pollen only and the female tree the ovules that develop into fruit. In the normal wild state the trees are equal in number and wind carries the pollen from male to female. In the cultivated state an equal number of males takes up an unnecessary and extravagant amount of acreage. Therefore the proportion of males is kept exceedingly small. To insure pollination, however, sprigs bearing pollinate flowers are broken from the male palms and tied among the bunches of female blossoms. This insures large and perfect clusters of fruit.

As "pigs is pigs" so "dates is dates" until we have had the luxury of California products. It is singular to note how travelers return from the date-growing regions of the Old World unwilling to touch an imported date, but no longer strange after they have explained the adulterated process of packing and contact with the bare feet of the natives.

In America the different types demand different methods of picking and packing. Dates are divided into three main groups; dry, semi-dry and soft. Bread-dates illustrate the first group, exceedingly dry and edible in larger quantities than the softer types; of the semi-dry, Deglet Noor is the variety one hears most about. It can be picked with less care and aside from fumigation, needs less care in the packing-house than the juicier and softer varieties. Of the latter there are innumerable strains and varieties with fascinating Persian and North African names, luscious flavors and soft colors. In contrast to the familiar brown date of doubtful past, one is given an infinite variety of colors and shapes to sample, purple, black, fawn color, tawny, russet or bronze, each with its own distinct individuality. It is fatal to wander through a seedling orchard

A CALIFORNIA DATE ORCHARD IN THE COACHELLA VALLEY

A DATE PALM IN FULL FRUIT, SHOWING A VARIETY OF COLORS AND SHAPES.

sampling them all, as a result lunch has no charms. Perhaps the colors are even lovelier before the dates are ripe and lose their firm texture and taut skin, then they show all shades of pinks and reds, yellows and orange, mauves and lavender. There are few more picturesque sights than innumerable tall palms bearing their huge and heavy bunches and long drooping stalks.

The picking of the soft dates which comes in the early fall, is a delicate job. Women are more valuable than men, their touch is so much softer and the fruit must not be bruised. To avoid bruising, flat trays with small shallow berry-boxes are used. The dates are placed in them carefully, only one layer deep. Trays are wired together and rushed to the packing-house. Some ranches pack their own, while a group of three are trying things out on a co-operative basis, with their packing-house in Monrovia. There the dates are taken into the receiving-room, checked off and placed in a huge cylinder where a pressure of gas brings about complete fumigation. After entering the main room, they are washed in a fine spray of water, then dried in warm air. The next step is grading. Then they can either be packed and sterilized in glass jars or put in cartons. If destined for cartons, they are sterilized and dehydrated, then packed in air-tight sealed packages. Then the keeping quality is assured, and they can be shipped to all parts of the country. Snow-bound New England can revel in dates from the hottest spots of the southwest.

One other intensely interesting aspect of the date-growing is the way in which the growers regulate their lives to tropical heat which has been known to reach a hundred and twenty-nine degrees. Water that fills a swimming-pool is equally valuable afterwards for irrigation purposes, and almost any heat is endurable with a cool swim every few hours. The sight of pith helmets gives one the romantic feeling of being somewhere near the equator but utility justifies their existence more than romance. A low house, wide spacious rooms, screened-in-porches, green lawns with the dense shade of umbrella trees, makes desert life very different from what one imagines it. Clever devices like sun-heated hot water from coils on the roof, fruit and vegetable counters under glass with pipes of ice-water running through, show how easily one can adapt modern conveniences to extreme climatic conditions. A few things of course they must go without; horses cannot breathe there on account of the heat, a mule's morning is over at ten; there is very little rain. Great winds come, however, that bend the long rows of graceful tamarisks, and leave the air as clear as a spring shower leaves ours.

It is strange and wonderful to think that in a few hours from the metropolitan turmoil of a vast city like Los Angeles, one can travel in the shade of golden-fruited, grey green palms, with the blaze of a tropic sun above, and a distant view of deep blue mountains in their naked primitive moulding, and find desert peace.

CALIFORNIA HOMES AND GARDENING MANUAL

LOS ANGELES ARCHITECTURAL CLUB BULLETIN

AN ODE TO A DRAWING PENCIL

I know not where thou art,
I only know
That thou wert on my desk
Peaceful and contented
A moment back
And as I turned my head
To light a pill
Some heartless wretch
Went South with thee.
I know not who he was
Nor shall I investigate
Perchance—?
It may have been
The guy I swiped thee from.
—*Author Unknown.*

Crepe Hanger Needed

THE secretary of the club would like to correspond with any other club member who entered drawings in the Redwood Association Competition just closed, and who failed to land a prize. Here is how it happened. A nice fat envelope came today from the Redwood Association. It looked as though it might have a check inside. We proudly opened it in the excited company of the other men in the office. Sorrows of Werther! what did we find but a nicely phrased letter from Mr. Hammatt telling us how derned good our designs were and how the jury of renowned architects had debated long and furiously and finally decided to place the laurel on our expectant brow. But no, it was not to be. Some brilliant juror at the last minute discovered that our plan was drawn at one-quarter instead of one-eighth scale. So out we went hors de combat or hors d'oeuvre or whatever kind of horse it is that you are when you get kicked out. We'll eat our editorial sh——, well, any way, that was a pretty fine technicality upon which to lose a competition so we are looking for some other disappointed competitor who can give us the loan of a neck on which we can shed a few alligator tears.

Designer Wanted

The secretary of the club has been approached by a local architect who is in need of a designer. The man to fill the position must be of the very best training and experience as the work involved is to be under the supervision of, and is to be designed, by the man selected. The salary will be commensurate with the obligation and ability involved. There will be an opportunity for an associateship for the right man. Any communication on the subject will be considered confidential.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

for 1925

J. E. GARNSEY, PRESIDENT
ROY H. KELLEY, VICE-PRESIDENT
H. O. SEXSMITH, SECRETARY
PAUL W. PENLAND, TREASURER

DIRECTORS

WALTER S. DAVIS, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

Allied Architects' Library

Club members are again reminded that the Allied Architects Library on the eleventh floor of the Citizens' National Bank Building is open to club members. A few wise and studious fellows have formed the habit of dropping in at the library and browsing during the noon hour. It is surprising how much inspiration one can pick up by a few minutes spent in such manner each day. The library is soon to receive an accession of eighty-five new volumes from the house of Morance in Paris. This new material will be mostly on French and Italian architecture. Here is an opportunity. Let's make it good.

Etching Class

Several members of the production department of the Allied Architects' Association have formed an etching class under the instruction of Mr. Millier. It has been intimated that Mr. Millier might be willing to conduct another class in this most fascinating subject. Any club members who are interested should get in touch with Mr. Adams at the Allied Architects' drafting room, Pacific Desk Company Building.

Small House Plan Service

The Small House Plan Service bureau conducted under supervision of the club is still calling for small house designs which may be published in the Sunday newspapers. Members who have material of this nature should make it available for publication. Many plans have been sold as a result of this type of publicity.

Plans From All Over the Land On Display At The Small House Plan Service

The Small House Plan Service of the Architectural Club has recently made arrangements with the national office of the Architects' Small House Service Bureau at Minneapolis, to offer the plans and publications of the latter to the building public here, in addition to the small house plans of California architects.

The national organization acts through Regional Bureaus in various districts of the country, so that the designs of each bureau are primarily intended to solve the problems of its particular section. Much of the work, however, is adaptable to other fields, and it is with the purpose of making the Plan Service of the Architectural Club of the widest possible scope and usefulness that all available material of approved standards dealing with small house problems is being gathered together, displayed and offered to the building public.

The Small House Plan Service is located in the Building Material Exhibit in the Metropolitan Building.

THE HOUSE AND ITS COST IN CALIFORNIA

Illustrated by a Complete House
By Bennett and Haskell. Cyril Bennett and Fitch Haskell, Architects.

HAPPY is the man who owns a tree around which to build his home. Happier still is he who has an architect who knows how to build a house around a tree, or in any other position and still keep it within bounds and habitable in all kinds of weather.

As the old nursery rhyme has it, "This is the house built round a tree, and this is the builder who did it."

Of course the recipe reads, "First find your city lot with a tree on it"; this is no easy task, for our first families were from the Middle West, where it rains all summer and, being brought up to think of trees in terms of firewood, they cut down California's beautiful oaks and sycamores and burned them. Then, when the summers grew drier and drier, they hurried to plant trees. And, while some were enamored of the palm, the more sensible ones planted our fast growing live oaks, or let them grow where the acorns dropped.

But this is the house built around an oak tree and now tea is served beneath its kindly branches on the terrace just outside the sitting room. Harold W. Herlihy is the owner and Fitch Haskell the architect. To Mr. Haskell the owner gives the credit for making possible a home that is hospitable, conveniently arranged and thoroughly livable. In possession of a tree and having found an architect who was sympathetic and understanding, it was inevitable that the owner should find himself in a home that met his needs at every turn.

A HANDSOME HOUSE OF EXCELLENT PROPORTIONS AND A CALIFORNIA LIVE OAK FOR BACKGROUND AND SHADE.

A large degree of Mr. Haskell's success has been due to his penetrating intuition of an individual case, but it has also been due to another happy faculty—his ability to select decorative features that add distinction without over-ornamentation.

No one who enters the house can resist the charm of good proportions and useful spacing. The front door opens to the north, a most economical conservation of the sunny sides of the house for other purposes, where sunshine is useful.

Set in the door itself is a little grill that guards an opening through which those inside may see the street or speak to a night visitor. On the side street is a side entrance into the front hall and to the owner's office or man's room. Under the stairway a little door also connects the service part

of the house with the front hall.

In a house such as this, which is an orderly arrangement of the owner's needs, the architect and the contractors get their best results from working not directly to specifications but by getting together and visualizing the house as a whole. Therefore, when the architect's specifications call for bids on the job of covering the wood and plaster with paint the painters chosen must be trustworthy and competent, and have in their employ workers who will carry out the spirit of the thing. An artist unusually conscientious in this respect was selected by Mr. Haskell for the Herlihy house, W. S. Pesenecker of 34 North Broadway, whose ability to perfect the architect's plans proceeds from his ability to visualize first the owner's feeling.

The gray-green sashes and screens, and the little wooden grill which have contributed in a subtle fashion to the quiet beauty of the house where the products of the Crown Manufacturing Company, which, in its plant covering three acres at Green and Vernon streets, has under the supervision of W. L. Leishman been meeting for twenty-one years the millwork needs of architects who appreciate the advantages of well-dried lumber and the facilities of a large well-equipped factory.

(The heating system was selected from the Pasadena Gas Appliance Company at 901 Colorado street.

Carefully worked out in its proportions, its moldings and window frames, its simply paneled doors and interesting wooden grills, this house is a liberal education to the whole community. Its example is worthy of imitation although to copy it would be a crime. It proves that by a careful selection of the best materials and most reliable contractors much more can be secured for the same money, and satisfaction be lasting as long as the home stands.

BEAUTIFULLY FINISHED ARE THE WALLS AND THE TRIM IN THE HALL. W. S. PESENECKER, PAINTER.

Working with the architect and the painter, and more especially with the chatelaine of this delightful house, was Mrs. Nellie Kerns Mansfield, sister of Fannie M. Kerns, who has been supervisior of art in the public schools of Pasadena for many useful years.

Mrs. Mansfield has rapidly developed her business of assistant to the architect in the decorating of homes. She goes shopping with the chatelaine and makes the draperies, curtains, embroideries used in the whole plan of decoration.

Fascinating indeed are her beautiful curtains, designed under Miss Kerns' direction, and embroidered in the Mansfield shops on their own embroidery machines under their personal supervision. Original, sparkling, suitable, are the adjectives that come to one as Mrs. Mansfield shows her samples in one's own home.

Subtle, too, they are for weaving the chosen colors into all her furnishings by means of original embroideries and designs. She gives each house its own atmosphere and catches color to imprision it in the rooms. Working with Mr. Pesenecker in this and other houses, Mrs. Mansfield sees to it that unity prevails.

Sashes and grills from the Crown Manufacturing Company.

On the right is the doorway from hall to sitting room in the Herlihy home. Examples of Mrs. Mansfield's work may be seen in the hangings of linen embroidered in the soft tones of the room and uniting it with the hall.

OHRMUND BROS.

Unit System of Heating

sets the

Standard of the World

with

Superior and Distinctive Features

A Comfortable Home Must Be Properly Heated

PASADENA GAS APPLIANCE CO., INC.
901-3 East Colorado Street Fair Oaks 93

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

RECENT BOOKS—REVIEWS

Continued from Page 12

OBEDIENCE *by* MICHAEL SADLEIR,
HOUGHTON MIFFLIN COMPANY

This is an attempt to portray the 1860 period in England, but the appropriate "temps autre, autre moeurs" atmosphere seems to be entirely absent. Its situations and sentiments might be just as easily encountered in our own day. The story, presented with average merit, deals with a high spirited heroine and an equally high spirited father. Since there is a lover in the case, the girl comes out victorious, according to the "Hoyle" of this class of fiction.

THE CAROLINIAN *by* RAFAEL SABATINI,
HOUGHTON MIFFLIN COMPANY

Here we have this prolific author in a new role, exploring fresh fields for material for his romantic fiction, and the result is rather above his average novel. He has chosen for his scene, Charleston in South Carolina, during the Revolutionary War, with a patriot for a hero, a wavering heroine, and something unusual in the way of villains, an important element of the formula which he always follows very faithfully. However, here, he has made a painstaking and praiseworthy attempt to reproduce the background of time and place, and has succeeded admirably in spite of an ungraceful style. The main plot and all the little plots are intimately involved in a succession of events closely connected with the progress of the war in that section. Certainly the viewpoint of an author who is at least half English is noteworthy because of its apparent sympathy with the revolting cause.

MOCKBEGGAR *by* LAWRENCE MEYNELL,
D. APPLETON & COMPANY

The author of this first novel, has either deliberately chosen or had thrust upon him, a style somewhat reminiscent of the "Dolly Dialogues," written in the now famous 1890's, a style demanding wit on every page, and Mr. Meynell is witty only on some pages. There is no plot to speak of, and little action until rather late in the progress of a somewhat erratic tale, which mostly by means of conversation, portrays the life of a group of young English people, during the last ten years. While the outlines of these youthful figures are decidedly blurred, in some baffling manner, they assume a tangible shape, so that we gradually become conscious of the personality of each. On the whole, this is an improving book, not because it improves the reader, but it improves itself, when presently the author forgets to pose and goes to writing in earnest.

John Carter has made this novel the subject of a brilliant critique in the March 7th number of the "Saturday Review," a publication whose contributors are literary critics able to present the trend of modern literature, with notable distinction and sincerity.

THE MOMENT OF BEAUTY
by SAMUEL MERWIN,
HOUGHTON MIFFLIN COMPANY

While there is no distinctive quality of style or substance in this novel, it presents an interesting and readable view of a world about which most of us know very little, the theatre and theatrical people. The heroine is a youthful actress, the hero an older man already famous. Of course they both have that temperament so closely connected with talent. Evidently actors and actresses have to meet the same problems of life that bob up to interfere with the happiness of less spectacular individuals, and the exigencies of a career on the stage, make a fortunate solution far more hopeless. The book contains frank discussions of well known players and recent plays, which presumably represent the viewpoint of the theatrical people themselves.

SHAKEN DOWN
by ALICE MACGOWAN AND PERRY NEWBERRY,
FREDERICK A. STOKES COMPANY

This story might be likened to a bare tree in winter when we may see clearly the parent trunk with the limbs branching off, one occasionally seeming to have no apparent connection with it. However we are interested in tracing the pattern against the sky. In other words this is a mystery tale without frills, dealing with murder, but more especially kidnapping, and involving a corrupt political ring and graft in the police force of the San Francisco of April, 1906. The details of the plot are already wound into a hard knot, just "at the dawn of the earthquake day", to quote a famous poem, and the action takes on additional momentum. The catastrophe, fatal alike to the city and the villains of the tale conveniently saves and even regenerates the others.

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave. Tel. F. O. 315
Pasadena, California

GEORGE · D · WAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE
ARCHITECTURAL · PHOTOGRAPHS

FLORNINA
Gowns · Negligees · Accessories
Ready to Wear or Made to Order
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

Welcome to call and Browse
Rare & Art Books
Dawson's Book Shop
627 So. Grand Ave.
First Editions
Early Printing
Autographs
Americana
Books Notable for Printing Illustrations and Binding.
Catalogues sent on request:—

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. Pasadena
DUnkirk 4909 — 2508½ W. 7th St. Los Angeles

MRS. CHARLES C. BELL
Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN
Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

HILLER'S STUDIO
Official Photographer for California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

THRIFT SHOP

Many have been the calls this week for silk hats, riding togs, dress suits, etc.—some film company having sent out the call for "extras" equipped with same to film in a coming production. This accounted for an inquiry from a man of middle height and age, who most anxiously asked at the Assistance League Thrift Shop: "Have you a silk hat and a dress suit?" He was a new customer at the Thrift Shop. The volunteer saleswoman could not but note the look of strain about the corners of his well shaped mouth and clear eyes of blue, which rather haunted her. It was hard for her to tell him that, alas, the calls had been many and that there were no silk hats or dress suits to be had, that all had been purchased, but she asked that he return and said that she would try and secure what he wanted. "There goes Tragedy," said the little gray-haired woman who had been waiting for attention, as she pointed to the man leaving the shop. "Would you find such cases anywhere but in sunny California, where so much joy and so much sadness stalk side by side?" She told me his story, as he had come from her town.

He had been a country doctor, with a modest practice, his little wife, ill, was ordered to a milder climate, and after arriving he found that he could not pass the medical examination of California. His little savings soon dwindled to nothing, and so he joined the great numbers seeking positions as "extras," in Hollywood.

There he finds many like himself, ex-doctors, ex-lawyers, distinguished and titled foreigners, men and women of every age, nation, rank and variety, a pot pourri of humanity, where many are called but few are chosen, where fortunes are made and lost and hopes blasted and reputations besmirched. "I believe that man is hungry," said the little gray-haired woman, "but he is proud and will never tell," and flicking the tear from her tired eyes, she said: "Please hurry, have you my black silk dress? I have the rest of the money that I owe on it, I must hurry. I can dress at the studio." And so the little woman went on her way, and the saleswoman swallowed the big lump in her throat and busied herself sorting the slippers, dusting them and arranging them in a row.

It is not strange that returning home that evening she spent some two hours at the telephone begging her various friends for silk hats, dress suits, men's, women's and children's wearing apparel—everything and anything to fill the needs of this procession of men, women and children that come daily to the Assistance League Thrift Shop for wearing apparel of every kind. She told them that the Motor Corps were subject to calls for the bundles and boxes—possibly containing a dress suit and a silk hat for her Country Doctor. His case is only one of the many needy souls that your old silk hat or dress suit or business suit might be the cause of furnishing a bread ticket.

We wish many could be volunteers in the Assistance League Thrift Shop; then, we know, we would not have to beg, you would not demur, but would come with your bundles of superfluities and give of your bounty.

DAY NURSERY

The Children's Day Nursery, under the leadership of its chairman and wonderful committee of men and women, numbering twenty-two, is doing its work intensively and remarkably efficiently.

The members are on the Board because of their real interest and a belief that Day Nursery work has actual value in community service, and they see their service in its right relation to other civic work. They have that vision which enables them to change policies to meet changing conditions; they can balance values; they work to make their Nursery return full value to the community which supports it. They justify their appeal for support by showing real results in the form of conserved family life and the increased health and happiness of those in its care.

The Day Nursery Staff are workers trained in social standards; they are trained to safeguard and promote the physical health, right mental habits, and the happiness of the children, and they are physically able to meet the strenuous demands of the work.

The policy of the Day Nursery Committee requires an investigation of the family from which the children come, and admits children on basis of constructive work in the family situation, and it regards the school children of accepted families as their responsibility, and accepts the responsibility of refused cases.

A medical examination of all entered children is made and follow up health work is given. A rest period for all children below school age is required each day. Nourishing food is adapted to different ages, checked by the best dietetic standards, and at least one pint of milk per day is given to each child.

The equipment of the institution is fairy-like, and chosen for its usefulness. It is scrupulously clean with even and proper temperature, and play under supervision in a beautiful play garden with adequate play material is provided.

Parents are helped in changing undesirable home conditions and developing possibilities for fuller home life, and are advised in the character training of their children. Come to see us. We want your interest. We know your heart will rejoice when you see what we are doing. Have a part in this great work of building Destinies—making the men and women of tomorrow.

THE SHUT-IN DEPARTMENT

We are planning, through co-operation with the National Shut-in Society, to make the work of this branch of the League one of its most important. The "shut-ins" are invalids who are skilled in the various handicrafts and can be made entirely self-supporting if we provide a market for their products. Teachers may be secured for those who are not skilled and happiness be brought into the lives of all, even those who can never hope to be self-supporting.

We are more than fortunate in having with us former active members of the National Shut-in Society, who can direct the work of the committee which is now being enlarged. Members who can give time to this work, in the selling, visiting or teaching are urgently asked to signify their willingness to serve.

GIFT SHOP

The Exchange and Gift Shop at the Assistance League on De Longpre, is to be enlarged by opening an additional shop at Woman's Athletic Club. After April 29th, hand-made articles and little gifts that have been made by women who take this method of utilizing their abilities and still keeping up their home duties, may be obtained at this very convenient location.

Frequent orders for special things come into the Exchange and the work is sent out to women listed as especially capable of doing certain kinds of embroidery or fine sewing. So well is the sewing, weaving and handiwork done that recently when Mary Pickford needed her silk quilts re-covered, in preparation for the visit to her home of the Duke and Duchess of d'Alba, she brought them herself to the Assistance League Exchange Shop. Needless to add the quilts were ready in time for the visit of the distinguished guests.

The spirit of the workers in the Assistance League of Southern California is best expressed in the quotation which is often used on this page:

"It ain't the guns, nor armament
Nor friends that they can pay,
But the close co-operation
That makes them win the day.

It ain't the individual
Nor the army as a whole
But the everlasting team work
Of every blooming soul."

—Rudyard Kipling.

The following letter is being sent to all members. If you have not received one, call HE mpstead 5133 and application blanks will be sent to you at once.

TO OLD MEMBERS:

The Assistance League of Southern California is planning many interesting activities for the coming year and we are particularly desirous that you continue your membership in the organization.

Membership in the League carries with it the privilege of participating in the work of its splendidly equipped Day Nursery, Woman's Exchange, Thrift Shop, and Location Bureau, as well as the privilege of attending and inviting guests to the Round Table Club Lectures, and using our Tea Room for receptions, teas, card parties and other entertainments.

Each Member is also given without cost a year's subscription to "Southland," the official organ of the League, and a highly-creditable monthly magazine of general interest. The regular subscription price of this magazine alone is $2.50 a year.

The Membership Fee, including the Magazine, is only $5.00 per annum.

The Day Nursery and Good Samaritan Departments are supported and maintained by the Community Chest. The various other Departments of the League, however, are not affiliated with the Community Chest, and the money realized from Membership fees is used for the upkeep and maintenance of the Community House and grounds at 5604 De Longpre Avenue, and for expenses incidental to the management and operation of our Women's Exchange and Thrift Shop, and related activities.

We are confident that you will enjoy association with and participation in the various humanitarian endeavors of the League, and we trust that we may receive your acceptance of the Membership that has been assigned to you.

Donations to our Building Fund, Thrift Shop, Woman's Exchange and related activities will be gratefully accepted.

SPORTS FOR ALL THE PEOPLE AT LONG BEACH

SIX AND ONE HALF MILES OF BEACH LIKE THIS GIVES LONG BEACH ITS NAME AND FAME

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

THE BILTMORE SALON
LOS ANGELES BILTMORE
PAINTINGS ETCHINGS BRONZES

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR APRIL 1, 1925.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and subscribed before me this first day of April, 1925.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET

LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006

PASADENA, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Avenue *Pasadena, Calif.*

THE BATCHELDER TILES

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

Important Louis XV Cabinet of inlaid Rosewood and Mahogany, mounted in Cuivre Doré, copied from the one designed by Schlodtz in 1739 and now in the Bibliothêque Nationale. Rococo at its height.

One of the recent importations of

The Meyer and di Segni Gallery

Antique Furniture, Paintings, Fabrics, Marbles, and Bronzes

640 South Figueroa Street **Los Angeles**

VAndike 2936

YOU WILL ENJOY A VISIT TO OUR GALLERY

The Unusual in Things Musical

. . . The bizarre—the common-place and the ordinary are unknown at *The Music Lover's Shop*

. . . True artistry combined with music finds its realization in the Imported Art Cabinets we show for Phonographs and Radios.

. . . Chas. M. Stieff Pianos, Victrolas and Radiolas and Victor Records, are also featured.

RICHARDSON'S INC

The Music Lovers' Shop

NOW - at 730 West Seventh St.

Tower Fireplace, Cheesewright Studios — *Rendered Into Color by Norman Kennedy*

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA, CALIFORNIA

CALIFORNIA SOUTHLAND

MT. RAINIER, NATIONAL PARK, WASHINGTON. *From a Painting by Kathryn W. Leighton*

CALIFORNIA SOUTHLAND IS A COMMUNITY MAGAZINE OF GENERAL INTEREST, FEATURING SOCIETY AT WORK OR AT PLAY; ART, AND ARCHITECTURE, MUSIC AND DRAMA

No. 66 **JUNE, 1925** **25 Cents**

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

DESIGNERS OF

PATRIOTIC HALL

LOS ANGELES GENERAL HOSPITAL

ADDITIONS TO THE MUSEUM OF HISTORY SCIENCE AND ART

EXTERIOR DESIGN OF THE HALL OF JUSTICE

ARCHITECTURAL TREATMENT OF VIADUCTS AND BRIDGES OF THE CITY OF LOS ANGELES

ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES

AN ASSOCIATION FOR FURNISHING ARCHITECTURAL SERVICE FOR PUBLIC STRUCTURES ONLY

NATURE permits no incongruities in her combinations of color. And the kiln interprets Nature with sympathy and tact. The variegated colors created in the fire of the kiln show wide range from tile to tile, but Latin Tile roofs always hold one of Nature's most appealing tints—a soft rose overtone. Under any sky, and in all lights, the singular beauty of these tile roofs is compelling and refreshing.

E. P. GAVIT HOUSE, MONTECITO, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT

LATIN ROOF TILE

GLADDING, McBEAN & CO.

General Office: 660 MARKET STREET, SAN FRANCISCO

TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY, CALIFORNIA

LINCOLN PLANT: LINCOLN, PLACER COUNTY, CALIFORNIA

OHARA, LIVERMORE AND ARTHUR BAKEN

A View of One of Our New Rooms Near Pasadena's Community Playhouse

Interior Decoration—Antique and Modern—Furniture and Textiles—Draperies—Pillows—Lamps and Shades—Objects of Art.

NEW LOCATION

644 EAST COLORADO STREET, PASADENA, CALIFORNIA.

522 SUTTER STREET, SAN FRANCISCO, CALIFORNIA

An Italian Fireplace in one of our display rooms.

The Cheesewright Studios, Inc.

Decorators and Furnishers

OAK
BEECH
—
Furnished
Scraped

H. G. BENNETT

HARDWOOD FLOORS EXCLUSIVELY

524-26 SO. RAYMOND AVE,

COLO. 178 - PASADENA, CALIF.

MAPLE
BIRCH
—
Laid
Finished

Estimates Cheerfully Given
Old Floors Resanded and Polished

Glazed Tiles
from
Old Mexico

The romance of old Spain and Mexico translated into glazed tile panels. Units of two to eighty-eight tiles.

"Don Quijote"
"San Francisco"
"Santa Barbara"
"Virgin of Guadalupe"
and many others to choose from.

Talavera Importing Co.

CARE CHEESWRIGHT STUDIOS, PASADENA.

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

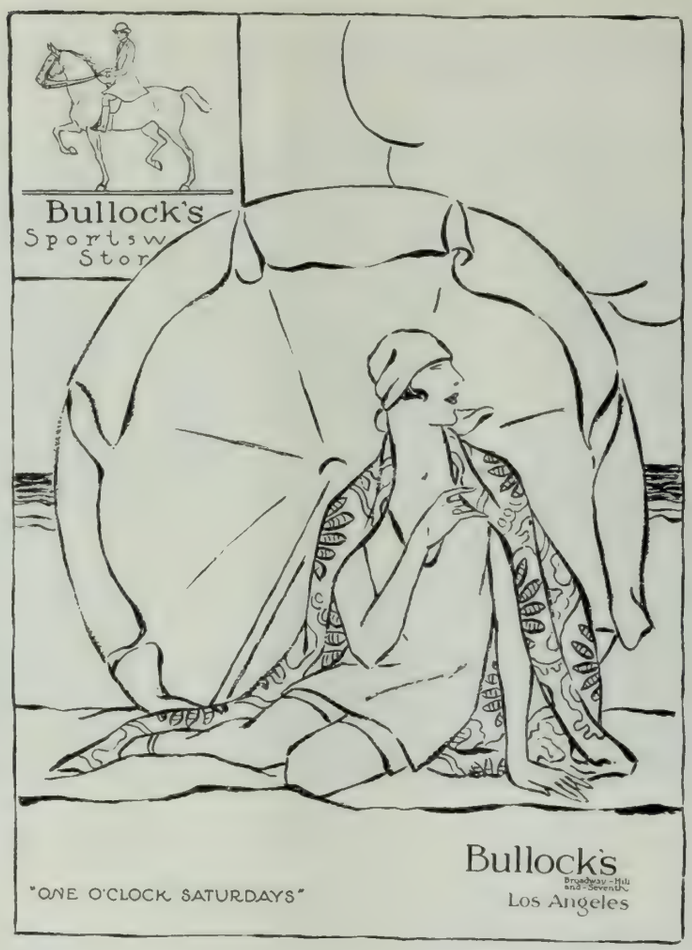
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.



The Smartest in Cocktails, Goblets, Shakers and Trays

A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park. The Russian Art Exhibition will continue through June 23 and is attracting many art students as well as other interested patrons of the fine arts through its colorful display of the Russian national character depicted on the canvases. The exhibit is a portion of the collected works of one hundred master artists of Russia of the old and new schools and was sent to Los Angeles under the direction of the Russian Art Societies of Moscow and Petrograd, direct from New York where it has received the acclaim of noted critics in that city. There are one hundred and forty-nine pictures in the collection, the most of which depict the various phases of Russian national life. They represent Russian Art covering a period of the past twenty-five years. Some of the paintings hint at an original style while others are distinctly European, comparable with those painted by French, German and English artists.

SOUTHWEST Museum, Marmion Way and Avenue 46, Los Angeles: During the month of June an Oriental Exhibit of Chinese Art will be shown, including bronzes, porcelains, ancient Chinese paint- and tapestries. A Laotze Hanging will be shown through the courtesy of Mrs. Henrietta Horton Kapps. Dr. Herbert E. House, Curator of Asiatic Socoligy of the Museum will supervise the exhibit. Several lectures on Chinese porcelain and the Laotze tapestry will be given during the exhibit. Extension lectures are given every Sunday afternoon in the Assembly Hall of the Museum at 3:00 o'clock. The lectures are open to the public and without charge.

JULES KIEVITS has opened an attractive new gallery in the south wing of the Hotel Vista del Arroyo, Pasadena. The first exhibition contained a group of paintings by Wilhelm van Nieuwenhoven, "Happy Companions," "The Spinning Girl," "The Tinker," and the "Sewing Maid." There are also studies by Peter Rackwitz, and a much valued landscape by Jules De Pre.

EDGAR PAYNE, at the close of a successful exhibition of his latest European pictures in Chicago, began a trip to California by motor, accompanied by his wife and daughter. Following his arrival in Los Angeles he will hold an exhibition at the Stendhal Galleries in the Ambassador

THE FREE LANCE ART CLUB held the third annual exhibition through May at the MacDowell Club.

THE BIDDING SALE in the Hatfield Gallery, 3000 W. 7th street, Los Angeles, will continue through June 4.

THE BOOKPLATE SOCIETY INTERNATIONAL held the first local showing in the Los Angeles Public Library last month, and included bookplates by local men.

THE LOS ANGELES MUSEUM is now richer by $5000, having recently received a subscription of that amount to its Museum Patrons Association.

FRANK GERITZ exhibited a group of block prints from the Bret Harte country at the National Arts Club of New York, and at the same time showed a series of the same subjects at the annual exhibition of the San Francisco Art Association.

"COUNTESS OF EXETER" by Sir Peter Lely, a painting from the Henry E. Huntington collection, is on exhibition in the Stendahl Galleries, Ambassador Hotel.

DAISY M. HUGHES is leaving for an extended sketching trip abroad, she plans to spend the greater part of the time painting in France and Spain.

THE WEST COASTS ARTS, Inc., held their annual meeting at the studio of Dell Meadows on May 9th, and elected officers for the coming year. With one exception the incumbent officers were re-elected, as follows: President, Bessie Ella Hazen; first vice-president, Nell Brooker Mayhew; second vice-president, Mary Everett; treasurer, Mrs. W. T. B. Campbell; recording secretary, Evylena Nunn Miller. Lucy Jack was elected to fill the office of corresponding secretary in the place of Louise Everett who is going abroad.

MISS LOUISE EVERETT, one of the younger Los Angeles painters, has been chosen a member of a group of one hundred to study during the summer session at the Fontainebleau School of Fine Arts in France. The school is conducted by the French Government for American students, and a special committee in New York selects one hundred students each year. Miss Everett was recommended by Mrs. Chouinard of the Chouinard School of Art in Los Angeles, and accepted by Mr. Ernest Peixotto, head of the painting and sculpture department of the New York committee. Miss Everett will sail from New York on June 11th with fifty of the selected group, on the French line steamer de Grace. After the close of the school session which lasts three months, she expects to spend some time traveling on the continent and in England.

ARTHUR MILLIER will exhibit some of his more recent etchings after June 13th, following the showing of the Commercial Art classes of the University of California at Los Angeles in the public library. Mr. Millier only recently has been devoting all of his time to etching.

LELAND CURTIS, who held an interesting exhibition at Barker Bros. gallery

during the month of May, gathered much of his material for desert wastes and snow streaked mountains on a recent trip to Bishop and Lake Sebrina, when he combined painting and fishing. He is planning to go into the high Sierras for more painting—and perhaps fishing—about the first of July.

PAINTERS of the West announce their eagerly anticipated early summer show at the Biltmore Salon, opening June first and running three weeks.

THE ART DEPARTMENT of the University of California at Los Angeles is holding an exhibition in the gallery, of the year's work of the students. It includes some very clever work in imaginative and commercial illustration. The design classes are exhibiting work in interior decoration, stage-craft, industrial and costume design. The applied design, or craft work, is represented by some very lovely pottery, metal work and book-binding. The exhibition will be up until the 12th of June.

LETA HORLOCKER, District Art Chairman of Women's Clubs, and teacher of decorative arts, is re-opening her classes and her studio in Seventh St., Los Angeles, after a nearly six month's cessation caused by a fire the first of the year, when practically all her equipment was destroyed, inculding a valuable collection of costumes and fabrics of various kinds.

MARCELLA BLOOD has a charmingly modern and decorative group of original water-color illustrations on exhibition at the Ebell Club in Los Angeles. Miss Blood, who studied at the Chicago Academy of Fine Arts and locally at the Chouinard School of Art, is doing some very promising work in color design.

MISS NELLIE HUNTINGTON GERE, dean of the art department at the University of California, Los Angeles, gave a very worthy talk on the art of painting and furnishing the small home on the evening of May 16th at the Recreation Center, in Santa Barbara. Her talk, which was illustrated with lantern slides, was given as a part of the Better Home Week program.

ETTORE CADORIN, the prominent Italian sculptor, a late arrival, and a distinguished addition to the Santa Barbara art colony, has made arrangements to take the Colin Campbell Cooper studio for the summer. Mr. Cardorin comes of a line of famous Venitian sculptors and artists, and has done monuments in many parts of Europe and this country. He has exhibited in many eastern cities and in Los Angeles, and has continual showings in New York where he has a studio on Riverside Drive. His more celebrated works in this country include a beautiful marble group called "Death and Resurrection" in Woodlawn Cemetery, New York, and a war memorial at Edgewater, N. J., which was dedicated on May 30th. Mr. Cadorin was for two years professor of Italian at Columbia University. He is famous for his small bronzes and marbles and the ivory basreliefs of which he is the unique exponent.

MISS ESTHER CRAWFORD will leave on June 7th for a trip to Alaska where she expects to do as much painting as possible in between sight-seeing expeditions.

PAUL LAURITZ, a native of Norway, left Friday, May 22nd for his homeland where he expects to spend several months painting the northern summer landscapes. Mr. Lauritz has painted mountains and sea in California, and last year he brought home some noteworthy canvases from the Columbia River country.

DOUGLAS DONALDSON, the decorator-philosopher of Melrose Hill in Hollywood, will hold summer classes in color design and interior decoration. It has been said that Mr. Donaldson's classes are a liberal education as well as an artistic one.

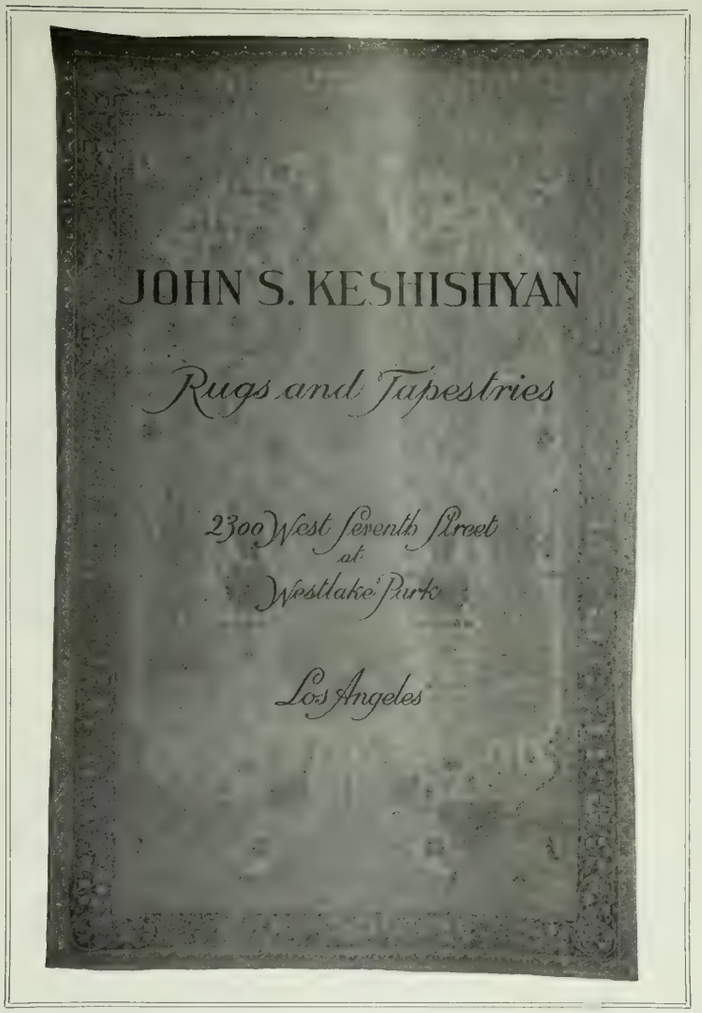
HENRI DE KRUIF, winner of the Harrison Gray Otis prize at the Sixth Annual Exhibition in the Los Angeles Museum, has exhibited during the latter half of April, sixteen water colors and about twenty etchings at the Little Gallery in San Diego. Mr. de Kruif gave up etching for a number of years, but the fact that he has gone at it again with renewed interest and vigor, is shown by the quality of his later work.

THE COVER PLATES

MRS. KATHRYN WOODMAN LEIGHTON allows us to present this month her third cover for Southland. In June, a year ago, her painting of the desert in flower attracted attention and the canvas was bought as a souvenir of California's Southland in bloom. January saw a cool, stately mountain of the Canadian Rockies, the original of which has been secured by a high official of the Canadian railroads.

Mt. Rainer National Park holds a great lure for this mistress of the vigorous brush, and Mrs. Leighton has taken one of the cottages in the park for her summer's camp and studio.

For the Pan American Exhibition to be held in Los Angeles next fall, Mrs. Leighton is one of six local painters to be invited to send paintings for selection, and her place in California Art is established and growing steadily year by year. Through the interest of the Biltmore Salon and the group of western artists there exhibiting, **California Southland** is planning a series of covers, setting forth the work of these artists in a series which will show how beautifully art can be made to spread the fame of any picturesque country. Now that this magazine is to be placed on the Limited and Rock Island trains, we must live up to our reputation.



B B Bell & Company

Lighting Fixtures

Fireplace Fittings

Lamps

Console-tables and Mirrors

Hope's Casements

2302 West Seventh Street

at

Westlake Park

Los Angeles

Music

WOMAN'S CHORAL CLUB of of PASADENA, William Tyroler, choral leader, will give the last concert of this, the eighteenth season, at the Shakespeare Club house, June 2nd.

THE PASADENA concerts by the Los Angeles Philharmonic Orchestra, Walter H. Rothwell, conductor, will be held at the Raymond Theater, where they were held during this past season. The dates for the 1925-26 season are November 16, December 14, January 14, February 8, March 8, and April 5. The entire Philharmonic Orchestra will appear on each occasion.

THE FINAL and eighth Coleman Chamber Concert of the season was given April 30, with the Chamber Music Society of San Francisco as the assisting artists. Mrs. Alice Coleman Batchelder announces an equally delightful series of concerts for next season.

THE SEVEN ARTS SOCIETY of LONG BEACH, Mrs. Kathryn Coffield, director, announces the following artists will appear during the third season of the society, 1925-1926: Cecil Arden, Alice Gentle, Ethel Leginska, pianist; Thelma Given, violinist; Gay MacLaren, dramatic reader; Brita Beckman, contralto.

WOMAN'S MUSIC STUDY CLUB of LONG BEACH, at a recent election named the following officers: Mrs. W. T. Moore, president and Mrs. Wilbur R. Kimball, vice-president.

THE SPINET CLUB, of REDLANDS, composed of fifty musicians has for more than thirty years brought the best artists of the musical world to that community and has sponsored every effort leading to the advancement and encouragement of local musicians. The annual election recently resulted in the selection of the following officers: Mrs. A. G. Hubbard, president; Mrs. W. J. Rabe and Mrs. A. Haven Smith, vice-presidents; Mrs. L. J. Daun, secretary; Grace Eaton, treasurer, Mrs. John Davis, business manager, Mrs. F. H. Tolkins, assistant business manager, Mrs. Sherman Hart and Mrs. Brorke Sawyer, directors.

JOHN SMALLMAN will present his Apollo Male Quartet in a recital at Chickering Hall, Los Angeles, the evening of June 5.

MRS. J. J. CARTER, who is in the East in the interests of the Hollywood Bowl concerts, has extended an invitation to Leopold Stokowski of the Philadelphia Orchestra to appear as guest conductor at a Bowl concert this summer.

ADOLPH TANDLER'S Little Symphony, of thirty players, is giving a series of concerts at the new Community Playhouse, Pasadena, Sunday afternoons.

THE LOS ANGELES GRAND OPERA ASSOCIATION, and the California Grand Opera Company have arranged their dates so there will be no conflict but instead one continuous opera season of moderate length. The Los Angeles Association's season, at Philharmonic Auditorium, is announced to open with "Lakme," September 28, and to close with "Cavalleria Rusticana" and "Navarraise," October 5. The California Opera Company's season is to follow immediately, at the New Olympic Auditorium.

THE MUSIC TEACHER'S ASSOCIATION of CALIFORNIA will hold its annual convention in San Francisco, July 6-7-8-9, with the St. Francis Hotel as headquarters.

CALMON LUBOVISKI is the concert master for Adolf Tandler's Little Symphony Orchestra.

MRS. EDWARD MacDOWELL, widow of the distinguished American composer, announces that Roy Harris, a young composer of Los Angeles, has been awarded a MacDowell Fellowship, which admits Mr. Harris to all the privileges of the MacDowell colony in Peterborough.

LISZT'S oratorio, "St. Elizabeth," received its first Los Angeles presentation last month at the Trinity Auditorium, sung by Bullock's large mixed chorus, under the direction of William Tyroler.

Announcements

THE PAGEANT of SAN JUAN CAPISTRANO, the history of the Mission told in episodes arranged by the Rev. St. John O'Sullivan, and produced by Garnet Holme, will be given on Sundays throughout the summer, opening June 14. The following June dates are the 21 and 28, with a special performance Saturday, July 4th.

THE PILGRIMAGE PLAY, Life of the Christ, announces the sixth annual season will open July 6th. The leading roles will be filled by former players, including Florence Stone who created the role of Mary Magdalene during the initial presentation.

COMMUNITY DANCES, in Pasadena, under the auspices of the Drama League, and given as in past seasons at Tournament Park, will be resumed this summer opening June 5th.

PASADENA HIGH SCHOOL COMMENCEMENT EXERCISES will be held in the Rose Bowl, Friday, June 19, in the afternoon at five. A beautiful program is arranged with more than a thousand boys and girls in a pageant of beauty and color and flowers, and includes the Elk's Band, J. W. Harrison, Director,

June 25 to September 25; Marion Boulette, soprano (Riverside); Ione Tunison Peek, pianist (Santa Ana); Winifred Sloane Hughes, pianist, and Violet Cossack, pianist (San Bernardino).

University of Redlands announces the ground was broken, May 1st, for the eleventh permanent building on the campus when excavations for the library building was started.

THE luncheon programs of the Soroptimist Club, held Tuesday of each week at the Biltmore, Los Angeles, included, May 5, a talk by John R. Gage, President Los Angeles Rotary Club, and Georgia Williams, the whistling violinist; May 12, a Mother's Day program was given, Aletha Gilbert, City Mother, gave a reading, and Henry Hotchener, world traveler, addressed the club; May 19, the program consisted of readings by Clinton Holt, accompanied by Anita Arliss and songs by Alice Lohr, accompanied by Frances Roerdan Collins; May 26, a business meeting for members only, with a rehearsal of club songs, made up the program. Mrs. Lena R. Pepperdine, vice-president, presided in the absence of the club president, Mrs. Gertrude C. Maynard, who was in the East, visiting Philadelphia, Washington, New York and Boston.

Pomona College, Claremont

AN EXHIBITION of paintings from the Laguna Beach Art Association has recently been shown at Stanford University and is now open to the public in Rembrandt Hall, Pomona College, every afternoon from 3:30 until 6:00. The collection shows typical landscapes by a number of well known painters and is supplemented by an additional exhibit of pictures by William Griffith and Miss Anna Hills.

THE POMONA COLLEGE COMMENCEMENT EXERCISES began with the Senior music recital in Bridges Hall of Music, Thursday evening, June 11. On Friday afternoon the Art Department will hold their annual exhibition and reception. Professor Kaminski will also give a gallery talk in connection with the exhibition of the Laguna Beach Art Association. On Friday evening, June 12, the Senior opera, "The Gondoliers," will be produced in the open air theater in place of the usual Senior play. The opera is directed by Reginald Pole of New York City.

SATURDAY, June 13, is alumni day, beginning with the alumni parade, continuing through program, luncheon, musical, alumni banquet and alumni dance to a final view of the stars from the Frank P. Brackett Observatory.

AT ANCHOR, VENICE — By Dangerfield

Exhibition: To June 27, rare and beautiful examples of the work of Georges Innes, Homer Martin, Winslow Homer, Duveneck, Wyant, J. Francis Murphy, John Alden Wier, Twachtman, Abbot Thayer and Thos. Moran.

Cannell & Chaffin, Inc.

Paintings :: Period Furniture :: Antiques

MARYLAND HOTEL
PASADENA

720 W. SEVENTH ST.
LOS ANGELES

PRESIDENT BLAISDELL will preach the baccalaureate sermon in the open air theater at 6:30 Sunday evening, June 14. The Pomona College graduation exercises will be held in the open air theater at 6:30 p. m. Monday, June 15, Professor William B. Munro of Harvard and Pasadena giving the Commencement address.

JUNE 22 is registration day for the Pomona College summer session.

AS A feature of the opening of the Pomona College summer session, Esther Dale, prima donna soprano and soloist for the annual meeting of the Federated Women's Clubs, will give a recital at Bridges Hall of Music on June 24 or 25. The popular price of 75c will open the concert to all the music lovers of Pomona Valley.

ALL the social service clubs and agencies in Claremont have combined in a Community Council, which is sponsoring as the first event of community-wide interest a Fourth of July picnic, program and celebration in the open air theater.

Santa Barbara

THE COMMUNITY ARTS of SANTA BARBARA do not offer a regular program through June, and the only announcements are; June 1-6 Chamber of Commerce, 10 to 5 o'clock daily. Exhibition of California material which was recently displayed in the Architectual and Allied Arts exposition in New York City. Auspices of Plans and Planting Committee of Community Arts Association.

June 19. School of the Arts, 936 Santa Barbara St., 8:30 p. m. Recital by pupils of the school. Public invited.

PUBLISHER'S NOTICE

The recognition which **California Southland** has received in the East is announced this month in the following letter to Mrs Don Sebastian, as a new and efficient member of Southland's staff.

This magazine will be placed also on the observation cars in the "Golden State Limited" service of the Chicago, Rock Island and Pacific Railway Company, according to a letter to be published in July issue of **Southland.** Other notable announcements will follow this, and a continued policy for making **California Southland** representative of all the best interests of this Southern gateway to California's homes and gardens and community life will show our appreciation.

This recognition by experts and business men high in office and representing the most efficient public service in the country is an honor full of inspiration for coming issues of this general readers' magazine.

Mrs. Sebastian will represent California Southland in Santa Barbara this summer. She has taken a cottage at Monticito and is authorized as assistant to the publisher in that district as well as in Los Angeles.

Beauty in the Home

has been our business for more than half a century

Interior Decoration

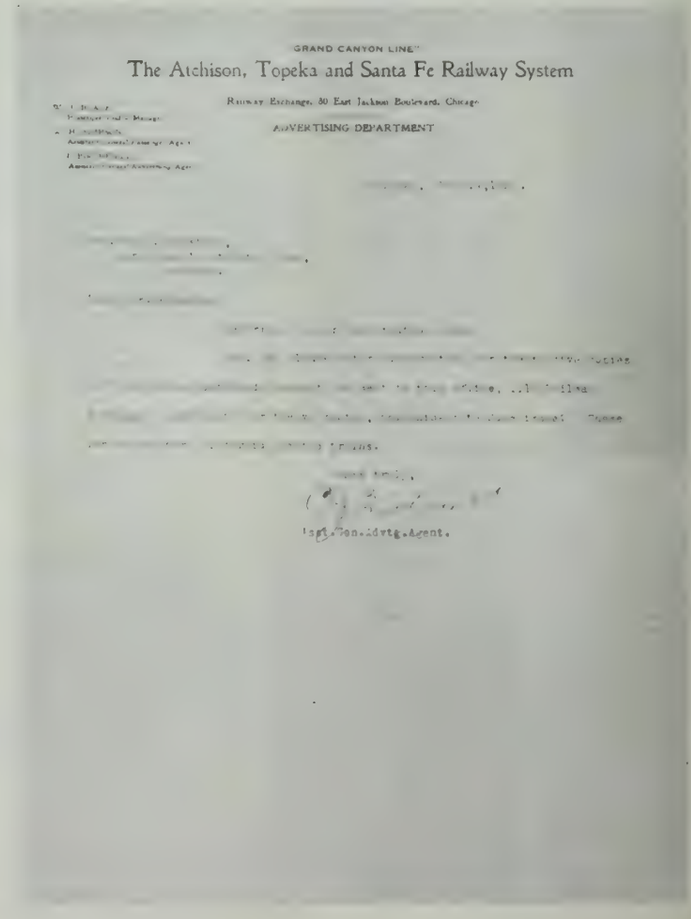
draperies, rugs, mirrors, paintings, lamps, shades, china, glass. Oriental objets d'art

Fine Furniture

designed and made in our own studios. Eastern, imported and Antique

Gump's

S. & G. GUMP CO. 246-268 Post St. | San Francisco California


GRAND CANYON LINE
The Atchison, Topeka and Santa Fe Railway System
Railway Exchange, 80 East Jackson Boulevard, Chicago
ADVERTISING DEPARTMENT

DE LA GUERRA STUDIOS, SANTA BARBARA

A CHARMING SPANISH STREET OF SHOPS

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns
Children's Clothes
Studio 30, de la Guerra Studios

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels, Aztec Pottery and Lamps
Studio 27, de la Guerra Studios

MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios

GEORGE M. MILLARD
(of Pasadena)
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EVERARD MEYNELL
MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE
Studio 32, de la Guerra Studios

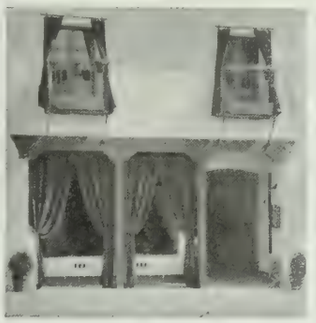
LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a. m. to 5 p. m.
Paintings and Etchings for sale

THE GUILD
Publishers
and
Craftsmen
Studio 28 de la Guerra Studios



Flowers Sent From
Paseo de las Flores
Will Be Greatly Appreciated
Street of Flowers
818 State St.

EXHIBITION
of
PAINTINGS
—by—
LILIA TUCKERMAN
June 9th to 16th
Studio 102 de le Guerra Studios

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA

SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, *Director*
SUMMER SESSION
JULY 6—AUGUST 16
Graphic, Decorative and Plastic Arts
Drama, Music, Dancing
For further particulars, address
MRS. JEANNE AUGÉ, *Executive Secretary*
936 Santa Barbara Street, Santa Barbara, California

Patio in the house of Harold Waldmann

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for
California Southland
3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

Mt. LOWE

"Earth has no finer view to show."

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtaio-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot

CHARLES B. HERVEY, *Proprietor*

The
Biltmore
Salon

Los Angeles Biltmore

PAINTINGS
ETCHINGS
BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - - - *Assistant Editor*

NO. 66, VOL. VII JUNE, 1925

CONTENTS

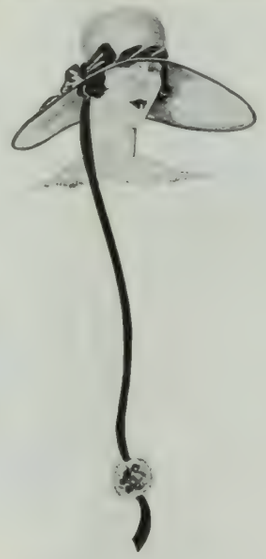
		PAGE
MOUNT RAINIER, WASHINGTON	*Cover Design (A Painting in Oil By Kathryn W. Leighton)*	
SOUTHLAND CALLENDAR	*Ellen Leech*	4, 5, 6
IN A CALIFORNIA GARDEN	*Theresa Homet Patterson*	9
RECENT BOOKS—REVIEWS	*Louise Morgrage*	11
BETTER SUBDIVISIONS	*Ralph D. Cornell*	12
COMMUNITY WORK IN THE DRAMA	*J. W. Morin*	13
BUILDERS OF THE COMMUNITY PLAY HOUSE		13
A ROMANTIC SETTING FOR THE ART SCHOOL OF SANTA BARBARBA		14
SOUTHLAND OPINION		16-17
THE PASADENA HORSE SHOW AT FLINTRIDGE		18
COLLEGE MASQUES AND COMMENCEMENT		19
CLOTHES IN THE FIELD OF SPORTS—RIDING	*P. M. F.*	20
BULLETIN OF THE ASSISTANCE LEAGUE		22
BULLETIN OF THE A. I. A.	*Harold Sexsmith, Editor*	24
BULLETIN OF THE ARCHITECTURAL CLUB		26
ETTORE CADORIN	*Christine Curtis*	27
BULLETIN OF THE ARTS AND CRAFTS	*Marion Hugus Clark*	30

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara, and is sent East by many of its eighteen hundred members.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1924, by M. Urmy Seares

Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, TRinity 1501; Subscription price for 1925, $2.50 per year.



The Los Angeles
Elizabeth Arden Salon
with
J. W. Robinson Co.

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments that have made Miss Arden's other salons internationally known.

Seventh Floor

Dawson's

"The Birds of California"

A Magnificent Set of Four Volumes

LIMITED EDITION

Published and Sold by
SOUTH MOULTON COMPANY
301 Bank of Italy Bldg.
Los Angeles - California
VAndike 4078

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

THE MANSFIELD SHOPS
Pasadena and Los Angeles

Interiors designed and executed
Embroideries—
Textile—

Mrs. Willie Kemp
Manager

Drexel 1747

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

NOTARY PUBLIC
METROPOLITAN 5270

MISS MARJORIE FYFE
MISS ELLA GILBERT
PUBLIC STENOGRAPHERS

MULTIGRAPHING AND MIMEOGRAPHING

929 LOEW'S STATE BLDG.
LOS ANGELES

CALIFORNIA SOUTHLAND

AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

CALIFORNIA IN JUNE

SUCH A WEALTH OF BIRD AND BEE AND BLOSSOM,
SUCH A GLEAM OF BUTTERFLY AND BROOK.
AMETHYSTINE SKY AND DREAMY MOUNTAIN,
GRASSY SLOPE AND WILLOW-BOWERED NOOK;
FLOWERS LOOK UP TO GREET THE SWEET SKY'S BLUENESS,
BIRDS FLY DOWN TO KISS THE DEWY GREEN.
UP AND DOWN, AROUND, ACROSS AND OVER
TRAILS THE SUMMER ROBE OF NATURE'S QUEEN.

HINTS OF NEW-MOWN HAY FLOAT DOWN THE HILLSIDE,
SWEET WILD-ROSES LIGHT THE THICKET GLOOM,
WIND WAVES SWEEP WITH SWIFT AND FAIRY LIGHTNESS
O'ER THE TRANQUIL FIELDS OF EMERALD BLOOM;
UP THE COOL RAVINES THE WILD DOVES COOING
MINGLES WITH THE SIGHING OF THE BREEZE,
FAR ACROSS THE PLAIN THE LANDSCAPE GLIMMERS
THROUGH THE LEAFY VISTAS OF THE TREES.

TRAILING BERRY VINES AND IVY CREEPERS
DECK THE DUSTY ROAD IN GAY ATTIRE,
BLUEBELLS RING A MERRY CHIME OF SUMMER,
SCARLET-RUNNERS SET THE WOODS ON FIRE;
WHILE ABOVE THE SCENE IN LOFTY GRANDEUR
SNOW-CAPPED MOUNTAINS STAND IN DEATHLY CALM,
AND WHILE YET I GAZE A SOMETHING THRILLS ME—
NATURE CHANTING ONE MELODIOUS PSALM.

Clarence Urmy, in A Vintage of Verse

IN A CALIFORNIA GARDEN

By THERESA HOMET PATTERSON

IT is a thoughtful hostess who has a palm holding up a jasmine umbrella waiting at the curb! One lingers under the spell of its perfume and looks about expectantly. A lacey screen of flowering shrubs runs behind an ivied wall along the street. A walk banked on the right by shrubbery leads by groups of steps up the lawn to the vine covered home of Eleanor Bissell. Wild Flower, one of the beloved children of the San Francisco Exposition awaits part way up with her smile, and in exchange for her welcome has many a bunch of violets laid at her feet or on her poppy hat. Do not tarry for the baby song sparrows are there and mother is circling, a delirium of fear! Potted plants and hanging baskets loiter around the doorway where a gay awning shelters inviting chairs—Mother Quail brings her family out—not so much to entertain you as, apparently to satisfy her own curiosity, one of the babies had a sorry rebuff when he tried to fly into the house through a closed window.

In the foreground the lawn flows down to a perfect specimen of deodar which forms a part of the street screen. Its wee branchlets overlap like feathers, completely covering the midrib on its long plume-like branches. The lower ones rest upon the ground, rising again at the tip. The weighted look is that of one "Upon whose bosom snow has lain." From the very tip of this tree a mocking bird has flooded the garden with music for many years. To be in keeping with the place he knows he must have variety. He imitates six birds perfectly, and loves to contrast the raucous call of the Jay with the sweet notes of the Goldfinch. A second and third deodar bear about the same relation as the three bears and behind them a pink single rose and myrtle run wild and make safe cover for the birds that feed upon the lawn. Rosy green camphor trees lead off to vistas of red roofs, the far bank of the Arroyo, and the hills scarred by new drives where homes cling by some new process of anchorage. The sky line scallops and dips clean cut or cloud draped where "the forges of the sunset flare up in golden fire."

Since the death of the beautiful pines the drive is visible from the house, swinging in between its golden borders of euonymous, and the garden beyond. Formerly the drive was like plunging into the deep woods, a marvelous achievement in deception for so small a place.

THEATER IN THE GARDEN OF MISS ELEANOR BISSELL, PASADENA, WHERE SEVERAL ORIGINAL PLAYS HAVE BEEN GIVEN.

PLANT ROSES
From a Book of Early Poems
By CLARENCE URMY
(1858-1923)

Alas! the heart-aches in the world, the tears,
The grief, the loss, the sorrows that befall
The weary feet that tread the lane of years,
The eyes that see no roses on the wall.

Tired hands that fain would bind the yellow grain,
Their only recompense a sheaf of tares,
Dull ears that hear but stifled sobs of pain
And lips almost grown tired of pleas and prayers.

Plant roses, Friends, plant roses! Heaven forbid
That thorns should ever more abundant spring
Or that one rosebud less should bloom amid
The tangled vines that to the ruin cling.

Plant roses, Friends, plant roses, fear ye not
The desert places or the barren soil,
God will unfold the blossoms, and the spot
In fragrant thanks repay your little toil.

Plant roses for their own sweet sakes, dear Friend.
What half so sweet as budding roses, pray?
And be assured that when shall come the end
Thy path shall bloom a fragrant bower of May.

Happy thy fate, if, when the the day grows late
And dust to dust is spoken of thy clay,
Some soul shall whisper at the church-yard gate,
"He planted roses all along the way!"

While the pines were duly mourned a new beauty has been revealed which is more than comforting.

An ivied terrace runs back of the house., topped by red-gold lantana with a background of broom acacia and goldenglow against the line of dark cedars. A yellow rose trails from this gold into an apple tree. Figs may not grow on thistles but things as strange happen in our gardens! Cecil Brunner roses bloom on the next apple tree. The wistaria on the pergola climbs from there to the roof, screening a large porch on its way. Wistaria is a great traveler always looking for a new place to go. This pergola leads back to the drive across which the steps descend into the lower garden. Shall we go by this violet-bordered path or shall we take the rocky road around the oak with the "hen and chickens" whose families are growing so large we must watch our step! It is difficult to decide what routes to take, what course to choose, what chairs to sit in, which shade to enjoy or which sunlit spots to bask in. This garden has such a variety without being cut up, such restful spaces, it swings together with such harmony. There are flowers for all moods. It is both natural and formal, it is finished without seeming labored. It is remote, not walled in.

The visitor instinctively pauses, lest on entering the spell be broken, the vision of loveliness fade and the rainbow riches be unattainable. No wonder some of the children think this is the home of the fairies. I'm sure that on moonlight nights they dance on the garden stage where real plays are given. Bird lovers would ask for nothing more fairy-like than the Quail trotting around the brick walks, the shower baths of the feathered folks, the humming birds among the flowers, the gay warblers in the trees, the night bird that shuttles over head—and that funny little fellow who says "Who Who."

The stage wings are draped with Japanese elms, its timbers greened with ficus repens, while high at the back ribbons of brown bark festoon the gray-blue trunks of the eucalyptus. The rose of a thousand wonders (truthfully a million) banks the west side of the garden with pink from March until June. Standing out against which are two Italian cypresses, a persimmon with its light green foliage turning to reds in autumn to harmonize with its striking fruit; purple leafed prune, acacia, an orange tree, bridal wreath, Japanese peach, flowering crab, cyanothus, pineapple, guava and two white birches, larkspur, canterbury-bell and amaryllis appear but the lower undulating band of color changes with the season and the mind of the gardner. Lepto-spernum fairly flows around the little gateway, whose posts are etched with the ivy that joins them to the street wall. By feathery jasmine yellow and sweet! bird of paradise, white genista (bridal veil), we come back to the fourth side of the garden where hydrangea and snowball bank against the woodsy drive. Many other plants scamper along, leaning out over the walls as if to be first to see who is coming.

ANOTHER LOVELY PASADENA GARDEN, HOME OF MR. AND MRS. HUSSER.

All the plants and shrubs face the centre, the tallest ones standing politely at the back, paying due reverence to the old pepper which is the soul of the garden. Ivy lies lovingly upon its great branches. Long, willowy stems sway to the slightest breath from heaven, and moonlight traces her lacey shadows upon the ground. With the spirit of youth she spreads a Christmas feast for the birds and finds the Cedar Waxings among her crowned and royal guests. In the Lord Baltimore garden I saw a circle of box with no opening—that was where they put the children to play. So the rose children are all boxed in in this garden and it takes ten little pens to care for them all. They have very grown up names! Lady Hillingdon, Wm. F. Green, Duchess of Wellington are the yellow roses; General McArthur and Hadley are red, and Mme du Pain, Radiance, Mme Webber, Cochet, La Detroit and Los Angeles make up the pink family.

If there is anything in a name listen to these, they are all at home in this garden—Raphioleoips, cotoneaster microphylla, pittosporum-undulatum, viburnum, chaisya, feijoa ceanuthus, acacia floribunda and Baileyana, crataegus yunnanensis, and genista monasperma.

(Continued on Page 28)

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

SIDNEY HOWARD, A CALIFORNIAN, AND WINNER OF ONE OF THE 1925 PULITZER PRIZES. PHOTO BY NICHOLAS MURRAY. COURTESY OF SCRIBNER'S.

THREE FLIGHTS UP

By SIDNEY HOWARD, *Charles Scribner's Sons*

Here is a new voice, sounding loud and clear above the others in the literary chorus. It belongs to a young man, with almost clairvoyant power, who puts his finger on the pulse of life, and discloses in the form of a psychological realism, what its throbbing beats teach him is going on in the hidden recesses of its unseen depths. His last book, "Three Flights Up," a title having little connection with the contents, includes four long short stories, each dealing with an entirely different phase of life, and each treated in an equally different manner; for although this author writes with remarkable ease and flexibility, he invariably adapts his style ot the substance of his tale.

The first narrative concerns two artists, married to each other, wherein is created a situation involving a delicate question of ethics, and solved by Mr. Howard according to the latest code. Somehow here, we doubt his honesty, and find ourselves wondering if his artistic conscience gives him a twinge, when he thinks of "A Likeness of Elizabeth." The story following is called "Transatlantic," a bit of life on a steamer returning from Europe to America, in which we find trivial incidents deftly interwoven with subtle characterizations, all in a style, suave, sophisticated and lightly ironical. It is not well-rounded in form, nor is the next "Mrs. Vietch: a Segment of Biography," which is easily the masterpiece of the book. Herein this eavesdropping young man has listened shamelessly to the secrets of the human heart and then gone away and told. Very reprehensible indeed, and we willingly share his dishonor by drinking in every word of his truthful revelation. The events in this story take place with California as a background, which the style reproduces chameleon-like as characteristically as it reflects the atmosphere of New England in the last tale, called "The God They Left Behind Them." This ambitious attempt is a study of the puritanical spirit and forces, contrasted with those of the present, using psychic influences as a medium. He has done so well with it that we feel it no disparagement to note his inefficiency in this particular form of literary effort. The reader's mind dwells continually on his excellent methods, and that attitude, however flattering, spells failure. Yet it may be that herein he is taking a short ramble along a path, on which some day he is destined to go for a long walk, and afterwards give a noteworthy account of what he has seen while strolling.

Provided this young men remembers Emerson's "hitch your wagon to a star," and pays no undue heed to the loud applause of his enthusiastic spectators, he may rest assured of a rewarding future. A present is already his; the 1925 Purlitzer prize for the "American play performed in New York, which shall best represente the educational value and power of the stage in raising the standard of good morals, good taste, and good manners has been awarded to one written by him, called "They Knew What They Wanted."

A HOUSE WITHOUT A KEY

By EARL DERR BIGGERS, *The Bobbs Merrill Co.*

We are not going to spoil this lively mystery story for the presumably few remaining in this community who have not read it hitherto. It is enough to say that here is a murder mystery dealt with by a competent hand, in a splendidly constructed tale wherein there is plenty of opportunity for the lover of this type of fiction to exercise every atom of acumen he possesses. And there is no limit to the feeling of respectful awe, that we shall have for the person, discerning enough to guess the identity of the culprit, before the proper time. We may advise amateurs not to be too pleased with themselves over the clue they think they have on page 122, nor yet again with that on page 258.

EARL DERR BIGGERS, AUTHOR OF "THE HOUSE WITHOUT A KEY," IN HIS GARDEN AT PASADENA.

These and many others are equally misleading. In fact characters upon whom suspicion may reasonably be fastened, are involved in situations developed so plausibly, that we sympathize fully with the hero, who undertaking a little amateur detective work on his own account, follows one false trail after another; but he gets there in the end.

The choice of Honolulu as the scene of this novel, will appeal to travellers who have experienced the compelling charm of the Hawaiian Islands, set like gleaming opals in the gaily tinted waters of the surrounding sea. Many readers may also be diverted by the author's presentation of the Bostonian of the Brahmin caste, for whom he appears to have a deep affection. Still others, after the exciting climax of the book is over, may find amusement in guessing the name of Mr. Biggers' favorite city. We feel certain they will decide it is not Boston.

WILD MARRIAGE

By B. H. LEHMAN, *Harper & Brothers*

Seldom is the reformer a literary artist. Nature may endow him with the requisite equipment, and still his burning absorption in his unyielding convictions will dominate his artistic soul. Novelists attempting to convince the world of some much needed reform, or to express indignation over some attitude of society, which they feel should be corrected, write sometimes crudely, sometimes stupidly, sometimes well; Mr. Lehman has done it superbly. He uses brilliant clear and forceful prose, in a style sparkling with intellectual pyrotechnics, unforced ones, too, but revealing not one heart throb from cover to cover. He displays a deep psychological insight into the human mind and its unconscious motives, he understands the reactions of certain traits of character, but intuitive knowledge of the blind forces of fate seems entirely lacking. In fact "Wild Marriage" is not wholly literature; it is a remarkable exposition, every word of which deserves thoughtful consideration, irrespective of the reader's state of mind. Not often has the defender of certain ideals and standpoints, presented the case so discreetly, so tolerantly, with such a measure of restraint and good taste, and in the end proved nothing.

The story of this novel is of such slight importance compared with the issues involved, that we almost forget to mention the details. Yet it is an extremely entertaining narrative, which the superficial reader, with the vaguest idea of its meaning, may enjoy. Its cerebral hero, the youthful son of a Harvard professor, is a vastly interesting conception; so is the account of what pedagogical Cambridge does to his precocious gifts. And the delicious situation in the end is evolved and managed with a marvelous felicity, so enlivening as to repay amply the most captious reader for the purchase of the book, and the possible attack of mental indigestion brought on by disagreeing with its conclusions. And at any rate, regardless of the effect upon his readers of the expression of the author's dogma, surely they will unite in a petition to fate to spare the old and established college community of Cambridge, an aftermath of Elims, formed by students fancying themselves in the role of Mr. Lehman's enticing hero.

CONFESSIONS OF A DEALER

By THOMAS ROHAN, *Frederick A. Stokes Co.*

The collector of antiques has his happy hunting grounds in England. There, generations of one family often occupied the same mansion, and each age having its own favorites in the way of pieces of furniture and household articles, frequently relegated to convenient attics, those used in the preceding period. Thus, when the hobby of collecting came to be universal, dealers found a rich harvest of valuable examples of the cabinet maker's art in these store houses. How every nook and corner of the remote parts of Eng-

B. H. LEHMAN, ASSOCIATE PROFESSOR OF ENGLISH AT CALIFORNIA (BERKELEY), AND AUTHOR OF "WILD MARRIAGE." COURTESY OF HARPER'S.

BETTER HOMES THROUGH BETTER SUBDIVISIONS

By RALPH D. CORNELL, OF THE FIRM OF COOK AND HALL, LANDSCAPE ARCHITECTS

IN 1924, more than thirteen hundred subdivisions were recorded within the County of Los Angeles. In 1923, well over fourteen hundred subdivisions were entered on the county records, making a total of some twenty-seven hundred and sixty odd units to be platted and added to greater, metropolitan Los Angeles within a period of two short years. Such growth is unprecedented in any annals of the past and has placed a tremendous burden of responsibility upon the community that must meet the physical facts and assume the moral obligation to its citizenry of such untold expansion.

Such growth, of itself, is nothing to be proud of unless we can say that these near-three thousand subdivisions have added to the possibilities for happy, comfortable homes, wholesome surroundings and better living conditions in general. Each tract must fit into the plan mosaic of greater Los Angeles as did each colored patch on the old-fashioned quilts that our grandmothers made; complete in itself, a distinct unit that functions efficiently to the uses to which it will be put, and yet combines with the many other small patches to make a unified organism of tremendous proportions.

One subdivision may be for residential purposes, another for industrial, still another for business development. The man wishing large home grounds must be accommodated, and equally must consideration be given to the small home owner. Regardless of this purpose, every recorded plat should be required to meet the best needs of its intended use and should be so designed that it may carry on its own independent function at the same time that it fits into and contributes to the greater plan of the community.

One piece of land, planned as a single unit, may be so large and complete that it provides space and accommodation for all of the types of development—residential, industrial and business. But only as a subdivision is conceived and carried out in its planning can it be developed, for it is impossible to conceal the defects and errors of an awkward and unyielding skeleton by draping it with gaudy clothes.

At a recent public gathering, one of our officials, high in the esteem of the community and in qualifications for his position, made the statement that of two thousand land subdivisions recently recorded within the County of Los Angeles, not more than six bore any evidence of particular merit as outstanding examples of scientific study in design and city planning. Such a statement, of course, makes no allowances for the many small plats of land so hemmed in and circumscribed by surrounding development that there was little choice regarding their possible interior arrangement; but it is an indictment against the fly-by-night methods, to which all communities are heir, that attempt to foist upon the public development projects that are backed by unseasoned judgment in matters of city planning and proper housing.

This article is chiefly concerned with subdivisions as a means to better homes, and anyone who has given the matter a thought will concede that the way to better homes is through the building of better neighborhoods, since, in the close congestion of modern urban life, it is impossible to escape the results of our neighbors' acts. Better homes mean plenty of fresh air and sunlight, through a liberal allotment of park area; the sight of green and growing things, comfortable quarters and the opportunity for healthful recreation.

One man of international prominence in rehabilitation work in the stricken Ruhr district has aptly stated that man is engaged in three occupations: He works, he sleeps and he recreates. "But how," he asks, "can the recreation of man take place in the congestion points of our great cities, where not even grass can live and grow?" We of California, because we are young, because we have been surrounded by the endless miles of a virgin country, have not felt in the past, as have older communities, the particular need to set aside recreation areas within the plans of our growing cities. But we of the Southland, where the population has practically doubled within the past five years and where Los Angeles County alone holds some two million people, are today face to face with this very definite need and with the fact that our recent planning has not always given proper consideration to these needed breathing and recreation spaces.

A heavy responsibility lies upon the shoulders of subdividers of land, and an even greater duty of trust upon those officials who must pass upon the acceptance into the community of these tracts which, bit by bit, build our cities from the stuff of which they are made. It is the duty of every man charged with passing upon subdivision plans to so study the need and co-operate in the development of a community that adequate schools, playgrounds, parks, tree-lined streets and other factors expressing charm of neighborhood shall become integral parts of every sizable land addition.

As a nation, we have passed the stage where we question the value of recreation—recreation as an active diversion from everyday cares rather than as a passive submission to entertainment. Entertainment has its proper place in the life of man, but America, as a nation, has been entertained to death, probably as no other nation on record. It is an age of specialization and we pay hard cash for the privilege of watching other people play in games to which they devote much of their specialized time, while we sit on hard seats and our muscles atrophy from lack of use. Too much of our "recreation" is sedentary and passive.

This condition has arisen largely as a result of our centripetal gravitation towards the centers of population where human congestion makes it impossible for the masses to indulge in active sports and where daily habits of life unfit men for the strenuous conflicts of muscle and body that such activity demands. The need for active, outdoor, human recreation has occasioned the rapid development of the golf and riding clubs so numerous in the vicinity of our larger cities, particularly here in California; but it has not consistently provided other means of active recreation for the thousands of children and adults who have less ready means for the enjoyment of exclusive types of recreation.

Playgrounds, parks and open spaces are not a dreamer's myth when submitted to the practical tests of hard business, as has been said so frequently in the past. They are a real asset and they hold cash value for the subdivider who is far-sighted enough to meet such needs of the community when he designs his plan. This fact is attested to in a present case of land subdivision now under way within the county, a tract of some four hundred fiifty acres that was originally laid out on paper in the customary, accepted way of extending all adjoining streets into and through the property at their points of contact with its perimeter. Not satisfied with this commonplace method, the subdividers employed professional landscape architects to restudy and plan the subdivision of this property. The final result, in addition to a very different street plan, was the dedication of thirty acres of land to park and playground uses, a sizable contribution when the value of the land is realized at sixty-two hundred and fifty dollars per acre. In addition to this, the use of some twenty odd acres of right-of-way, held by a public service corporation and running through the property, was obtained for similar recreation purposes. Far from feeling that this dedication of land to public use was an item of expense to the organization, the men backing the syndicate have stated that the new street plan and park areas have added $300,000 to the total sales value of their acreage. Their plan is cited as a model of its kind.

This same plan is designated to provide homes for the working man, and is situated within the center of an industrial district. It is not to be a rich man's colony. It has survived the scrutiny and won the judicial approval of men keen in the world of business, and will raise by one the roster of those subdivisions whose design shows merit in planning. It has done this, not in spite of its areas devoted to park and playground purposes, but because of them, and because of the fact that they bear good functional relation to the rest of the plan.

In the filing of subdivision plans, it has been the tendency to dedicate all frontage on through thoroughfares to a business zoning, probably prompted by the higher values that business frontage traditionally brings. The result has been the establishment of attenuated strips of business property all out of proportion to the potential areas of residential property and often very inconveniently located in relation to these areas which they must serve. This is not in accord with the slogan, "better homes through better subdivisions."

Aside from the undesirable appearance of endless, one-story, store fronts along our important traffic arteries, it has never yet been satisfactorily demonstrated that business and interurban traffic mingle congenially. Busi-

(Continued on Page 27)

VIRGIN COUNTRY IN THE UNSPOILED FLINTRIDGE SUBDIVISION, NEAR PASADENA.

OBSERVATIONS IN COMMUNITY PHILOSOPHY

By J. W. MORIN

FOUR PHOTOGRAPHS BY ALBERT HILLER, PASADENA

THE writer has been invited to set down from time to time in these columns comments having a bearing upon the new Pasadena Community Playhouse, and what it means and can do. There seems, therefore, to be a necessity of beginning at the beginning of things, even at the risk of stating self evident truths, and at the same time a certain amount of liberty will be indulged in, to wander somewhat afield from the strict subject of the Playhouse itself, in an effort to define the spirit behind the Playhouse, because the Playhouse is but a manifestation of the spirit.

Wherever two or more persons are in contact, there are community problems and a community philosophy must develop. The simplest form of association is the family, and from remote time this association grouping, depending on instinct and blood relationship in the individual, has been the irreducible unit which in the primary form of society has supplied the indvidual with his support, protection, education and amusement. In general, however elaborate various systems may become in various periods, the greatest problem has been to build an orderly structure in society beyond the circle of the mere family or tribe. There has always been a difficult hiatus to bridge—an absence of sustaining foundation on which to rest—there has always been a lack of permanent and satisfactory stability somewhere in the structure of society, and there has always been a nebulous twilight zone somewhere, which the light seems never to quite penetrate, and it has always been just beyond the home gate.

In general, the harmony, efficiency and cohesion of the family has been characteristic, because it rested on a mere natural instinctive feeling in the individual towards his parents, his mate, and his offspring. Until, however, we have developed relationships and institutions out of human contacts which are stable and are beyond the mere instinctive impulses, we do not make even a beginning in civilization, which has well been defined as the Art of Living Together; not living together with one's children, sisters, aunts and cousins, but living in a little crowded world and yet in peace, in an attitude of mutual respect and co-operation with such persons of various races, attainments and deficiencies as are entitled on their merits, to our respect.

Until we can find a formula for this program, we do not begin to build for permanency any structure in society depending on an organization greater than the family.

In earlier times we used to read that there was a patriarch; such he was because he was older, perhaps, and wiser, but particularly because he was stronger than the rest, and he was the father of the tribe. With little change, except in details, this type has persisted to quite recent centuries, when finally in the mother country, whence came our ideals, an especially powerful conqueror fought a lucky battle and his family has ruled for nearly nine centuries. A dynasty was founded. The assumption of a few convenient fictions has given this system a very orderly structure, and the English nation has emerged, to which we are infinitely indebted for our language, our law and our social ideals.

For most of this time a very consistent progress has been made in the direction of individual self expression according to democratic ideas, in which environment, it has been stated, the individual has equal opportunity, and knows that he has it; but to what end? Along with these privileges that have been afforded us at great price, have come increase in our opportunities for gain in wealth, education and comfort, and we must confess that many of us are living with one main idea—to so live, not that our neighbors may call us "blessed", but that we may accumulate enough wealth so that we will need not exert ourselves beyond middle age, and not only that, but to succeed so well that neither our children nor our children's children need ever engage in competitive efforts for a livelihood, but may be free to extend their graces through long years of polite relaxation.

There is a good deal of hoping that we may each, in our own little personal realm, establish a family dynasty. Self accumulated wealth is but an expression of our personality, and a medium of the expression of our power, in the form in which power may be used by us.

The question, therefore, is—can the traditional limitations of personal instinctive ambition yield to the Community interest?

A. DWIGHT GIBBS, ARCHITECT.

THE BUILDERS

By M. U. S.

THE Community Playhouse of Pasadena is an accomplished fact!

We see now a finished building adapted to a specific need. What that need is can be best expressed in the use which those who have built it demonstrate.

So, we are asking of its founders and builders that direction and leadership which they only can give; and we shall record their ideals in these pages monthly that we may evidence our ability to unite and to follow.

Certain of us who entered and took our appointed seats in the new auditorium in May, 1925, the opening night, will never forget the spiritual thing which, as the building grew in grace and beauty, had found within its spacious interior an habitation and a permanent abode. And as we gazed upon the multiplying beauties of its chalice, it seemed to us an actual presence, the spirit of the place.

It is an intangible which has resulted from the concentrated thought and patient labor of so many talented and trained citizens of Pasadena. The play is not the whole thing; good as the play undoubtedly is.

In the beautiful studio of Mr. and Mrs. Alson Clark this community spirit, which now dwells in our new Center of Arts and the Drama, has slowly been molding a ma-

(Continued on Page 20)

FRANK H. SELLERS, CHAIRMAN.

A COMMUNITY SCHOOL OF THE ARTS

THE recent purchase by the Community Arts Association of the site of the Presidio, at the corner of Santa Barbara and Canon Perdido streets, has revealed the fact that, contrary to popular opinion, the Mission, founded by Fra Francisco de Lasuen two years after Junipero's death,† is not the oldest building that has come down to us from Spanish days. The Presidio, without which the Mission could not have existed, was founded by Governor de Neve* in 1772, four years before the Mission was begun. It was a military post, enclosed by a stockade, and including barracks, store houses, and a church for soldiers. Of these all trace has gone. One building alone has been preserved for us, the commandante's house, erected in 1784, which served as headquarters for the military governor of Santa Barbara. It is peculiarly fitting that this building, a relic of the splendid past of California, should pass into the hands of the Community Arts Association, which is actively concerned in the rennaissance of Santa Barbara's building tradition, and that it should be used as the nucleus for the new School of the Arts.

SKETCH · OF · PATIO · NO. 3 ·

· PROPOSED · GROUP · FOR · THE · SCHOOL · OF · THE · ARTS ·
· COMMUNITY · ARTS · ASSOCIATION · OF · SANTA · BARBARA ·
· Santa Barbara — California ·

The work of the school is so well known that it seems unnecessary to review in detail its past career. Started some five years ago by a group of enthusiastic art lovers, it became a part of the Community Arts Association in February, 1922. Since that time it has become one of the most useful factors in the cultural progress of Santa Barbara. Instruction is furnished in music, drama, dancing, and all forms of graphic art, including landscape painting, sketching, and life classes. Departments of sculpture and architecture have recently been added; through the latter the School will be linked intimately with the Plans and Planting Branch of the Community Arts Association, as it is already linked with the Drama and Music Branches. It is, in fact, a sort of forcing bed for the garden of the city's artistic activities. Some idea of the size of the school may be gained by an examination of the registration book. The annual enrollment averages at least 260, including adults and children.

Much of the growing success of the movement must be attributed to the director of the School, Frank Morley Fletcher, an English artist with an international reputation. A pupil of the Atelier Cormont in Paris, he has taken medals with his paintings at Chicago in 1893 and Milan in 1906. He has held many important positions before coming to Santa Barbara, notably that of director of the Edinburgh College of Art, where he was in command for 15 years. As director of the Santa Barbara art school he has distinguished himself for his enthusiasm, perseverance, and aptitude for leadership. He is instructor in chief of classes in sculpture, drawing, painting and woodblock printing, and some of his pupils have made remarkable progress.

The original home of the School, the Dominguez Adobe on Santa Barbara street, was outgrown some time ago, although it still houses the office, music, drama, and dancing classes. Another rented building on Ortega street is being used as a temporary home for the art classes. But it is certainly a well deserved reward of merit to give the school this new and delightful dwelling place. The plans drawn up by Messrs. Soule, Murphy and Hastings, include the rehabilitation of the commandante's house, which will be used as the nucleus for a maize of Spanish buildings and courts, which will parallel the much admired De la Guerra street group. Development will be on the unit system, so that buildings can be added whenever need arises. It is planned to begin with Unit I—the old adobe, which is to house the school offices—and Unit II, which will take care of the art classes and will provide a splendid lecture hall with a stage that can also be used for concerts and theatricals. Later additions call for two houses on an inner court, one for music, one for drama, and finally, the farthest piece of the property, which runs down a natural slope with a beautiful view of the mountains in the back ground, will be converted into an outdoor theater after the Greek model.

With everything in its favor, the School of Arts will inevitably become a center of artistic progress on the Pacific coast, a new Parnassus, whose influence will not be limited to Santa Barbara alone, but will spread far and wide the valuable and discreet gospel of good taste.

ARTHUR MEEKER, JR.

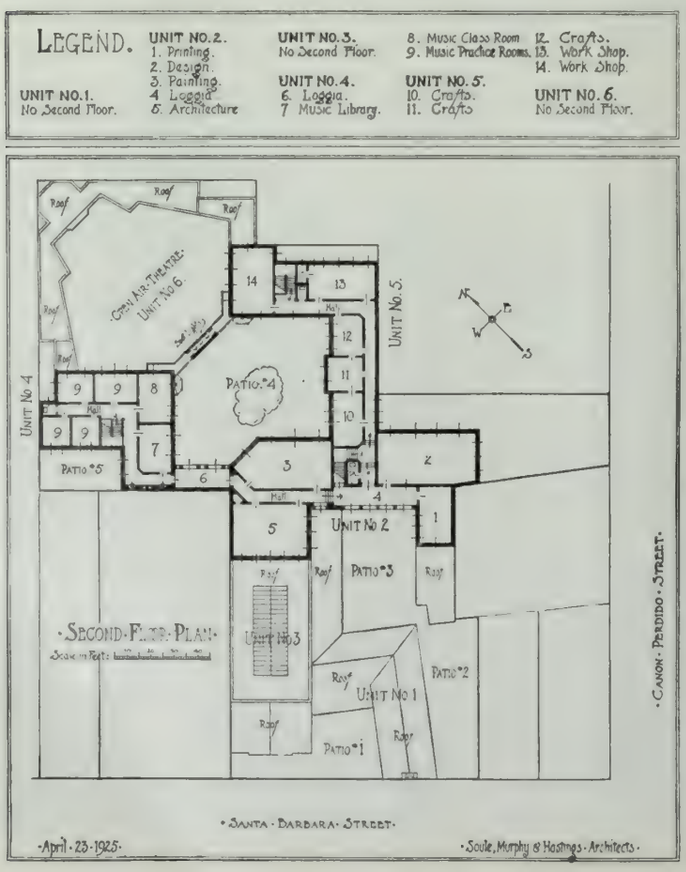
BIBLIOGRAPHY OF CALIFORNIA

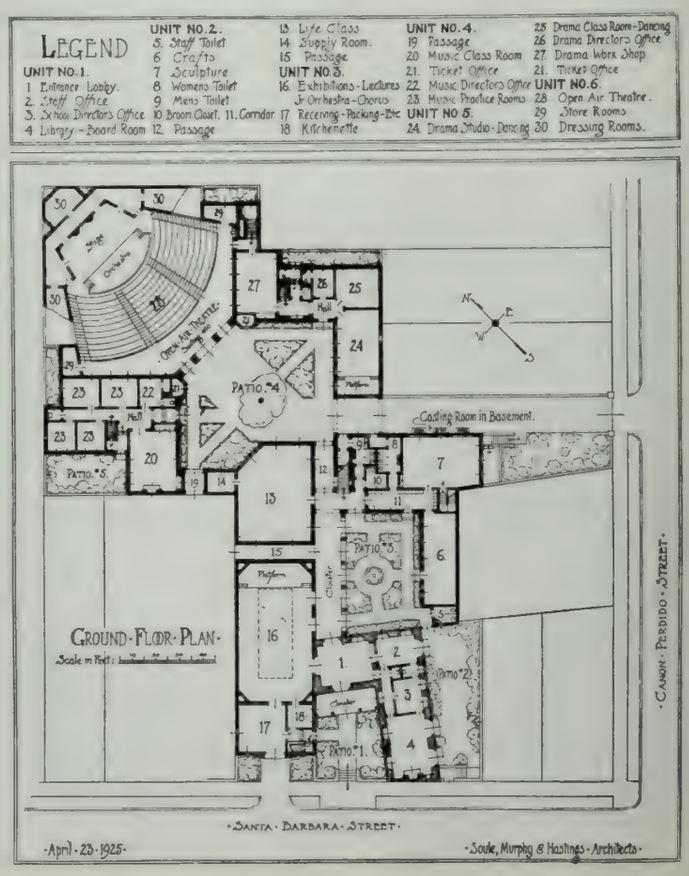
**The Founding of Spanish California,* Chapman.

†*California,* by McGroarty.

The Beginnings of San Francisco by Zoeth S. Eldredge.

A History of California, the American Period, by Robert Glass Cleland, Occidental College.


LEGEND.
UNIT NO.1. No Second Floor.
UNIT NO.2. 1. Printing. 2. Design. 3. Painting. 4 Loggia. 5. Architecture
UNIT NO.3. No Second Floor.
UNIT NO.4. 6. Loggia. 7 Music Library.
8. Music Class Room 9. Music Practice Rooms.
UNIT NO. 5. 10. Crafts. 11. Crafts
12. Crafts. 13. Work Shop. 14. Work Shop.
UNIT NO. 6. No Second Floor.
Open Air Theatre Unit No 6.
UNIT No 4
UNIT No.5.
UNIT No 2
UNIT No 3
UNIT No 1
PATIO °1
PATIO °2
PATIO °3
PATIO °4
PATIO °5
· SECOND · FLOOR · PLAN ·
· CANON · PERDIDO · STREET ·
· SANTA · BARBARA · STREET ·
· April · 23 · 1925 ·
· Soule, Murphy & Hastings · Architects ·


LEGEND
UNIT NO.1. 1 Entrance Lobby. 2 Staff Office. 3 School Directors Office 4 Library — Board Room
UNIT NO.2. 5 Staff Toilet 6 Crafts 7 Sculpture 8 Womens Toilet 9 Mens Toilet 10 Broom Closet. 11 Corridor 12 Passage
UNIT NO.3. 13 Life Class 14 Supply Room. 15 Passage 16 Exhibitions - Lectures Jr Orchestra - Chorus 17 Receiving - Packing - Etc 18 Kitchenette
UNIT NO.4. 19 Passage 20 Music Class Room 21 Ticket Office 22 Music Directors Office 23 Music Practice Rooms UNIT NO 5. 24 Drama Studio - Dancing
25 Drama Class Room - Dancing 26 Drama Directors Office 27 Drama Work Shop 28 Ticket Office 29 Open Air Theatre. 30 Store Rooms Dressing Rooms.
UNIT NO.6.
Open Air Theatre
Casting Room in Basement.
PATIO °1
PATIO °2
PATIO °3
PATIO °4
PATIO °5
· GROUND · FLOOR · PLAN ·
· CANON · PERDIDO · STREET ·
· SANTA · BARBARA · STREET ·
· April · 23 · 1925 ·
· Soule, Murphy & Hastings · Architects ·

IN CALIFORNIA'S MOST ROMANTIC SETTING

CHILDREN FROM THE SANTA BARBARA SCHOOL OF THE ARTS DANCING IN THE OLD PLAZA, RESTORED TO SANTA BARBARA BY THE COMMUNITY ARTS ASSOCIATION'S SUGGESTED PLANS, SKETCHED BY J. OSBOURNE CRAIG, ARCHITECT. ON THE SOUTH SIDE OF THE PLAZA IS THE BEAUTIFUL NEW BUILDING OF THE SANTA BARBARA DAILY NEWS. G. W. SMITH, ARCHITECT.

SANTA BARBARA AS A SKETCHING GROUND

ONE of the tangible assets accruing to Santa Barbara as a result of her attention to the beauty of building is the fame she receives from her artists.

The rehabilitation of the old adobes, which was started by the Plans and Planting Committee of the Community Arts Association, has cultivated so high an appreciation of their value to the community that the amateurish imitations, so common in the Southland of California twenty years ago, began to appear at once and the usual extortion of unscrupulous speculators accompanied it.

Imitation, abhored by all true artists and the stumbling block of American architecture today is, nevertheless, a very valuable point in community education and can be made to work wonders in the appearance of a city if properly handled. Led by artists who know what is good in the landscape, given good examples of original work by our best architects, and made familiar with the beauty of hill towns in Europe through the energetic work of this efficient section of Community Arts expression, the people of the city have gained a new value and a new perspective which, once established, will make the banal impossible in Santa Barbara.

The work of man cannot ruin the picturesqueness of a country where this perspective and this knowledge of what is good prevails. Rather do houses become a part of the beautiful landscape as soon as they are finished, if they are created by architects who have been trained to adapt the lines and masses of a building to the contour of hills which form its background and to express the life of the people.

Looked at from its heights or from the placid sea at its feet, Santa Barbara is extremely picturesque and becomes more so as white houses and tiled roofs add their combined beauty to the distant view. The painting of these picturesque houses should not be left to amateurs. Painters who have hitherto gone to Europe to find sketchable country habited by man, will find it now in Santa Barbara. The setting is superb. It is not being desecrated by subdividers, but its beauty is knowingly conserved and the houses are, in groups and singly, being built to add to the beauty of the setting and not to detract from it. Let me repeat it, this beauty should not be allowed the disgrace of poor painting. Inferior pictures should neither be exhibited nor offered for sale. The work of students should be kept in the studio to serve as stepping stones to better things.

Santa Barbara has more than its share of excellent artists. It has a fine art school. It should satisfy its taste with these and the best work from abroad. Then, when the genius awakes and paints Santa Barbara itself, beautiful beside its opalescent sea, the world will applaud the work of the Plans and Planting Committee.

THE SOUTH FRONT OF THE OLD ADOBE BUILT FOR THE COMMANDANTE

IN OUR DAYS OF IGNORANCE AND GRIDIRON STREETS, SANTA BARBARA CUT A STREET THROUGH THIS, HER OLDEST HISTORIC MONUMENT, THE HOUSE OF THE COMMANDANTE (1782).

ARTHUR HAZARD, whose beautiful portrait "The Girl in the Leghorn Hat" was on our cover for May, is doing much for California Art in his personal attention to its proper presentation in Los Angeles.

One of the most active of the Society of Western Artists, which is the motive force in exhibitions at the Biltmore Salon, Mr. Hazard has helped mightily to place painting on a pedestal downtown where all may see and learn. His one man exhibition at the Biltmore in April showed remarkable versatility and interesting new phases of his work. Portrait painters are few in California. The human figure is too difficult for most of our painters who have launched themselves as landscapists before graduating from the life class.

Mr. Hazard's work shows careful attention to the characteristics of his sitter and in the painting used on our cover last month, a delightful daintiness and delicacy approprate to the subject and reminding one of Romney and Gainsborough.

SOUTHLAND

The University of California in Los Angeles

LOS ANGELES has arrived as a college town now that the University of California has received recognition from its inhabitants in a bond issue for its enlargement in our midst.

Time only can show the immense benefit to our youth and our teaching profession which will result from this more vital connection between the southern part of the State and our State university.

The thousands who have been coming to southern California for the past forty years have few of them felt the University as a vital necessity in their lives, nor have they known its thorough and painstaking attention to all the various educational interests of the whole State. But the native Californians who have been born in the South during the last fifty years realize what the University of their State is doing and they are responding by the hundreds to its splendid training and influence.

Thousands of newcomers are also taking advantage of a faculty of experts and will attend the fine summer school arranged for the teaching fraternity in California schools.

Loyalty to the State will be fostered and the splendid record which the University has made in its long and honorable career in the United States has become an asset for southern California to boast about.

Significance of Our Service Clubs

SERVICE CLUBS are these associations of professional and business men who gather weekly at the luncheon hour in a wholesome atmosphere of fellowship and helpfulness. Some of their names are familiar, Rotary, Kiwanis, Optimists, Lions and others. Outsiders frequently wonder what they truly stand for, what they really accomplish. Are they not merely fads, or, at most, organizations for the promition of selfish interests in the community, and in their larger activities are they not guided by ambitious organizers and unpractical visionaries? In any case, can they be taken seriously by thoughtful and busy men?

A closer study would quickly convince the critics of the genuine worth of these organizations. If democracy is to be a success, it will be so only through the education of the majority in the principles of service—service to our fellows, to our community, to our state, to the nation, to the world. That task of educating a whole country is enormous. Education does not stop at high school graduation; it would more fittingly be said to begin there. It is a life-long process. It cannot be carried out except through small groups which will gather, here and there, for the consideration, the adoption and the furtherance of the highest standards of individual and collective action. The Service Clubs are one of the answers to that crying need.

We cannot in a short article do justice to their program. But the following are some of the principal contributions they make, at least as these contributions appear to one of their members.

The first thing a Service Club does is to supply friendly, sincere, open-hearted contracts for busy men, who, absorbed by professional or business cares may grow narrow in their vision, morose in their humour, selfish in their purposes. At the noon hour, once a week, the physician, the grocer, the banker, the teacher, the manufacturer, the city official, sit around the same luncheon table without formality or constraint. There are no artificial barriers. You find yourself ushered from the cold arena of competition and of the struggle for life into an atmosphere of good will, of friendliness, unquestionably sincere and genuine. The warmth of that friendship goes to the heart, and releases instantly latent energies, which translate themselves into renewed optimism, confidence, determination to do. The service club provides friends, unfailingly devoted and loyal. It supplies a civic family which binds you to your town with ever growing ties.

A Service Club will not only give one from fifty to two hundred friends in its own town, but it makes these men a solid working unit, which will function successfully whether the task to be accomplished is large or small. As Bishop Stevens of Los Angeles wrote recently, speaking of Kiwanis, they are "organized helpfulness, organized patriotism, organized clean thinking, organized optimism." A good cause that might be months before getting a hearing in the crowded marts of our city, finds at once sympathetic listeners in these clubs. They rather sin by excess of credulity, of interest, of sympathy, than by indifference or scepticism. They stand for the larger life of the community, for a more intelligent understanding of our civic obligations, for a better and more beautiful city, for education, for broad religious sentiment.

In these small groups, the latent talent or ability of men is more easily detected. That ability finds readily a field for expression and thereby leaders are created which, in a less friendly and sympathetic environment, could have never risen from the ranks.

Our Service Clubs are in our country a leaven of generous, open-hearted, unprejudiced, broad-minded democracy. They are neither partisan nor fanatical, scattered throughout the land they are our modern forts for the defense of American institutions, and, as they grow international by gradually reaching out to Mexico, Canada and the entire British Empire, they become the outposts of international good will.

The Service Clubs deserve to be better known and appreciated, but the Clubs in turn must not forget that the value of their service depends upon the quality of their membership and upon the amount of time and devotion their members are willing to allot to the general welfare.

PAUL PERIGORD.

The Child Guidance Clinic

HUMAN behavior has been of interest to students since the earliest times. Viewpoints have changed, and in the last few years important scientific light has been thrown on the problem of human behavior. Great progress has been made recently in physiology, psychology, psychiatry and the social sciences. Discoveries in these fields assist materially in the understanding of human conduct.

When the scientific views the human being objectively, he is apt to see him as a biological unit struggling with his ever changing environment. Some individuals succeed in this contest, while others fail dismally and are buffeted about as derelicts. Society is commencing to show interest in these failures; we call them insane, criminals, paupers, agitators or "ne'er do wells." We classify the individuals of this heterogeneous mass, label them and remove them from sight by pigeon-holing them in various institutions.

When the history of these unhappy individuals is traced back to their childhood we find that they are the logical result of the forces which were brought to bear upon them. Many of these forces were undesirable, but could have been corrected. Most of these individuals were conduct problems as children and mental hygiene could have assisted them, preventing many of the later catastrophies.

With the idea of meeting such conditions in an effective manner, the Southern California Society for Mental Hygiene has placed in Los Angeles the Child Guidance Clinic. It is the purpose of this clinic to study and treat problem children, assisting them to adjust socially. The child is studied from as many angles as possible and all appropriate resources of science are brought to bear upon him and his environment for the correction of his difficulties.

In the Child Guidance Clinic a complete social history of each child is obtained by a social worker whose special training in nervous and mental conditions assists her to discover hereditary or environmental factors which may have influenced the development of the child and his personality traits. It may have been his social contacts that

OPINION

have handicapped him. . Continual criticism and unfavorable comparisons make the child feel he is "no good," perhaps hopeless.

Every one is menaced by the myriad hosts of the bacterial world. The majority succeed in winning their early tilts with these ever-present aggressors, but many are permanently injured, often in such a way as to interfere with their future occupational and social adjustments. Defective sense organs or nutritional troubles will always handicap. A child's failures cannot be understood without knowledge of the exact state of his physical equipment. In a child guidance clinic all the specialties of scientific medicine are at the service of the child.

In life success or failure may depend upon the amount of intelligence a child possesses and the relative efficiency with which he uses it. These assets can now be measured with scientific accuracy. A dull child cannot compete with a bright child, and nothing short of accurate measurements can justify anyone in saying which is the bright and which is the dull child. A psychologist should be a part of every clinic working with children.

During the World War the importance of morale was forcefully brought to our attention. Morale is of the same importance to the child in his struggles as it is to an army. The psychiatrist, as the result of his experience in treating nervous and mental conditions, is peculiarly qualified to evaluate the child's mental and emotional attitudes. Attitudes are the basis of morale. Adults seldom realize the deep feelings, serious thoughts, mental conflicts and worries from which the child suffers and how these affect his attitudes. It is these little understood feelings and attitudes that govern much of his conduct. A child does not run away from home because he is bad, but because he is unhappy. If adults knew of and understood his unhappiness he would not run away. Understanding his conduct means not only knowing what his friends and his enemies think of him, but also knowing what the child thinks of himself, his friends and his enemies.

To treat a problem child without complete study is dangerous, and might prove disastrous. As the result of sixteen months of diligent work, the Child Guidance Clinic is assured that the majority of conduct disorders in children can be successfully treated.

Man has succeeded in bringing his material environment under his control so that it administers to his welfare and comfort. May he not now succeed in modifying intelligently human personalities, most powerful forces, so that they will administer more effectively to his welfare and happiness?

Dr. E. Van Norman Emery.
Director Child Guidance Clinic, 1401 So. Grand Ave., Los Angeles

Pledge of Peace. International

We stand for:—the Right against the Wrong; for the Oppressed, against the Oppressor.

For our Birthright, Opportunity, for the Wisdom of System, the Nobility of Justice, the Grandeur of Law, the Glory of Peace, for Supreme Education, full, complete, free; so that each and all, to their utmost capacity, in their spheres, may become true men and women, free of disease of mind or body, skilled in the Arts and Industries of a sane, peaceful, harmonious Life, trained to love the Creator and the marvellous beauty of his Creation, with affectionate reverence and profound appreciation.

We declare this World a priceless, precious heritage, to be preserved by all the Arts known to Humanity, each striving to bring to perfection the sections they find themselves custodians of, to hand over to their descendants—in every way far better, and in no sense worse, for having lived on it.

We solemnly swear, by the High Honor of our Humanity, by the Sacred light of our Souls, by every Thought, and United Action, to protect and maintain the Peace of the World, as we aspire to be worthy of the Life Eternal.

Claude H. Simson.

The Class in Personal Religion

SOME people are religiously gifted, others are not. Some have the power of feeling the presence of God intensely and intimately; others have it not. Two mistakes are often made about this gift of devotion. Some think that it is a proof of goodness and holiness. Others think that it is all a delusion. Both are wrong. The gift of devotion is an endowment like a taste for music or poetry. In its highest form it is genius of a certain kind. The saints are our masters in the spiritual life. They have the same kind of authority in their own sphere that the great poets and musicians have in theirs. We do not think that music is all rubbish, because we happen to be unmusical, nor, like George III., that much of Shakespeare is "sad stuff" because we may happen to prefer a sensational novel. The great saints have been men of genius, no less than Handel or Shakespeare. Why should we not trust them on their own subject?

But it is almost as great a mistake to suppose that religiosity is a mark of the goodness which God values. Clergymen, I am afraid, often make this mistake, carried away by professional zeal; but laymen know better. They know that the most unselfish, upright, kind-hearted men of their acquaintance are often not outwardly religious. At any rate no one could call them saints or mystics. Now the right way to look at this is that the gift of devotion is a good and precious gift, which we ought to cultivate and be very thankful for if we have it, and a thing which we ought all to try to acquire; but that it is not a measure of our acceptance with God. From what we read of the Twelve Apostles, I should gather that most of them were not religiously gifted men naturally. Our Lord chose them because they were true-hearted and generous men, men capable of making great sacrifices, brave and loyal men. If then you have this gift, do not be proud of it; do not suppose that it will necessarily make you pure and honorable and unselfish. I regret to say that this is very far from being the case. And if you have it not, recognize frankly that it is a defect in your make-up, and that you must go to school humbly to the saints, in order to know what are the high and holy truths which God reveals, by His Spirit, to some men and women, whom He chooses to be the receivers and witnesses of these revelations. Do not disbelieve what they say because you cannot have these experiences yourselves, and do not think meanly of yourselves because God has not committed this special grace to you. Only, before you make up your minds that you are spiritually shortsighted, I repeat that you must give the Holy Spirit, or rather yourselves, a fair chance. You do not give Him, or yourselves, a fair chance unless you determine to perform frequently what are called acts of faith. I mean that we must force ourselves to direct our whole minds, our wills, our affections, our intellects, towards divine things. When we have a few minutes to ourselves, alone, we should say to ourselves. "Now I want to think about, and make real to myself, those great facts about the unseen and eternal world which Christ revealed to us, and which thousands of good men and women have seen and feel as plainly as I see and feel this table and chair in my room. Lord, I believe; help Thou mine unbelief. Open Thou mine eyes, that I may see the wondrous things of Thy law. Thou hast said, O Lord, Blessed are the pure in heart, for they shall see God. O make my heart pure, that I may see Thee." You will find these exercises very difficult at first, and you will sometimes doubt whether they are doing you any good. But believe me, they will clear and open out channels in your minds which are now choked up from disuse; they will make it possible for the fresh springs of God's grace, the sweet influences of His Holy Spirit, to flow freely through your hearts. They will gradually form habits of spiritual communion, which will be an inestimable joy and help to you. Surely you may trust those who have tried it, when they say the same thing.

The Very Rev. W. R. Inge, D. D.
Dean of St. Paul's, London.

MAY MASQUES AND COLLEGE COMMENCEMENTS

The Annual Greek Play Is the Event of the Year to the University of California at Los Angeles and the

Production of Sophocles' "Antigone," Under the Direction of Miss Evelyn Thomas in May was Interesting and Beautiful

"STARS" IN THE PAGEANT, "ASTRA," OF THE MILLS COLLEGE MAY FETE.

"Nobody knows his name today,
But far greater than soldier or king was he;'
As in this land of blighting sun,
For the future he planted a tree, a tree!"

AS it can scarcely be due to accident, it must be the result of design that both Mills College in the north and Pomona in the south are so rich in a setting of trees, and to this background it seems only fair to credit some of the more apparent advantages accruing to study within their gates.

Mills is quite the pioneer college for women on this Coast, growing from a foundation laid in Benecia when a Young Ladies' Seminary was opened in 1852, under the direction of Mary Atkins, from whom it was purchased by Rev. and Mrs. Cyrus T. Mills in 1865. Through the development of this school it was necessary to secure larger holdings and the present site in the foothills near Oakland was purchased, and Mills Hall was opened in 1871.

Growing with the State from those early pioneer days Mills has a background of history and tradition, cherished by all her students as zealously as any of those of Vassar, Wellesly or Bryn Mawr, and is one of the few colleges in the West recognized and admitted to all the privileges of the Association of American Universities. Also of particular interest now, since every woman is seeking more than one outlet for her energies, is the fact that Mills offers two distinct courses, the academic and the vocational. But to the students of either course the meaning of the Latin motto on the portal of the new Beulah Gate, "One goal, many paths," is a promise of opportunity granted and a vision fulfilled.

Whether due to the background of tradition or to the ideally beautiful location of the college, Mills offers a perfect setting for pageantry and each year during Commencement Week characters of history and literature live again, swaying and dancing in the shadows of the great oaks; down the paths of the fern covered hillside they come to add more color and life to the waters of the lake, with its wealth of emerald hues, borrowed from the copper sulphate of the old quarry in the hills.

The trees, the rambling little paths, the singing streams are not valued merely as scenery, however, but are loved as friends and every girl makes haste to call the attention of a visitor to the age-old oaks, with their gnarled, yet stately trunks, and to the double row of tall, gray-green eucalypti, guarding the paths and offering sanctuary to the birds.

The gates of Pomona College at Claremont also bear a tablet and possibly because the college is a bit younger, the admonition is a trifle more severe, bidding one enter only if imbued with eagerness, reverence and sincerity. But here, too, the trees beckon and call, and if at Mills you love the old traditions and never tire of hearing stories of other days, here at Pomona the very youthfulness intrigues and a desire grows to help make tradition, to live to the full now and leave a bit of color and beauty in the weaving tapestry of her history.

In the south also the flower of pagenatry blooms, and each year there is a masque and usually a play given in the beautiful outdoor theater by the senior class, frequently written by the class as well.

A visit to either college is a delightful experience and also a discovery, inasmuch as you can ever afterward refute the statement that only "flappers" exist among the younger feminines. These students are thinkers, and if their thoughts are long, long thoughts, they are to some advantage and lead somewhere, not merely along a meandering path of poetic fancy.

"SNOW WHITE" AND THE DWARFS IN THE MAY MASQUE, POMONA COLLEGE, CLAREMONT.

THE TRAILS OFFER SO MANY CHARMS WE WONDER HOW THE RING MANAGES TO ATTRACT UNTIL WE RECALL THE REASONS FOR THE SHOW.

THE HOSPITALITY OF THE FLINTRIDGE RIDING CLUB IS DISPENSED IN THIS PLEASANT CLUB HOUSE AND UNDER THE SPREADING OAKS.

SUCCESSFUL AMATEURS IN SPORTS AND PHILANTHROPHY

FOR some reason, or no reason, we are so apt to look for good sportsmanship only in the field of sports, forgetting it is back of so many things in our everyday life—nor does this necessarily apply to the chances taken every time Broadway is crossed. But now in June, that month of discoveries, when the newly come graduate discovers the world which the newly made bride has forgotten, we have two examples of thoroughly good sportsmanship. The Flintridge Riding Club sponsors a horse show, strictly for amateurs, and the body of young women who organized the Children's Convalescent League opened their Home in Los Angeles, when they had been told over and over again by older and presumably wiser heads that it simply could not be done. Probably nobody told the Flintridge Club that it could not stage the show, but certainly a few short years ago the entries would have been very limited to a show, the first rule of which reads, "An Amateur is one who rides for the love of the sport not for remuneration and shall not be professionally interested in the purchase, sale or trading of horses."

Both bodies were really taking a sporting chance, you see, and as, following the old rule of the birds, good sports will find each other, they did, and combined forces to the extent that the entire proceeds of the show go to increase the fund for the maintenance of the Home. The revenue from the sale of the boxes, as well as that from the al fresco luncheon will help bring again roses and smiles to little faces. This home offers the greatest advantage to children just released from the hospital in giving them adequate care until they are entirely well.

It would not have been considered advisable, from a financial standpoint a few years ago to have selected a horse show as a "benefit" from which to derive a revenue for a beloved charity and particularly an amateur show, because of the dearth of horses privately owned, but now with all the renewed interest in riding, with good stables the rule rather than the exception, and with bridle trails showing us more of America every day the horse show has become an attraction for which we gladly pay.

ELEANOR KINGSBURY, DAUGHTER OF MRS. N. C. KINGSBURY OF PASADENA, ON PINTO; ADDING A CUP TO HER ALREADY INTERESTING COLLECTION OF TROPHIES

One peculiarly nice thing about this show is the opportunity afforded the children of the club, whose portion of the show is scheduled for the morning hours, to do something, some really tangible thing for the other children, who for the present can enjoy indoor sports only, and must depend largely on stories which are read them for amusement. To this end the mounts of the junior members were cantered, trotted, and put over the hurdles, then groomed and polished with exceeding care that they might enter the ring in full fettle on June 13.

The League which opened the Home, on the corner of Lucas and Ingraham streets, Los Angeles, only organized in January, with thirty members, to which a few others have since been added, has accomplished a great deal in such a short time. The home is well equipped throughout for the care of the twelve children to be admitted at one time, and with such pleasant big bedrooms, flooded with light and sunshine, a sleeping porch, and a play room for the "almost well" small ones. The whole house evidences care and love in the preparations, the furniture being literally hand-painted by the members of the League, and in the dining room the windows are hung with a cretonne the tones of which bring the outside inside, showering the room with sunbeams and flowers.

The attainment to this home emphasizes again the vital need, to most natures of a personal, intimate relation in philanthropy, the desire to plan and execute as well as give. The ability to write a liberal check is needful but it does not carry the thrill of purposeful accomplishment.

A POLO TEAM OF DECIDED ENTHUSIASM, WITH GROWING ABILITY, IS MADE UP OF JUNIOR MEMBERS AND INCLUDES BOTH GIRLS AND BOYS.

AMONG THE ARDENT SUPPORTERS OF AMATEUR SHOWS, D. R. MONTALBODDI, INTIMATELY KNOWN AS "MONTE," RANKS HIGH.

CLOTHES IN THE FIELD OF SPORT---RIDING

By P. M. F.

ARLINGTON HOTEL, SANTA BARBARA, WHERE MANY OF THE "UP THE VALLEY AND DOWN THE COAST" TRAVELLERS STOP.

IN the field of sports, clothes play an important part for women. For those who are most skillful demand the most comfortable and efficient garb; and this in turn, if properly made, is usually the smartest, for it will invariably be simple in line, whether golf skirts, riding coats, or bathing suits. Just as one feels sure that the girl wearing a bathing hat with a brim, is no swimmer, equally convinced is one that a woman in baggy breeches, a belted coat, or boots with high heels, can not ride. In giving advice about riding clothes, I am tempted to make a list of "nevers," and I shall head it with never follow the information given in the ordinary advertisements. "Chic" and "all the rage" never apply to riding clothes. There are no sudden changes in fashion, or new fads, but plain and sensible conventions, adhered to very strictly, by those who ride the best, because these conventions are based on comfort and upon those lines which please the eye.

Advertisements are very often written by people who never ride. They gave pictures of pretty models posing. Sometimes the models have never seen a horse except from the ground. Naturally such picturs are very unsatisfactory for practical purposes.

And now to business. Never wear red or green coats. A woman does not wear a red coat, unless she be M. F. H., and there are not more than two or three in the United States who hold that honor. Never wear sleeveless coats. "It just isn't being done," the obvious reason being that white shirt sleeves break up the simple lines of the body and distract the eye.

Never wear boots with pointed toes or high heels. Never wear flat or odd-shaped derbies, and above everything else, never wear sports hats, no matter how simple. A man's soft felt is comfortable and always looks well for informal riding. And now comes a very important never; it refers to white breeches. Again, as in the case of red coats, there is but one occasion when it is correct for a woman to wear white breeches. If she is showing in a hunt team with two men and riding astride, she must dress as they do, and regulations demand the breeches be white. It might be well to speak here of the silk hat, for as a result of the hunt team situation, which has arisen in the last few years since women have been riding astride, it has gradually become correct for them to wear top hats on this occasion. I write that word "correct" with hesitation, for there is still an old guard that looks with horror upon a woman in a high hat astride. It must be admitted that it looks not quite right. Fortunately however, occasions requiring it are rare.

Breeches should be cut in one way only. The buttons must come on the inside of the shin bone. This is very important, for the material is then so cut that the bias of the goods while fitting the knee snugly, still will give when it is bent. On ready-made breeches, usually the buttons are on the outside for some reason not to be understood. So placed they rub off easily, and more often rub into the wearer; and the breeches, if fitted tightly enough not to wrinkle, have no give and are uncomfortable. This illustrates the fact that comfort is the foundation of what may seem to be petty conventions, although perhaps this maxim applies only to riding clothes.

Coats should be simple and cut in at the waist only slightly, and never belted. I have said there are no fads in riding clothes, but for the past five years there has been one which is now almost a convention. Breeches and coats are not matched, in material or color, although they are supposed to blend; a dark brown coat goes with tan breeches, or a dark-grey coat with light-grey breeches.

Boots should be high and the line at the back of the leg straight. It is almost impossible to find a ready-made boot that is well-cut and high enough in the leg. Several London bootmakers send every year, representatives to this coast, to take orders and measurements; if not convenient to get in touch with them, it is best to be fitted to an ordinary boot at a local shop, and then order one like it from the factory, insisting on a higher leg, which generally adds only $5 to the cost, and much to the good appearance of the boots. They should come high enough to leave room for the width of a pencil between the top and the bend of the knee at the back when the knee is bent only slightly as in the saddle.

One last never. Never go to your family tailor for a coat and breeches, but patronize a good and reputable habit maker. My own experience is a sad tale. Several years ago, I intended to crush my friends by appearing in a magnificent formal coat. I went to a large city, where there was a very expensive ladies' tailor, whose name one mentioned with awe. He made me the coat. It was dreadful. If I had worn it, standing perfectly still in a room, I should have been the center of an admiring circle, but unfortunately I had to ride in it. When I mounted, the coat became a mass of bunches. That tailor did not have a saddle in his establishment and therefore could not fit a coat for riding. One pays a high price perhaps at a habit-maker's, but gets comfort and appearance for the money expended If one is willing to wait, it is possible to order from English firms at lower prices, but there is also the danger of necessary alterations.

Men's or boy's shirts are far nicer than women's because they are longer and do not pull out; likewise men's socks are preferable to long hose, which are likely to bunch at the knee. Riding crops with bone handles and leather loops at the ends are proper only for hunting. The bone handle is intended for opening gates. For park or country riding, a stick or stout whip is best.

Looks like $100.00
Wears like 100.00
Guaranteed like .. 100.00

Cost $40.00

ENGLISH RIDING or POLO SADDLE

In lots of 2.....$37.50
In lots of 3..... 35.00

WRITE FOR CATALOG

Liberal discount to Riding Academies and Saddlery Stores

Specifications:
Whippy pattern
Fine pigskin seat
Square cantle
Straight head
Leather lined
Felt panel
Stitched edges
Folded leather girth
Beveled edge and numbered stirrup leathers
Never rust stirrups

The "Littlejoe" Wiesenfeld Co.
Baltimore, Md.

Photo by Val

CHRISTINE SQUIRES

INTERIOR DECORATIONS
MATERIALS

Exclusive Furniture
Designing

3217 WEST SIXTH STREET
WASHINGTON 3433

THE BUILDERS

(Continued from Page 13)

terial form which would express itself in actual architectural presence. Here the friends of the building gathered, trying out designs and new improvements and molding in plasticene every curve of the satisfying interior, every relief of the walls, now so brilliantly colored and lighted.

Just as ancient Greece gave her artists freedom to study the endises, the proportions, the details and decorations of her classic orders until they have come down to us in a refinement of beauty and usefulness today; so this age and generation has given time and money into the hands of its artists to study out perfection of detail and beauty of line and color that every artifice known to modern science may be at the command of the artists developed here to express in perfection the beauty of the human relationships and individual or social ideals.

In the congenial atmosphere of Mr. Clark's notable studio set so lovingly in a garden on the edge of our arroyo, there has for many months been growing up this subtle thing which the people of Pasadena recognized on the opening night. The applause which greeted the curtain meant more than any casual observer might know. When before has a painter listened to applause for his great canvass as it unrolled before an appreciative and sympathetic audience? It is seldom that such an experience comes to living men.

For it is the gift of their love for the work that has made this little theater something more than ordinary — the determination to have everything done well.

When the work became too cumbersome for a painter's private studio, Mr. A. Dwight Gibbs, who was appointed to execute the plans, opened an office down town, where he will continue to practice the profession in which he has proved himself so eminently efficient.

Before he left for a much needed time of rest in Gloucester, Mr. F. H. Sellers gave to us a complete list of contractors and workers which appeared in the souvenir programs, and requested that the city give credit to all who have contributed in time and thought as well as in funds.

The beauty of the combined work appeals to all who understand,

A VIEW OF THE PASADENA COMMUNITY PLAYHOUSE. WINTER CONSTRUCTION COMPANY GENERAL CONTRACTORS, 2404 WEST SEVENTH STREET, LOS ANGELES. TWO OF THE MANY HANDSOME WROUGHT IRON LANTERNS DESIGNED ESPECIALLY FOR THIS THEATRE BY ROBERTS MANUFACTURING COMPANY, 827 SOUTH HILL STREET, LOS ANGELES. THE ANCIANO STONE COMPANY FURNISHED THE BEAUTIFUL FLAGSTONES OF THE PATIO.

but we put on record here some of the main contributions as examples of the thoroughness with which the work was done. For this is an advertisement for them.

The Winter Construction Company is the general contractor. Experienced in the building of theaters, and sound experts in carrying out architects' plans and specifications, this company proved itself a tower of strength to the Guild in its execution of every construction detail. It is one thing to plan carefully, it is quite another thing to find efficient help in the execution of those plans. The Winter Construction Company has done the actual job of building the playhouse for the people and the gratitude of the people of Pasadena will not diminish but will grow greater as the thoroughness with which they have done their work is more and more evidenced.

This handsome building is a monument to the efficiency of this Construction Company. Mr. Frank Sellers, who as chairman of the building committee of the Guild sacrificed personal plans to the demands of the Playhouse in his constant attention to its business, tells of their conscientious helpfulness, and gives a glimpse of the numerous trials made to find lighting fixtures that would conform to the massive yet pleasing and livable architectural scheme.

The Roberts Company, discarding all its standard products for the occasion, sent out from Los Angeles Mr. H. C. Frost, designer, and set him to work on the spot. The result is a most happy outcome of true artistic application to first principles. The heavy wrought iron lamps at the entrance show the skill with which the thing was done. Their appropriateness as well as their historical and artistic interest makes them a striking addition to the patio where the people of Pasadena and their friends and guests will congregate daily and revel in their new possession—an actual community meeting place for all.

The Roberts Manufacturing Company put in all the lanterns and brackets designed by Mr. Frost to harmonize with the unique architecture of the building. It was a very happy idea of the first planners of the theater to have this outdoor foyer to a California theater and very happily was it designed by Elmer Grey, the architect.

On either side of this patio, which opens toward the east, are shops where the artists and craftsmen of the town will display their products and those who cannot find room there are crowding this eastern section of Colorado Street and El Molino for store rooms. It is to be hoped that builders on nearby lots will keep to a two-story height and leave the distinctive tower of Mr. Clark's and Mr. Gibb's decorative skyline to dominate. Pasdena can have this her own original shopping district in the Pasadena style instead of attempting to fake a Spanish town, which she never was and never can be. Our beautiful mission is down at San Gabriel; we have nothing in Pasadena of the Spanish occupation to revive as has Santa Barbara—to her everlasting glory and renown.

Just as our citizens are from every part of the United States, so the materials are from far and near. The use of flagstones we brought with us as our forebears had used them in New England; but flagging cannot conscientiously be brought so far, and we must look to our mountains nearby to furnish them or make them ourselves.

It is fortunate that the Anciano Company had already begun to bring in their beautiful flagstones, which are now laid on the floor of this patio. Colorful and easy to the tread, they give great interest to the court so that even the ground we walk on is here a thing of beauty. Interest and varying sizes give relief from the stereotyped square concrete of our too universal sidewalks.

Set around the court and on the wide upper balastrade or planted in the open spaces left in the flagging are interesting plants native to this or other semi-tropical and semi-arid climate. These are from the extensive nursery of Edwin Rust, with offices and lath houses on Bank street, South Pasadena. Mr. Rust made his contribution to the Community Playhouse by selecting plants and shrubs appropriate to the architecture and in line with the ideals of the Building Committee. Who knows what interest these fascinating desert growths may inaugurate in carrying out the ideas of Professor Houghton, who in speaking to the Garden Club at the home of Mrs. Albert Sherman Hoyt last month deplored the fact that California has no Kew Gardens and suggested the establishment of a public place where all the interesting plants of Southern California will be available for study by the Community and its winter and summer guests.

Standing one day with Mr. Sellers and Mr. Gibbs across the street from the rapidly rising building, we noted with interest the way they worked to accomplish this satisfying result which makes everyone call the playhouse "lovely," an appropriate word, notwithstanding its frequent misuse. Every sharp edge of the concrete walls was curved or rounded as though Father Time himself had worked on it for centuries. So while it is new, it has the soft contours of ancient walls.

Inside one meets again the loving care which attended every detail of the building. Ablaze with color and gold leaf, the decorations of the false boxes and the garlanded proscenium arch and handsome drop curtain combine to make the interior something for the Community Players to live up to whenever the curtain rises on a new play.

It is, perhaps, the ceiling which is the crowning work of the Interior Decorator, Einar Peterson. Blue as the heavens on a still, starry night, it adds height to the dome-shaped auditorium and yet is near enough to enable us to enjoy its delightful pattern and charm of color scheme. Surely the Spirit of the Community theatre has a beautiful home, since Mr. Peterson and his painters have touched it with their magic wands.

Einar Peterson studied art in Paris, traveled and worked in various European countries, and came to America to a position in Chicago. Sent to the Pacific Coast to execute some mural paintings about four years ago, he remained to build a studio at 4350 Beverly Blvd., Los Angeles, from which point of vantage he has decorated many beautiful interiors with the skill of a true artist, and a creative genius which is his own. For the Friday Morning and University Clubs, Mr. Peterson received the honor award of the A. I. A., showing the satisfaction of the architects with whom he has collaborated.

We shall expect to see some of his work reproduced in color before long—but it is futile to try to show in black and white the work of twenty skilled decorators, led by Mr. Peterson's direction.

Beneath the color and gold leaf is the staff or plaster-workers' surface to be adorned. This is the work of the Watkins Company, 43rd and Pacific Avenue, Los Angeles.

STAFF ORNAMENTS, WATKINS PLASTER CO.

The designs by the architect, Dwight Gibbs, for the interior, worked out in the studio of Alson Clark, were molded by the artists of this company in clay, and then cast in staff. That this work, with which we have all have grown more or less familiar, through watching the building of our World's Fair building, should be done for the moldings and other decorations of the walls is not surprising. But we were surprised when, entering the building for another peep at the interior by daylight, we were told by Mr. Clinton C. Clarke, indefatigable worker on the Governing Board, that the flat fixtures surrounding the ceiling lights in the foyer are also of plaster or staff, and were designed and executed by the Watkins Company. Their dainty design and lightness never betray their origin in concrete, but give great pleasure as added beauty spots in this beautiful house. So, too, the grilles and the other artistic touches executed by this company tell to the world of theatre goers that there are artists in our midst.

In no profession practiced has modern progress made greater gain than in that of the electrical engineer. Fascinating in its study, it repays its devotees in manifold ways. The modern lighting of a modern theater is therefore a profession in itself and its ways are intricate and hard to comprehend. Standing before "the very latest thing in switchboards" we listened to Mr. Sellers expatiate upon its elaborate control and usefulness, and were glad it was there. But we are also glad that the experts are there to use it, and that we are permitted to sit in the comfortable theatre seats and enjoy the lighting effects. It has gradually dawned upon us as we have studied the subject, that much of the genial effect of the lighted interior comes from the various contrivances of this remarkable system used in the auditorium. The general electric contract was placed in the hands of W. E. Langstaff, 1256 North Fair Oaks avenue, Pasadena. Elaborate indeed in the wiring done in this up-to-date enterprise, and carefully has it been carried out. No seat in the auditorium is spoiled by direct light, and yet there is no loss of light by the position of the lamps. As a citizen of Pasadena, Mr. Langstaff has put his best work into the Community Playhouse, and it will continually remind the people of his thorough knowledge of all that is now possible in modern electric lighting and its control.

The determination on the part of the Building Committee to have the most complete stage lighting equipment obtainable brought to them and to the Community Playhouse of Pasadena the Safety Electric Products Company of 1330 E. 16th St., Los Angeles, who have installed here in Pasadena a switch board that is more full of wonders than Aladdin's lamp of Arabian Knights Tales. It has the largest number of stage circuits of any theater switchboard west of Chicago, and combines in one unit the best features of all the more important installations now in existence. It gives more combinations and has greater flexibility of control than any other board in the western half of the United States and puts our little theater in a class by itself at the head of the list in lighting.

Because the Building Committee are themselves up to date and keen to get the best in stage equipment, they have given the Safety Electric Products Company opportunity to do their very best work, and to put in every new appliance their engineers have worked out. Thus the dream of the technician has been realized; house lighting has been used as a direct aid to stage lighting. There is no seeming artificiality about our stage. We dwell in so complete a harmony with the actors to whom we are listening, that we almost forget that they are acting, and feel with them as though they were our friends. This is in no small part due to the naturalness of the lighting controlled by a switchboard that is like a musical instrument to be played upon by artists answering quickly, and silently, to their every demand. It can be controlled from many points on the stage, or from the stage manager's station to every necessary signal receiving point.

Elliot Lee Ellingwood, "the best heating and ventilating engineer on the Pacific Coast," the architects call him, worked out the pressure system of warm, washed air and cooled, washed air which comes in on demand at the top of the house and is pulled out near the floors through registers. The E. O. Nay Company of Pasadena, executed this most finished system of heating and ventilating and also did the plumbing in the house.

Proudly we were shown this fine, scientific system by the Building Committee, as we picked our way through the basement before the debris was removed. We can therefore assure the attendants at the plays that the air is absolutely clean and fresh in the building, no matter what imagination may persuade them to think. It is moving air, it is warm air in winter and cooled air in summer, but it is always and continually fresh air, no matter what the thermometer. We can thank the E. O. Nay Company for doing this elaborate job so substantially and so well, and as we enjoy future plays, we shall always remember that basement with its great pipes and air tubes, its air washer and heater, its intricate system of "works" that only an expert like E. O. Nay can put into a building so that it will satisfy even the audience at the Community plays.

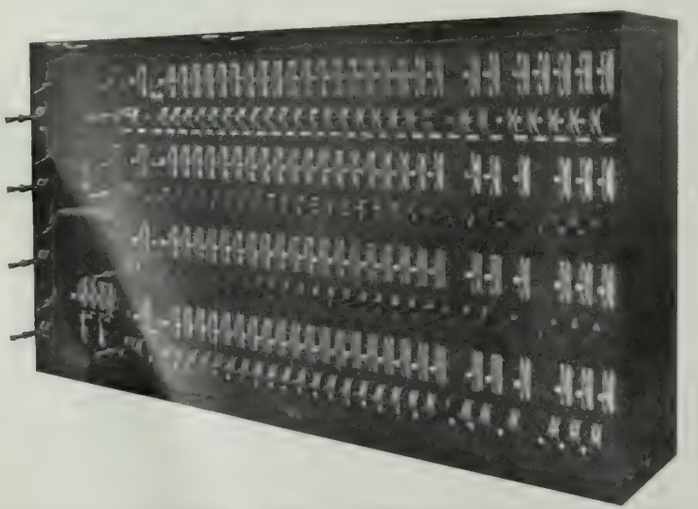
Prominent among those who have brought the Community Playhouse idea to its present state of prosperity is Mr. E. J. Cheesewright from whose studios and crafts shops have come many of the settings of past plays in the old playhouse and to whom may be given all praise for the subtle beauty of the new green room, that heart of the Community Playhouse. Here through two little doors under the stage the audience may have the pleasure of meeting the actors on our new and elaborately fitted modern stage, and here the Community Players may enjoy midnight suppers and various activities hitherto unknown only to the profession but soon to be recorded in these pages as they occur in future years.

It is a joyous room. Red laquered doors, green and gold walls, beautifully harmonized ceiling and decorated beams unite to form a handsome, low ceiling reception room reminding one of some old French drawing room where stately salon was held.

More brilliant than a French room often is, but less crude than a description of its colors might suggest, this room, it is safe to say, is original, pure Californian as developed in the southern counties, if you must have a name for the style. The furniture is especially Californian for every piece was made in Pasadena, in the high-grade shops of the Cheesewright Studios. Few even of those who live here know how fine a furniture shop is established there and many wonder where this leading decorator finds his furniture.

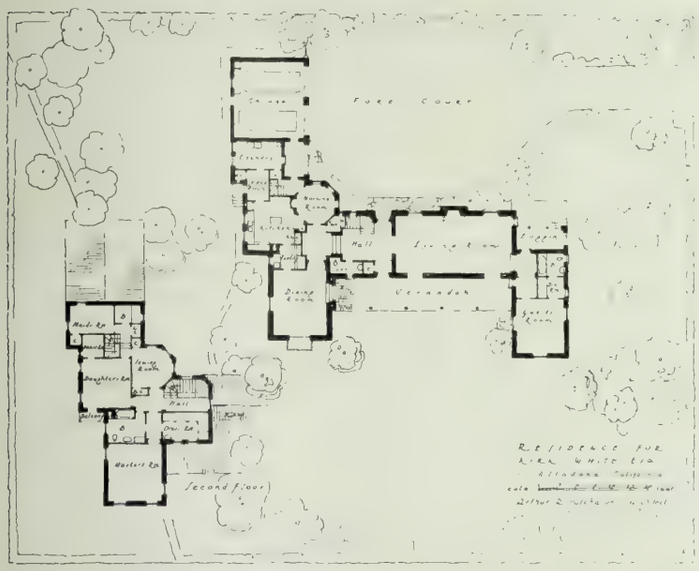
When Mr. Einar Peterson reached this room in his decoration of the theater he, too, began to play with his art and no spot is more lovely than the ceiling of the actors' meeting place in the green room of the Pasadena Community Playhouse on South El Molino Avenue, where all the art lovers of the town and state will congregate.

For the art of this gem of a playhouse is no imitator. It is false to call such a product of all the thought and experience, the talent and training of local artists an imitation of the work of Spanish, Mexican, Italian or French artists. In the freedom of Western Ameica Art is in solution as the chemist would say. As it crystalizes around a Community playhouse, as its painters and sculptors, its tile workers and plasterers, become interested to the extent of giving their very best something new is evolved. Travellers bring their offerings and suggestions, experienced decorators who, like Mr. Cheesewright, have received their training in Kensington Galleries where the art of the old world at its best is concentrated for study, bring ideas and their dreams. From this treasure trove, things appropriate to our climate, the spirit of our community and its mode of life spring into being and a new art is the result. Many hands working happily together have molded the playhouse into beauty. "It is lovely," said the President of The Community Arts Association of Santa Barbara, telephoning over long distance his congratulations to CALIFORNIA SOUTHLAND. Yes, and it is lovable; for love of the work has been put into every line and curve and it is Pasadena's own



PASADENA COMMUNITY SAFETY CONTROLITE STAGE SWITCHBOARD: SAFETY ELECTRIC PRODUCTS COMPANY, 1330 EAST SIXTEENTH STREET, LOS ANGELES.

LOS ANGELES ARCHITECTURAL CLUB BULLETIN



SELDOM does an architect have an opportunity to design a house under such ideal conditions as those afforded by Mr. Kirk White, whose home is now under construction in Altadena.

The architect was instructed to design a home. To the architect, such a building must express primarily the character of a home. A hospitable retreat wherein the owner might welcome his friends and yet maintain that intimacy of a home which ofttimes is lost in the more formal buildings. Permanency and stability, characteristics of a well established home, have been interpreted in walls of concrete and tile roofs; truthfulness in construction, by leaving exposed the structural parts of the building, not in their crude state, but refined with slight detail in a craftsmanlike manner.

The orientation and general arrangement was designed to meet existing conditions of prevailing winds and sunshine. The forecourt was placed to the north, leaving the southern exposures for the living rooms and the deep verandah overlooking the gardens and the delightful greens of a golf course which extends along the highway.

Slight differences in contour of the land have been recognized by a change of levels in the two wings. And where floors are on grade tile has been used. In the main stairway heavy oak planks have been designed with colored tile risers in the steps, to give life and brilliance to the entrance hall. Walls are to be left in a subdued white to form a background for the hangings and pictures. The exterior will be simply treated with whitewash to give color contrast to the red tile of the roof. The trim around windows will be painted an olive green to pick up the color of the foliage and make the building an harmonious part of its natural setting.

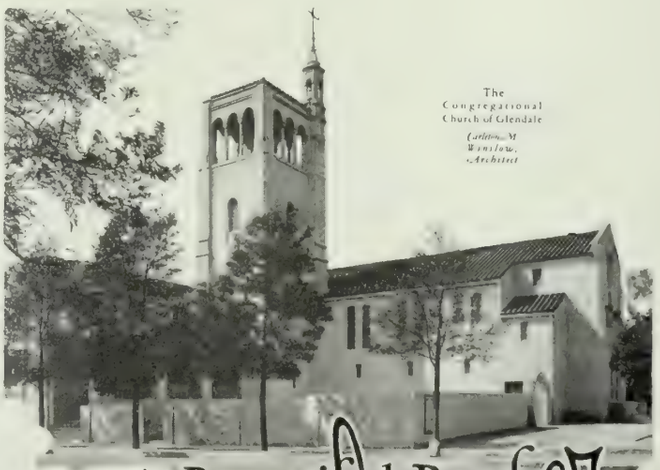
Carrara Marble Neptune Fountain, Reproduction by a Pupil of the Great Sculptor Gianbologna, of his Celebrated Fountain of Neptune in the Piazzo del Nettuno, Bologna, Italy.

THE MEYER AND di SEGNI GALLERY

Antique Furniture, Paintings, Fabrics, Marbles and Bronzes.

640 South Figueroa Street Telephone VAndike 2936

Los Angeles



A Beautiful Roof Forever

THIS beautiful edifice, so suggestive of the old Mission type of architecture, is roofed with this company's

Small Mission *Roofing Tile*

...an everlasting protection against flying sparks ...a permanent shelter... "beautiful forever"

"The Standard of Quality in Clay Products"

L·A·Pressed Brick Co

ENTIRE SIXTH FLOOR..... FROST BLDG

Second and Broadway ..... TRinity 5761

LOS ANGELES

107A

FACE BRICK · HOLLOW TILE · ROOFING TILE · TERRA COTTA. ETC

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR FOR JUNE

June 1—10:30 a. m. Day Nursery Sewing Unit.
June 2—10:30 a. m. Meeting of Directors.
June 2—12:15 p. m.—Round Table Luncheon.
June 2—Motor Corp Drive in Hollywood.
June 3—10:30 a. m. Shut-In Committee.
June 4—10:30 a. m. Good Samaritan Committee.
June 8—10:00 a. m. Day Nursery Committee.
June 9—10:30 a. m. Executive Committee.
June 16—10:30 a. m. Executive Committee.
June 18—10:30 a. m. Good Samaritan Committee.
June 23—10:30 a. m. Executive Committee.
June 29—10:30 a. m. Day Nursery Sewing Unit.
June 29—10:30 a. m. Motor Corp.
June 30—10:30 a. m. Executive Committee.

WILMINGTON UNIT

IN the five months since its establishment the Wilmington Unit has handled 180 cases. For 124 of these either employment or material relief has been secured. The employers of labor in Wilmington as well as the social agencies of the Harbor District have given us their heartiest cooperation. We have reason to be very proud of the results and hopeful of a future of extended usefulness in that community.

The story of Juan and Angela will be of interest to all. It is just one of the many cases which is justifying the efforts being put forth there.

Angela, like most mortals, started life with handicaps. She was thrust upon the world at three weeks without mother or father. Belonging to that genial, warm-blooded, and sympathetic race to the south of us, she was fed at the breast of someone else's mother in the neighborhood. The home of this foster-mother was Angela's home until she was four. But as that flock was added to year by year the little mouths became too numerous and the food too scarce, so Angela was placed in an orphan asylum.

Until she was fourteen the good sisters trained her in the way she should go—taught her cleanliness and tidiness, simplicity and sweetness. During all this time she never quite lost contact with the kind foster mother and it was to her she would return for little vacations. To this day she speaks of her affectionately as "the only mother I ever knew." At fourteen she left the orphanage. She was placed with a good thrifty German family of wholesome and simple standards and here she lived more or less happily as one of the family for three years.

It was on one of her trips to visit her foster-mother that she met a young Mexican, of that unusual type, fair-skinned, blue-eyed, and handsome. Angela, born in the United States, spoke no Spanish and Juan, just over from Mexico, spoke no English. It seems, however, they spoke some universal language, for in three months they were married.

What a change for Angela! Juan of the peon class—the poorest of the poor—led his dusky and beautiful young Mexican-American to the humble abode of his family. From the spotless cleanliness of the sisters and the well-ordered household of the German family Angela came to a little shack, gloomy from lack of windows, dingy from over-use, unkempt from overcrowding. The bare board walls were grimy from the smoke of the wood stove and kerosene lamp. There were two rooms and two beds and the house was occupied by Juan's mother, two sons and their wives, and several children. There was no place for them to sleep but on the floor—no running water—no conveniences—just a partial shelter from sunshine and rain. And to add to the sense of desolation was the babble of a strange language about her—not one word of which she understood. What a situation! When Angela wanted to talk to her husband it must be through an interpreter and naturally before the end of two weeks their romance was shattered by misunderstanding and doubt.

Angela was seventeen, Juan nineteen—two children speaking a different language, each having a different background and different standards of life, trying to solve the problem of living together harmoniously and happily. What chance had they?

With each year a child arrived and with each child more trouble. Juan was jealous—jealous of his brothers—jealous of his cousins—jealous of his neighbors—and each time a child was on the way he tormented himself and Angela with the question of whether it was his or belonged to someone else. And Angela felt, whether real or imagined, the hostility of her in-laws. She was not Mexican but American born, full of foreign ideas, foolishly proud, and independent. She felt herself pushed aside, singled out, and never taken into the family circle. She felt they resented her and she also resented thm.

Angela's mother-in-law was at this time her best friend. She was the mediator, the peace-maker.

With more or less friction and misunderstanding Angela and Juan hung together on this slender thread of the mother's affection for her son and her daughter-in-law.

Just about this time Juan was making very good wages as a longshoreman and under the guidance and advice of his mother he bought a lot and put up a little shack. But just about the time the house was finished Juan's mother died and the slender thread that for so long held the family together was broken.

Shortly after this work became scarce and Juan discouraged, jealous and disheartened was in the right mood to listen to further tales of infidelities on the part of his wife from his brothers and friends, and Angela, now the mother of six children, with her good friend, Juan's mother, gone, felt abused and neglected by her husband. Juan could not or would not find work—Angela took in washings. And then on the advice of someone she had her husband arrested for non-support. He was put into jail and on his release was ordered by the court to pay his wife twenty dollars per month. Finding no work and fearing re-arrest, he went to Mexico. Angela placed a mortgage on the little property they had so laboriously accumulated and struggled along. Then she found herself pregnant again and with despair in her heart tried to rid herself of her burdens. She was rushed to the hospital and her life saved.

This was the story of Angela and Juan when the Assistance League found them.

At tweney-seven Angela is still pretty and more amazing for one of her race, young looking after years of child-bearing, hard work and worry. Juan has returned from Mexico, rushing here to take care of his children when he heard of Angela's illness.

Slowly and carefully working with the good padre of the Church, we are re-establishing the little home—a new roof to keep out the weather, clothes for the children, work for Juan, visits, little chats, friendliness. In every way we know encouraging Angela to an interest again in life, to a pride in her six lovely children, a pride in her house with touches of prettiness here and there, trying to make life seem worthwhile and wholesome. And Angela is responding—planting flowers in her garden, keeping her children clean and in school, her house neat and clean as she was taught to do in her youth.

We wonder if a turning point has come for Angela and Juan? We hope so.

THE Community House is the central headquarters, where the Exchange, Gift Shop, Thrift Shop, Film Location Bureau, and Executive office of the League are located. Here, through the splendid efforts of a representative volunteer corps, the various business activities of the League are conducted. Every effort is made to carry on the business activities of the League at a minimum cost, and practically all of the work is done by the members who volunteer their services.

The Thrift Shop represents a worthy achievement toward rendering assistance. The receipts from this department defray its overhead expenses and make it possible to maintain a "little spot" where men and women, as well as children, can secure wearing apparel, which is donated to the Assistance League by members and friends.

HAVE you lunched in the tea room of the Community House of the Assistance League? If not, make a reservation for one of the round table luncheons. These luncheons are always held on the first Tuesday of each month with Mrs. William de Mille, chairman. You are served with a delicious home-cooked lunch, and you are entertained by some world-famous personage. But the reservations are limited, so make a reservation early.

We all like to see the make-believe world in real life—the great stars of the film world. Here at lunch times you will see many of the great celebrities in costume, lunching. They like the homey atmosphere and refinement of the tea room and are also interested to help the Assistance League Committee develop and broaden their work. Some of the loveliest parties are given in the community tea room by the celebrities. Alma Rubens entertained a party of twenty; Marion Davies another party. The Duchess of Southerland was the guest of the Fox Studio at a luncheon of twenty. The smart set of Los Angeles entertain constantly with luncheons, often followed with bridge and mah jongg. Mrs. Cosmo Morgan entertained a group of friends following Miss Van Kuk's lectures. Mrs. E. Benedict gave a luncheon of six. Mrs. Hancock Baning had a party of five. The Countess Carolina had a party. The great charm of the place is due to the personality of the women interested in the work. One is so cordially received and made to feel that individually she is helping and developing this work—by just patronizing the shop and tea room.

MRS. JOHN MELL, WEARING ONE OF THE INTERESTING "FUTURIST" FROCKS, SOLD AT THE ASSISTANCE LEAGUE WOMAN'S EXCHANGE, 5604 DE LONGPRE AVE., HOLLYWOOD, AND AT THE LEAGUE BRANCH SHOP AT 5 AND 6 WOMAN'S ATHLETIC CLUB BLDG., 833 SO. FLOWER ST.

BOOK REVIEWS

Continued from Page 11

lish country, has been searched for antiques, by dealers, is described by one of them in this very interesting book on the subject. Here in this country there is little opportunity for such discoveries, owing to our inveterate custom of moving on, but many of us have the lure of collecting in our blood and like reading about it, even if we are able to go no farther.

Mr. Rohan has given a simple and naive account of his experiences in an occupation, which he regards very seriously. The true artistic dealer according to him, like the poet, is born, not made. And also like the poet, will consider no other calling. This was the case with Mr. Rohan and having once settled on this profession, made it a matter of pride to conduct it with integrity and to acquire the reputation of an expert authority in which ambition, he appears to have attained success. He came in close contact with many notable Englishmen, and we can not help feeling that our English cousins know far better than we, how to make life happy, by filling it with resources. Collecting antiques is only another method of expressing one's artistic aspirations, and one of the ways of helping one over the rough places in the passage of human beings through the world.

The book itself is a fine example of the book maker's craft; the paper is most excellent, the printing attractive, and nothing but the title appears on the jacket, of which fact American publishers might profitably take notice.

SO YOU'RE GOING TO ITALY

By CLARA E. LAUGHLIN, *Houghton Mifflin Co.*

Occasionally the complimentary blurbs printed by ambitious publishers on the jackets of new books are misleading, and we feel that "better than a guidebook" is one of them. It is too modest; it understates the case. We might say "all who enter here, leave dull care behind," only we know the "all" alas will not be true. Unfortunately many readers exist, who, due to lack of youthful training, will feel no responsive thrill to the charm of these enchanting pages. Far beyond the price of pearls and rubies, is that foundation laid in early youth which enables one to read this volume with appreciation, to dream and dream, to see visions eye to eye with the Circe writing it. It is a power that fills equally the cottage of the poor and the palace of the rich with a radiant delight. Like the song of the Eastern bluebird, in the early days of spring, it must be caught in childhood to exercise to the utmost its potent charms. In this book of her's about the Italy of so many centuries, all unconsciously no doubt, Miss Laughlin has made an eloquent plea for that enjoyment, which must be anticipated by hours of youthful study.

This pleasing author writes with delightful ease, in a manner peculiarly her own, implying intimate acquaintance with her fascinated readers. Under her guiding magic, we see Italy ever the leading lady on the stage of Europe, performing dramatic parts in her own productions, and changing them whenever the interest of her audience begins to wane. She held the world spellbound, first with her Rome, next with her Church, and surpassed even herself with her Rennaissance; and now who knows what tours de force she is preparing to regain her supremacy over the minds and hearts of men, to run its course through still another cycle of age-long years.

The appeal of this book is so strongly aesthetic, that we are inclined to forget the practical viewpoint of those looking for the advice and help, which Miss Laughlin gave in her volume on Paris. It is not here, however. In the presence of the "grandeur that was Rome," who can be expected to think of restaurants wherein the hungry traveler may procure the best food for the expense of time and money? Far better, she tells of expeditious ways to furnish the most satisfying artistic nourishment to him whose stay in Italy unfortunately must be brief; and assistance of such kind more than compensates for the absence of details to be found in any commonplace and prosaic guidebook. And at that, we would go without the guidebook, much preferring Miss Laughlin's volumes to books of any other kind.

PORTRAIT OF A PUBLISHER

And the first hundred years of the house of Appleton. 1825-1925.

The publisher is the late William Worthen Appleton, who became a member of this well-known publishing house in 1868 and continued to be a prominent figure in its progress from that day to this. The brief sketch of his career with which the booklet opens, is both an appreciation of his worth and an entertaining account of his acquaintance with men now famous. Perhaps the most interesting item deals with his correspondence and relations with Herbert Spencer, whose characteristics thus revealed, prove illuminating.

This firm originated a century ago, in an unimportant way, when Daniel Appleton went over to New York City from New England, and established a wholesale dry goods business, having a small department devoted to books and put in charge of his son, William Henry Appleton. The young man's first publication was a tiny book of Bible selections, after which beginning the firm acquired gradually so great a reputation and success, that distinguished authors were glad to have their books published under its auspices. For many years, the distinctive feature of the firm was the publication of Cyclopaedic and scientific works, particularly those of Spencer, Huxley, Tyndall and Darwin, eminent Englishmen, introduced to the American public through this medium. It was also responsible for the 1866 edition of "Alice in Wonderland" in America, found afterword to be identical with the 1865 English edition, and now almost priceless in value.

Grant Overton is the author of this little booklet, in which he has given a very creditable account of this most reputable house, during its century.

INTERIOR DECORATION
SUMMER CLASS :: CONDUCTED BY DOUGLAS DONALDSON

Beginning July 6th the class will meet in the Donaldson Studio on Melrose Hill in Hollywood.

This is a laymen's class and we consider it a means to a better knowledge of color and design, as related to all arts. Including home decoration, dress, gardens and a better understanding and appreciation of the fine arts.

Tuition, Fifty Dollars.

Address
DONALDSON STUDIO
4960 Melrose Hill, Hollywood
Telephone Hollywood 8774

Welcome to call and Browse

First Editions
Early Printing
Autographs
Americana

Rare & Art Books

Dawson's Book Shop
627 So. Grand Ave.

Books Notable for Printing Illustrations and Binding.

Catalogues sent on request:—

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's Wearing Apparel

Colorado Street at Marengo

COSTUME SHOP
of the Assistance League
5604 de Longpre Ave., Hollywood

Have you a costume you would like to see in the movies? Give it to the
Hollywood Thrift Shop
of the Assistance League

MRS. CHARLES C. BELL
Orchard Homes and Villas
Mountainside Acreage
Rentals Near Good Board
SARATOGA - - CALIFORNIA

THE CALIFORNIA SCHOOL OF GARDENING FOR WOMEN

Offers a two years course in practical gardening, including the propagation and care of flowers, shrubs, fruit and vegetables, the laying out and management of small gardens as well as large estates. At Hayward, California (one hour by train or motor from San Francisco). Principal: Miss J. Walrond-Skinner, N.D., Hort., F.R.H.S. Tuition $250 per annum. Term begins Jan. 15, 1925. Only six students will be taken the first year. Write for information and make application now to the Principal, Hayward, California.

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

Through unfortunate error the name of Loyal F. Watson of the firm of Witmer and Watson was omitted from the article on The Code of Ethics of the American Institute of Architects which was published in last month's bulletin. Attention is called to the second article of the series given herewith which was written by Mr. Arthur Hutchason.

Annual Meeting with the Students of the Department of Architecture, University of Southern California

We were not among those present, but from what has leaked out here and there the Chapter was most royally "wined and dined" and diverted for one solid evening by the students of the University. A prominent member of the faculty confessed to us that there had been little school work done in the department for several days before the big event. The Chapter appreciates the labor of love which went to make the affair a success and thanks the students for their hospitality.

Use Home Products

Along in June there will be available a number of architectural students who are now studying in the department of architecture of the University of Southern California. All of them are enthusiastic hard-working youngsters who need our help this summer. They will find places some where. Whether it be in the office of a member of the Chapter or in that of a "Jerry" builder is for us to decide. A place can easily be found for every one of them. They only ask to be paid what their training and experience is worth. Some of them have had as much as three years in an office. It is the Chapter's duty to see that they find the right environment. Let's find places for them.

THE Canons of Ethics of the American Institute of Architects has been written for the purpose of maintaining a high standard of professional practice among architects and to afford protection to the public by outlining the proper relations between architects and the building trades.

The first of the ten Canons of Ethics states, "It is unprofessional for an architect to engage directly or indirectly in any of the building or decorative trades." To most architects and professional men such a rule is most obvious. However, many laymen have questioned such a stand. Even some architects have looked covetously upon the profits that might accrue should they enter into the field of building.

Could not the public be better served through an arrangement whereby the architect would contract to build the structure he has designed? The answer might be in the affirmative if those individuals would agree that in the case of an illness a patient might better be served by a druggist selling patented medicines or a doctor financially interested in such remedies, than by seeking the services of a reputable physician whose only interest in the case would be to advise and effect a cure and not to sell an article at a profit.

The conditions are analogous with that of an owner contemplating the construction of a home or any other building. Should the owner contract with an architect actually engaged in the building trades, an architect whose association with some contractor might be such that he would be financially interested in the award of the contract? Or should the owner choose an architect as he would any other professional adviser and obtain from him the advice and formula to meet the requirements of his particular case; a formula written by one who had no thought of profit in the materials to be specified or the award of the contract?

The pharmacist is a trained man who sells his services in the form of profits upon the products of his manufacture. The patient relies upon the doctor as one whose judgment may not be inflenced by any financial interest in the materials of the formula. The contractor's position is similar to that of the pharmacist, his profits must come from his ability to buy and sell at a profit the labor and materials which enter into the product of his manufacture, namely the buildings he erects. The architect is a man trained to visualize the ideas and requirements of the owner. His judgment must not be influenced by any personal material or interest he might have in the award of the contract.

HAROLD O. SEXSMITH A. I. A.
Editor

Assume the case of one of the concerns advertising "Architecture, Financing, Building, etc.," which would be the situation the architect would find himself in were he to engage in the building trades. The owner has entered into a contract with such an "architect-contractor," to build complete, one certain building as per plans and specifications which will cost ——— thousand dollars. The architect begins his work. He is an interested party in the contract to construct the building. If his specifications or his details allow certain materials or substitution to be made it might be to his advantage. Then as the building proceeds the owner may question certain materials, or details in the construction, perhaps even inquire into the status of the accounts. Could the architect's answer be unbiased? What assurance has the owner that the work has been properly executed? What protection would the "architect-contractor" have, should the owner insist that additional work was necessary before the contract would be considered complete? Whose judgment would be fair, or final in the case of any misunderstanding?

It is not so much a question of ethics as the impossible positions that both the owner and the architect would find themselves in, under such conditions. True, such contracts have been made, but their results have been questionable. The architect has gained, perhaps, finacially, the owner has gained too, in experience. Architects must furnish efficient, scholarly and honest services. For the protection of the owner, the contractors working under his instructions and in fairness and honesty to himself the architect can not assume a dual role.

ARTHUR R. HUTCHASON, A. I. A.

What the Office Clock Heard Between Ten and Twelve on the Morning of May Fifteenth

Mrs. H. (The Client): Why is it that you charge so much for the design and supervision of my house? Your fee seems quite out of proportion to the service you are to render. It was only yesterday that a contractor offered to furnish the plans for my house for three percent of the cost. Another has offered to furnish them free of charge if I would allow him to build for me. I realize that I can't get something for nothing but three percent seems quite enough.

The Architect: It is true that there are men who will agree to do this work for you at the price you have mentioned. It would be a long tedious story for me to tell you why I think it would be unwise for you to have your work done by one of them. Here is a letter from a friend of mine who is now having a house built by a three percenter. He too failed to see how an architect could earn his fee. But let me read what he says. "The contract was let for twenty-two thousand and seven hundred dollars. I was elated because it was a figure below what I had expected I would have to pay. I soon found out however, that the plans were woefully incomplete. There were endless arguments as to the interpretation of the drawings and specifications and continual claims for extras from the various sub-contractors. To date I have paid out in extras which should have been included in the original design, practically $8,000 dollars. Old man, I am through with cut-rate architects. I could have paid you the ten percent fee you asked and still be about several thousand dollars ahead. I am beginning to realize, too, that the house I am getting is not as well designed or as well built as it should be. "Well, there is more of it there in the letter, Mrs. H., if you would like to hear it; but I won't bore you with it. I have a dozen letters similar to that in my file.

The Client: You half convince me. At any rate I will talk the matter over at home this evening and we will come to an early conclusion as to what is to be done. Good day, and thank you for your advice and help.

Fifteen minutes later the architect is called into the contractors' room to see a new hardware specialty. The salesman explains its merits and the architect is interested. The article seems efficient and lower in cost than similar equipment that has been specified. The following dialogue ensues.

The Architect: "What was that you said about a bonus?"

Salesman: "We are offering a bonus of fifteen percent to the architect or contractor who will specify or use this equipment on his work."

The Architect: "Do you mean that if I specify a hundred dollars worth of this article in my next job you will send me a check for fifteen dollars."

The Salesman: "Exactly it sir. There are dozens of architects who have accepted this bo——."

The Architect: "Stop! Don't call it a bonus, Call it a bribe. Such a proposition is just plain crooked. Such offers as this one you are making have made it possible for crooks in my profession to offer their services to a client for two or three percent when in reality they were receiving ten or twenty percent for a service which any architect of ability and integrity would be ashamed to offer." The architect looked up at the office clock. Its hands were both up. The salesman stammered something and wilted.

The architect glanced again at the clock. He shook his head as he moved to the door soliloquizing as he went. "Well old timer I'd put up my hands too to hide my face but I'm afraid one of those birds would slip in and pick my pocket. Why can't I have all my clients here to listen in when such things happen."

Editor's note: The above incidents actually happened in a Los Angeles architect's office on the morning of May 15th.

ETTORE CADORIN

TO the coterie of distinguished artists and writers who year by year seek the serenity and inspiration of the west coast may now be added the name of Ettore Cadorin, famous Venetian sculptor, who has lately arrived in Santa Barbara for an indefinite period of work and play. Mr. Cadorin is of an old family of Italian sculptors who from early times have been privileged to maintain a studio on one of the quaint waterways of Venice. His father was a well-known decorative sculptor and his brother is one of the foremost painters of Italy.

In the square of St. Mark's, Venice, stand two beautiful Grecian statues modeled by Mr. Cadorin to replace those destroyed by the fall of Campanile. On the Grand Canal is his memorial to Wagner, with the inscription written by his friend D'Annunzio. In this country a striking marble of "Death and Resurrection" stands in the Woodlawn cemetery, and

"JOIE DE VIVRE," BRONZE, BY ETTORE CADORIN

his war memorial in bronze to the American soldier will soon be dedicated at Edgewater, N. J., on the banks of the Hudson.

For many years Mr. Cadorin had his studio in Paris, and here he became especially

noted for his ivory bas-reliefs, of which he is the unique exponent. He carved the heads of many of the social beauties of Paris, as well as the queen and princesses of Italy.

Mr. Cadorin's first visit to America was in response to a call from Columbia University, where he became professor in the Italian department. Recalled to Italy during the war, he returned to America on a special mission for his government, lecturing throughout the country on the preservation of art treasures in Italy.

Exhibitions of the sculptor's work have been held in many of the large cities of the east, and he has continual showings in New York, where he maintains a studio on Riverside drive. During his recent visit to Los Angeles he exhibited at the Cannell-Chaffin galleries and gave several lectures.

His work is distinguished by a fine fluent line, with modeling that is plastic and supremely sensitive. His small bronzes and marble have inimitable grace, together with an elusive and delicate spirituality. In his ivory bas-reliefs he has been able to carve in the translucent cream and amber, curves and contours that have a lustrous clarity. In the features of his women, particularly, he has caught the sweet and dreaming quality of inner vision. Mr. Cadorin is everywhere the apostle of the fine, rare, intimate and expressive.

SUBDIVISIONS—(Continued from Page 12)
ness spoils the highway for through travel, and hurrying machines are demoralizing to the slow movements of local business. It is far better to establish business in local centers about which buildings can be grouped to the extent of satisfying the demands for business property, with such centers distributed throughout the residential districts from which they gain their patronage. Such planning has a far more sedative effect in the rehabilitation of values than has the shoestring policy of the unthinking subdivider.

Southern California has paused for breath in her mad dash towards urbanity. She has had forced upon her a responsibility such as no other young community has experienced in like degree. This pause is an opportunity for the regaining of equilibrium and orientation and a fresh start toward the goal of a land where living conditions are ideal, where slums do not exist and where there are homes for all. We can acquire better homes through better subdivisions.

ETTORE CADORIN, VENETIAN SCULPTOR, NOW IN CALIFORNIA

SOUTHLAND Magazine has received a letter from the Frank Meline Company, Realtors, announcing a competition for the design of a beach cottage to be located on their new subdivision at Pierpont Bay. The architectural club is to be represented on the Jury of Awards, and Mr. Carlton Winslow is acting as architectural consultant for the competition. The program is to be found in the Frank Meline Company's announcement in the newspapers. Members who intend to compete should register at once with the Frank Meline Company.

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. FAIR OAKS AVE. TEL. F. O. 315
PASADENA, CALIFORNIA

ANNOUNCING
HENRY C. FOES
INTERIOR DECORATOR
Formerly Known as
BARNES STUDIOS
Now Located in the Beautiful New Community Playhouse Building
33 So. El Molino Ave. Pasadena

L. BIXBY-SMITH
Architectural Studies
Camera Portraits
2504 W. 7TH ST.,
LOS ANGELES, CALIF.
PHONE FITZROY 3542

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555, 602 E. Colorado St., Pasadena
DUnkirk 4909, 2508½ W. 7th St., Los Angeles

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

For STEAMSHIP RESERVATIONS
TO
HONOLULU, EUROPE, ALASKA, NEW YORK via PANAMA CANAL
Round the World Cruises
Agency for Thos. Cook & Son
Raymond and Whitcomb Co.
C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

Angelus Lighting Fixture Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors
746 So. Figueroa St., Los Angeles
VA ndike 2296

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

THE most picturesque place in California to spend the summer is Santa Barbara. Here it is always pleasantly cool and delightful, with vistas of the mountains and the sea. Samarkand with an atmosphere peculiarly its own, lends itself to particular guests. Outdoor sports of all kinds are nearby—La Cumbre Country Club, with one of the best golf courses in the country, is adjacent to the hotel. Samarkand is also noted for its unrivaled cuisine and perfect service. Our offerings and rates will be sent you on application.

SAMARKAND

Management
A. K. BENNETT

"One of the Linnard Hotels"

BIRDS IN GARDENS — *Continued from Page 10*

When the birds get back from the north this fall to Vermont Canyon in Griffith Park they will have a great surprise. If their bird instinct for locality were not unerring they would be sure they had not arrived at home. Not being able to read and possibly not knowing what "sanctuary" means or even that they are "birds" the inscription on the boulder would not enlighten them. Where it was all dry they will find a stream of water singing around the rocks, dripping over minature falls, again so placid as to mirror the ferns along its banks, making pool after pool for bathing sunlit or shaded to the bird's taste. They will see nature's preparations for spreading the banquet table with fruit—and berries especially—flowers and seeds. All will not be ready to serve this fall but the shrubs and plants will make a wonderful growth even in one summer. The thing that will seem too good to be true is the tight wire fence keeping out cats and other animals even humans will be allowed to enter only on occasions. This was brought about by one who came to live near this spot many years ago and whose homesick eyes looked out upon these burned and barren hills. She said then if it were ever in her power she would give the little plants in this canyon a drink.

Through the influence of Mrs. George H. Snyder, president of the California Audubon Society and Van M. Griffith whose father gave this wealth of acres for a park, the park commissoners were led to see that it was a kindly, beautiful and beneficial thing to set apart this canyon for the birds. The unveiling of the boulder brought together some twenty organizations of nature lovers, and beside our own nature writers and lecturers, Mr. Arthur Newton Pack of Washington, D. C., associate editor of Nature Magazine and William D. Finley of Portland, whose pictures of wild life are not surpassed if equaled. The antics of chipmunks and fawn, the cubs pressing their friend for more food, the turtles that might have been laying eggs for Agassiz, the pet porcupine caressing the dog who endured but did not return the affection—these intimate close-ups are never to be forgotten. In his lectures we are so close to bird colonies that we are fanned by their wings, and we go home to pack up the old kit bag and go into the wilds for the summer. Raising the Audubon flag we read this inscription, "Bird Sanctuary, April 13, 1925." This is a good example for other cities to follow and private gardens could be miniature sanctuaries with walls or close-mesh wire fences with mulberry trees and berry bearing shrubs, tubular flowers for the hummers and bird baths. Mr. Benjamin's article on his feeding table must have made every one feel that breakfast is not appetizing without one.

Mercersburgh Academy has erected an unusual memorial to Calvin Coolidge, Jr. It is a sunshine corner shut off from the campus by flowers and shrubbery containing a series of bird baths, a sun dial and seats where the boys may gather to enjoy the birds. There is another beautiful testimony of man's friendship for the birds in Rock Creek Park, Washington, D. C. During the sad days of the war an Ambassador and his wife went frequently to Piney Branch in the park where they were cheered and comforted by the birds' songs. On returning to France they sent a bird bath of stone designed by M. Cret having this inscription, "To the Birds of Piney Branch from Their Friends, Elsie and Jules Jusserand."

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

Cumnock School Los Angeles
Fall Term Opens September 29
Summer Session—June 22nd to July 31st
An old California day and resident school with beautiful new buildings. 31st year. Reservations now being accepted.
School of Expression (College grade), specializing in Voice; Diction; Literary Interpretation; Story-telling; Public Speaking; Dramatics.
Academy—an accredited Junior and Senior High School in class A.
Write for Catalog.
Helen A. Brooks, A. M., Director, 5353 West Third St.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET

LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006

PASADENA, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Avenue *Pasadena, Calif.*

THE BATCHELDER TILES

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

Announcement

Southern California Edison Company

Offers to its consumers and the people of California the unsold portion of a new issue of 100,000 shares of Series B 6% Preferred Stock.

The constant strength of Edison stock over a long series of years has proved to the Investing Public its exceptional worth as an attractive investment of a conservative nature.

The development of Southern and Central California has only begun. Edison Company will grow with the community, as electric power is the basic industry upon which all other industries depend.

Over 71,000 Stockholders Have Invested for Safety

EDISON 6% PREFERRED STOCK

Authorized by the Railroad Commission of California

PRICE: $94.00 per share, cash
$95.00 at $5 per share per month.

Ask at any Edison Office

Southern California Edison Company

306 WEST THIRD STREET

LOS ANGELES

MAIN 7120

BULLETIN OF THE ARTS AND CRAFTS

By MARION HUGUS CLARK

LAST month we announced a Pilgrimage Tour of Saint John's Church under the guidance of its rector, Doctor George Davidson. To those who were unable to attend that meeting, we are able to say that Doctor Davidson will conduct another group through Saint John's on the second of July.

Saint John's Church is at West Adams Street, Los Angeles, and the architects were Davis and Davis. Miss Ann Chalmers, who made a special study of church architecture while in Europe, has reported this trip.

NOT far from busy streets and close to one of the best residential districts in Los Angeles, there has arisen, blossomed out, under the director of it rector, a beautiful church—and it has been called Saint John, named for and dedicated to the Holy Apostle, Saint John, the Divine.

In architecture, it is Italian-Romanesque of the basilica type, an exact reproduction of a sixth century church in Toscanella, thirty miles out of Rome. The construction of this old-world church is interesting. There was used one hundred and fifty tone of steel and the walls, which are two and one-half feet thick of solid concrete, rest upon a foundation of from sixteen to eighteen feet thick.

The facade is made of California stone carved and chiseled by Italian workers under the direction of Cartino Scarpitti. Over the central door is the Angel of Strength and the invitation: "Whosoever will, let him come." Above in either corner are the Angels of Prayer and below are emblems significant of the apostles, Andrew, Peter, James and John.

Directly opposite the central door, taking the place of a reredos which forms a part of the wall above and back of the altar is a very lovely tri-tich. Pendant from the ceiling in front of the altar are the Seven Lamps of the Holy Spirit. These lamps are lighted day and night and signify the presence of God in the church and the sevenfold gifts of the Holy Ghost. The Baptistry of marble mosaic is of Byzantine feeling. The Liberty Service Chapel, a tribute to the soldiers of the world war, was an inspiration of Doctor Davidson's. In time it is his plan to have the seals of the thirteen original states and the portraits of the four war presidents, Washington, Lincoln, McKinley and Wilson, placed in the walls in mosaic.

One of the most striking features of the building is the ceiling, an exact reproduction of an eleventh century church in the town of San Miniato, three miles out of Florence. The four colors used in design are of divine significance. White, the emblem of Christ. Blue, symbolic of the penitential season. Red, typifying the martyr and green significant of the Trinity. The beams carved from solid oak were the work of Swenki, a pupil of Anton Lang of the Ober Ammergau.

An interesting addition to the church is an outside pulpit to be used for street preaching. Magdalen Chapel of Oxford has such a pulpit. Grace Church in New York is the only other American church to have one.

ANN CHALMERS.

FOLLOWING the visit to Saint John's Church, which was at four on the afternoon of April the thirtieth, came the banquet at seven. Miss Delano had provided as entertainment, a small dancer, Yvonne Pelletier. Mr. Martin Justice, the well-known illustrator and formerly art editor of the Saturday Evening Post, talked to us about the New York Art Centre.

It is an instinct with us all to own a home. If the instinct for belonging is strong, we want to have a home for our favorite club, society or pastime. So it is with various art associations. The Arts and Crafts Society is no exception. Mr. Justice and others who followed him thought that several amicable associations might join hands and erect a building with studios to rent.

On May the fifth, I opened the door of my husband's roadster and stepped out on the Main Street of Carmel by the Sea.

One hears about Monterey pines and one is prepared to go into raptures over them. But I saw Carmel first and my interest in what they have achieved in the way of an Art Centre left me an admirer of the pine but rapturless. I do not know who owns the buildings. That does not seem to matter so long as there is a spirit of co-operation—a unity of endeavor—doing the thing because you like doing it.

First there is the Theatre of the Golden Bough. I hope that we can have a theatre in our Art Centre. The Community Playhouse is inspirational. We need it. In Miss Ellen Leech's fine article last month I felt that Pasadena's Community Playhouse had need of us too. We are remembering Norman Edward's present employment by The Eastman Kodak Company in the Rochester Theatre.

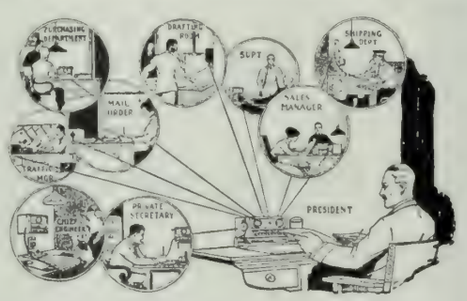
The shop called The Seven Arts Book Shop is next to the passage leading back to the theatre entrance. You stand outside of a bay-window and buy your tickets from a young woman standing in Seven Arts. It reminds me of the pulpit outside of Saint John's Church. Seven Arts has magazines, books and door-knockers, and there was a nice young man planning another quaint shop, so I suppose Architecture is one of the seven arts. I hope so, for I want Architecture in our Art Centre.

Of course there was the Weaver's Shop with all the nice woven things, such as our Mr. Hewson makes.

Cabbages and Kings has everything Tlily Polak has not and Tilly Polak, God bless her, has everything but flowers and you find them in the Blooming Basement. Mrs. Harry Leon Wilson plies her blooming trade with flowers that she raises in her own garden on Carmel Highlands. She also has lovely old tiles and modern block prints.

The whole group of theatre and shops could be built upon a lot 200x100 feet. The theatre occupies the shops back yard with a jolly little entrance of its own and the shops all present a smiling face to the street.

THE regular yearly election of officers will take place on June the tenth at the Shop, 2508 West Seventh Street, Los Angeles.



The Dictograph System does not supplant the ordinary telephone but relegates it to its proper function of handling incoming and outgoing calls. It improves the regular telephone service. Relieves the intercommunication burden from the switchboard (often 75 per cent or more). Provides perfect service twenty-four hours a day—every day. Makes all connections automatically. Increases the efficiency of the entire organization. Converts hours of wasted time into productive effort. Promotes individual and collective team work. Eliminates lost motion, Minimizes routine. And cuts down expenses.

LEROY C. BISHOP, 1241 Pacific Mutual Building, Los Angeles
BRoadway 4573 TUcker 9906

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER
DUNKIRK 1442
2615 W. SEVENTH ST.
LOS ANGELES

Designed and Built by Heating Experts

BETTER HOMES
ARE HEATED WITH
OHRMUND BROTHERS
Unit System of Heating
ELECTRICALLY CONTROLLED
Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.
HEATING AND SHEET METAL CONTRACTORS
PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena Fair Oaks 9393

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

For Information Regarding

PASADENA,

Her climate and living advantages. Write to the

Chamber *of* Commerce

100 So. Raymond Avenue, Pasadena, California

The

Serendipity Antique Shop

26 & 30 SOUTH LOS ROBLES AVENUE

PASADENA

BRADFORD PERIN, *Proprietor*

Antiques, Objets d'Art, Decorations

TELEPHONE: FAIR OAKS 7111

TREASURES FROM EUROPE

ARRIVING IN BARKER BROS.' STUDIO OF INTERIOR DECORATION

FINE old floor chests from Florence, some interesting Venetian chairs, Italian chests and commodes, as well as much that is unusual in brocades, tapestries, wrought iron, pottery and glass — these make up the collection of antiques and reproductions selected during months of searching the art centers of France and Italy by Barker Bros.' representative from the Studio. Because of this personal selection and direct importation, a most extraordinary opportunity presents itself to secure rare pieces at prices no higher than one is often asked to pay for the most ordinary.

BARKER BROS.

COMPLETE FURNISHERS OF SUCCESSFUL HOMES
BROADWAY BETWEEN SEVENTH AND EIGHTH

Lake
Arrowhead
A lodge in Arrowhead Woods combines the comfort of home with the delights of California's Finest Playground.
Sales Representatives for
THE FRANK MELINE CO.
Arrowhead Woods
Lodge Sites

CALIFORNIA SOUTHLAND

The Most Beautiful Part of Santa Barbara, California. Pasco de la Guerra — *From a Painting by Lilia Tuckerman*

No. 67 **JULY, 1925** **25 Cents**

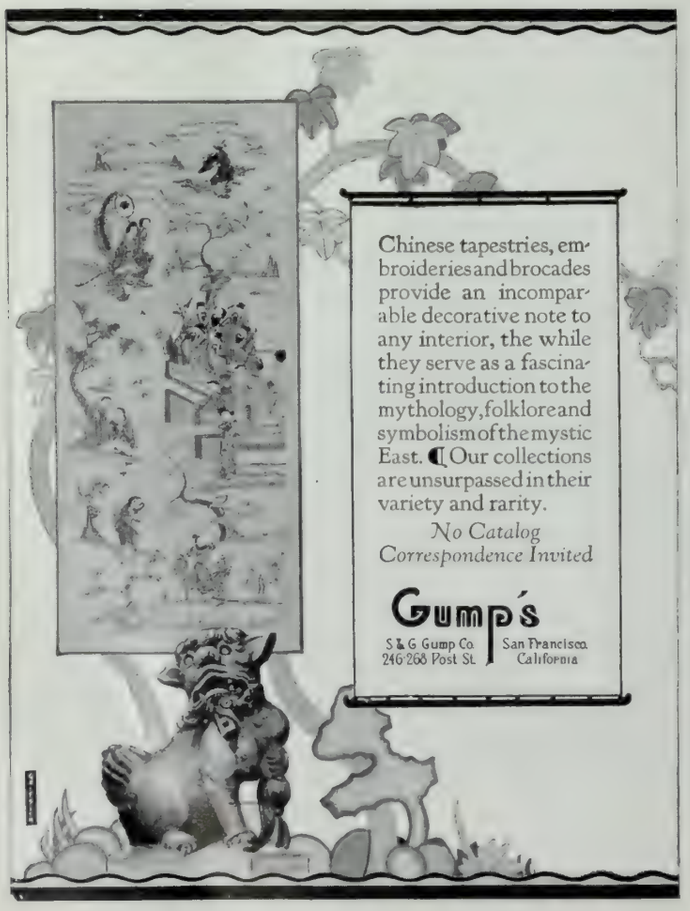
CHARLES W. CLARK HOUSE, *Pebble Beach* BAKEWELL & BROWN, *Architects*

LATIN ROOF TILE

A Permanent Weather-proof and Fire-proof Crown for Buildings

GLADDING, McBEAN & CO.

LOS ANGELES OFFICE: LOS FELIZ BOULEVARD AND S. P. TRACKS
TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY



Chinese tapestries, embroideries and brocades provide an incomparable decorative note to any interior, the while they serve as a fascinating introduction to the mythology, folklore and symbolism of the mystic East. ¶ Our collections are unsurpassed in their variety and rarity.

No Catalog
Correspondence Invited

Gump's
S. & G. Gump Co.
246-268 Post St.
San Francisco
California

Clarence P. Day Corporation

Engineers—Contractors

35 N. RAYMOND AVE. PHONE COLO. 1006
PASADENA, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

NO. 121—TALMAGE VASE

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.

An Italian Fireplace in one of our display rooms.

The Cheesewright Studios, Inc.

Decorators and Furnishers

Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.
Southern California Junior Golf Tournament, July 8. Eighteen holes, medal play. Three classes. Tournament is open to sons of members of clubs affiliated with the Southern California Golf Association, ages 12 to 18 years. Trophy donated by Mr. William M. Orr.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.
Tennis Tournament opened June 11, the finals were played the 14th. Men's Singles was won by Wm. M. Johnston, who defeated C. J. Griffin. Ladies' Singles by Charlotte Hosmer who defeated May Sutton Bundy. Men's Doubles by Johnston and Griffin, who defeated Ferrindini and Godshall. Ladies' Doubles was won by Mrs. Bundy and Miss Williamson who de-

UP THE VALLEY AND DOWN THE COAST

YOSEMITE

And all the fascinating features of the High Sierras await you in California

The

Californian

HOTEL

FRESNO, CALIFORNIA

is the logical stopping place in the Valley from which the high Sierras rise

First Class, Fireproof
Correctly Appointed

H. WINGATE LAKE, *Manager*

FRESNO

Your happiest

VACATION

Assure it this summer.

Go somewhere. And get the most out of your travel funds.

Let Southern Pacific Lines help you fix your itinerary. Ask our agents — travel experts eager and competent to aid in all travel matters.

Back East reduced round-trip fares. Final sale date, Sept. 15th. Return limit, Oct. 31st.

No matter where, Southern Pacific Lines and connections can take you. These suggestions:

Del Monte — Lake Tahoe
Santa Cruz — Yosemite
San Francisco — Sierra Lakes
Crater Lake — Puget Sound

SUMMER EXCURSION FARES

Substantial reductions in roundtrip fares. In effect through the summer season

Ask agent

Southern Pacific Lines

feated Miss Hosmer and Miss Swarts. This is the fourth year of the Tournament, heretofore it has been an open affair but owing to the heavy entry of last year it was necessary to make it entirely invitational.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

NEWPORT HARBOR YACHT CLUB:
June 26—Dance. Open house for all yacht clubs.
July 4 and 5—Bang and go back race, second heat. Free for all. Outboard motor race, upper lake course. One design sloop race, Frank Smith trophy, first heat. Small sailing boat class races. Star class race, ocean course, second heat. Cruiser race, ocean course, second heat. One design prize runabout class race, ocean course, second heat. Schooner, ketch and yawl race, Sewanaka rule of handicapping, second heat. Sloop handicap race, ocean course, second heat. Dance.
July 11—One design runabout class race, third heat. Fleet cruise aboard club yachts. Star class race, bay course, second heat.
July 12—Marion class race, final heat (junior.) Star class race (junior.)
July 18—Outboard motor race, Bay Island course, five miles. Star class race, ocean course, third heat. Bang and go back race, third heat. Cruiser race, ocean course, third heat. Schooner ketch and yawl handicap race. Sloop handicap race, ocean course, second heat.
July 19—Snow birds (junior,) final heat, 10:30 a. m. Star class (junior,) final heat, 10:30 a. m.
July 24—One design power runabout class sprint race, one mile. Star class race, bay course, third heat. Canoe races for boys and girls, 18 years or under (junior.) Rowboat races for boys, girls. Model yacht boat races, free for all (junior.)

CALIFORNIA YACHT CLUB:
Saturday, July 4—Pacific Coast Yachting Association regatta at Victoria.
Sunday, July 5—Cruise to Avalon.
Saturday, July 18—Motor boat races.
Sunday, July 19—Motor boat races.
Saturday, July 25—Cruising race for all yachts to Catalina Isthmus.
Sunday, July 26—Return race.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park: Seventh Exhibition of Work by Students of Otic Art Institute opened June 28 and will continue through July 15.

The officers of the Los Angeles Museum feel assured of the success of the Pan-American exhibition which will open on November 3, next, and will be shown until January 1, 1926. On the closing date the Latin-American section will begin a tour of the important museums of the United States, and the North American section will be sent to the capitals of Latin-America.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: During July and August a very important collection of old Masters will be shown. Extension lectures are given every Sunday afternoon in the Assembly Hall of the Museum at 3:00 o'clock. The lectures are open to the public without charge.

PAINTERS of the West announce the award of the three medals, gold, silver and bronze, offered for the best three paintings in their third annual exhibition, recently closed in the Biltmore Salon: The gold medal went to "Crossing the Bar," by Armin Hansen; the silver medal to "Wandering Shadows," by Hanson Puthuff, and the bronze to "Young Girl," by Edouard A. Vysekal. Honorable mention was given to "The Loom of the Desert," by Carl Oscar Borg, and "Fog Veiled Coast," by Jack Wilkinson Smith.

STENDAHL GALLERIES announce an exhibition of the work of Beltran-Masses in the Fiesta Ballroom of the Ambassador Hotel to continue to July 9. An admission fee is asked as the fund thus collected will be donated by Earl Stendahl to the Los Angeles Museum purchase fund of $15,000 for the Pan-American Exhibition.

Made in London by William Grundy in 1794

Where the Treasures of a Collector May Be Purchased as Gifts

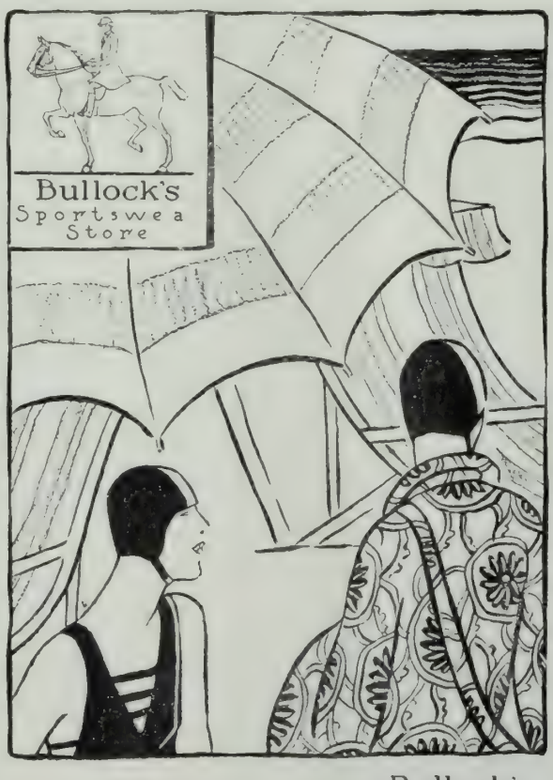
A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington



"One o'Clock Saturdays" Bullock's Los Angeles

BILTMORE SALON will not be open in the evenings during July and August except by appointment. The display galleries during those months will open at 10:00 A. M. and close at 6:00 P. M.

CHARLES W. BARTLETT will hold his delayed exhibition of block prints from the Orient at Barker Bros.'s Art Gallery to July 11.

CANNELL and Chaffin announce that beginning July 1 the large gallery will be hung with water colors by local and foreign artists. The two foreigners represented will be James Gilmour, a Scotch painter, and E. S. Holding, an English artist. In addition the work of the well-known American water colorists, Frank Hopkinson Smith and George Elmer Brown, together with two local artists, Loren Barton and Dana Bartlett, will complete an interesting exhibition. In the smaller gallery will hang foreign masters, including primitives and examples of the 16th Cenutry German School, the 17th Century Spanish School, a fine example by De Hoog, the famous Dutch artist, and examples by Boucher.

ARTHUR HILL GILBERT and Haldane Douglas held a joint exhibition at the Biltmore Salon during the last half of June.

THE PASADENA ART INSTITUTE held several exhibitions in the house in Carmelita Gardens during June: One show was made up of canvases by Pasadena painters and included John Frost, Orrin White, Benjamin Brown, Franz Bischoff, Alson Clarke, Guy Rose, Jean Manheim, F. Carl Smith, Louis Hovey Sharp, Frederick Zimmerman, MacDuffie Thurston, Ada Belle Champlin, Frances Clark, Wallace De Wolfe and Herbert V. B. Acker. In other rooms fifty pictures were shown by the Santa Cruz Art League, and in still other sections were a group of desert pictures by F. Grayson Sayre, Scotch scenes in water color by Thomas H. McKay, California landscapes in tempera by Dorothy Visju Anderson. In the upper hall were hung pictures by Albert Insley, Colin Campbell Cooper, Dorothy Ochtman and Guy Wiggins.

KATHERINE W. LEIGHTON with her husband and son left June 28 for Lake McDonald, where they have taken a cottage for the summer. Mrs. Leighton expects to paint throughout July and August and will return to Los Angeles in September in order to prepare for the Pan-American show to which she has been asked to contribute. The lake section is of peculiar interest to Mrs. Leighton as it gives her the other side of the country, practically opposite from where she painted the Grinnell Glacier.

F. TENNEY JOHNSON is again in California and has opened his Alhambra studio, preparatory to doing interesting California pictures.

AARON KILPATRICK and Hansen Puthuff have gone down into Mexico—the city and vicinity—on a sketching trip of several months' duration.

FRANK GERITZ held an exhibition in the Hollywood Public Library during June, showing his latest etchings and block prints as well as examples of his earlier work.

JACK WILKINSON SMITH, Clyde Forsythe and F. Tenney Johnson are planning a sketching trip together into the High Sierras.

PAUL LAURITZ has gone to his home in Norway on a sketching tour of six months, the results of which will form an interesting exhibition for Los Angeles on his return.

EDGAR PAYNE is at Laguna and will probably spend the summer sketching in that neighborhood.

ROGER NOBLE BURNHAM, sculptor, exhibted at the Friday Morning Club during the last half of June. His relief portrait of John Muir was recently placed at the foot of Yosemite Falls, in Yosemite National Park, by the California Society of Social Work. The installation ceremony was conducted by Dr. Irving Lipstich of San Francisco, and the principal address was made by Dr. William F. Badé of Berkeley, who collected and edited "The Life and Letters of John Muir."

LELAND CURTIS expects to make several sketching trips into the High Sierras during the summer, bringing back interesting sketches each time.

LOUIS HOVEY SHARP visited Carmel recently in search of new material.

NELL BROOKER MAYHEW has decided to make her future home in Oakland and leaves with her family about the middle of July.

ADOLPH WEIL GALLERIES, 2504 West Seventh Street, Los Angeles are showing an interesting collection of European paintings, also bronzes.

ARTHUR MILLIER exhibited a number of his recent prints at the Los Angeles Library during June.

EARL STENDAHL will show during the last half of July, and probably through August, a number of new pictures at his Ambassador gallery. These include the works of many French and American painters, among them George Innes, Thomas Moran, Theodore Robinson, (1852-1896), J.

H. Twatchman, J. Francis Murphy, and J. Alden Weir. Among the Frenchmen he has two famous artists represented, Millet and Breton, Millet having a painting, "Woodchopper," and Breton a typical landscape with figures, called "The Poppies."

DAVID ANTHONY TAUSZKY has recently finished a portrait in oil of Mr. Charles Bedell Hervey of Pasadena. Mr. Hervey is the proprietor of Hotel Green of Pasadena and the portrait will be hung in the rooms of the California Hotel Men's Association in Los Angeles, of which Mr. Hervey is first vice-president.

Music

HOLLYWOOD BOWL concerts will open July 7. The first concert will be under the direction of Fritz Reiner, Conductor of the Cincinnati Symphony Orchestra, the second under Sir Henry Wood, and the two following under Reiner. It is announced that Rudolf Ganz and Ernst Bloch will conduct later in the season. This is the fourth season of this remarkable series of symphony concerts and will probably in both direction and solo work, and certainly in attendance surpass the concerts of other years.

UNIVERSITY OF CALIFORNIA, Berkeley, through the committee on Music and Drama, announced its summer concerts of half hour programs to begin June 14 in the Greek Theater. The Oakland Orpheus Club gave the first program, conducted by Edwin Dunbar Crandall, with Marion Brower, soloist.

CALIFORNIA STATE MUSIC TEACHER'S ASSOCIATION will hold the annual convention, July 6-9. The convention will be addressed by Professor Ballentine of Harvard University who is one of the lecturers of the summer session at the University of California.

HOLLYWOOD COMMUNITY ORCHESTRA, Jay Plowe, director, appeared in the final concert of the season June 25, in the auditorium of the Hollywood Woman's Club, and was given in co-operation with the Hollywood Community Chorus. Calmon Luboviski, violinist, was the soloist of the evening, and the orchestra was augmented by members of the Philharmonic Orchestra.

PASADENA REGIONAL BOARD of the Los Angeles Philharmonic Orchestra has announced the retention of the Raymond Theater as the location of the Pasadena Series of Six Monday Evening Symphony Concerts to be given by the Philharmonic Orchestra during the forthcoming season.

ADOLPH TANDLER'S LITTLE SYMPHONY CONCERTS were given during June on Sunday afternoons at the Pasadena Community Playhouse, 39 South El Molino Avenue.

L. E. BEHYMER announces a new plan for the Artists' Series next season, instead of being obliged to selected either the Tuesday or Thursday evening course it will be possible to make selections from each. The two courses include a total of twenty-one events, twelve in the Tuesday and nine in the Thursday series, and fourteen events may be chosen from these to make up a selective series.

CARTER WEAVER—M. Barbara Dacier offered the first of a series of Artist Ensemble Concerts the evening of June 24 at the Ebell Club, presenting William A. Bone, Author-Lecturer; Margaret Jarman, Mezzo Soprano; Ben Whitman, Violinist; Ralph Reily, Tenor; William David Coburn, Poet; Anderson Grant, Scotch Artist; Tilda Rohr, Contralto and Swiss Yodeler, and Frank A. Hopkinson, Canadian Boy Tenor.

LOS ANGELES GRAND OPERA ASSOCIATION has announced the stars to appear during this, the second, season and also the operas to be produced this Fall at the Philharmonic Auditorium. Hon. Benjamin F. Bledsoe is President of the Association, Merle Armitage, general manager, and Richard Hageman is conductor and general musical director. William Tyroler, assistant conductor, is training the chorus of seventy voices. The artists engaged include Rosa Raisa, Alice Gentle, Marie Kurenko, Mme. Elizabeth Rothwell, Charles Hackett, Giocomo Rimini, Edward Johnson, Vincenete Ballester, and others. Ernest Belcher Ballet has been engaged for all performances. The operas to be presented are Lakme, Aida, Carmen, Rigoletto, Cavalleria Rusticana and La Navarraise (double bill).

THE PATTERSON OPERA was an outstanding feature of the National Federation Music Clubs' Biennial in Portland, Ore., last month. "The Echo" is a one act opera by Frank Patterson, of the editorial staff of the New York Courier, and complies with the request for an opera in English. Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles, directed and the principals included Marie Rappold, Marjorie Dodge, Forrest Lamont and Lawrence Tibbitt.

FRIEDA HEMPEL will be managed next season by George Engles, and she anticipates a repetition of her success in her "Jenny Lind" concerts throughout her tour.

JOHN S. KESHISHYAN

Rugs and Tapestries

2300 West Seventh Street
at
Westlake Park

Los Angeles

B B Bell & Company

Lighting Fixtures
Fireplace Fittings
Lamps
Console-tables and Mirrors
Hope's Casements

2302 West Seventh Street
at
Westlake Park

Los Angeles

EMILIO DE GOGORZA intends to devote more time to recitals in this country during the coming season.

PADEREWSKI will appear in seventy-five cities in the United States and Canada during his 1925-26 tour. He will play in New York in December and will appear as soloist with the New York Symphony Orchestra.

LUISA TETRAZZINI will come here next season for a tour to include the United States, Canada and Mexico under the management of W. L. Healy of San Francisco.

LAWRENCE TIBBITT, the young Los Angeles baritone who won signal honors with the Metropolitan Opera Company last winter, plans, with his wife and twin sons, to spend the summer in Los Angeles. Mr. Tibbitt is booked for five leading roles at the Metropolitan next season, including the baritone lead in the Ravel opera, one of the first offerings of the season.

THE WOMAN'S CHORAL CLUB, of Pasadena, gave its second concert of the season, June 2, at the Shakespeare Clubhouse, with William Tyroler directing. Assisting on the program was the Orpheus Four. Club soloists were Mrs. Wendell G. Robinson, soprano; Hortense Hough, contralto, and Mrs. Vesta E. Castleman, soprano. Lois Wall was the club's accompanist. The work of the chorus evidenced the fine training it has received under the baton of Mr. Tyroler.

THE OJAI VALLEY MUSIC FESTIVAL announces for 1926 a competition inaugurated by Mrs. F. S. Coolidge and Frank J. Frost to stimulate the composition of chamber music. It offers a prize of One Thousand Dollars to the composer of the best string quartet for two violins, viola and violincello submitted to a jury. The prize winning composition will have its initial performance at the Ojai Valley Festival of Chamber Music to be held in April, 1926. The contest will be open until March 1, 1926.

THE Juillard Musical Foundation, New York City, has announced that it will award 100 fellowships, each worth $1000, to American music students for study in singing, piano, violin, violoncello and composition. The awards will be made after competitive examination. The requirements are that the contestants should be between the ages of 16 and 30 years, citizens of the United States, and able to present credits or credentials in general education equivalent to four years of high school.

SIMON GUGGENHEIM, former United State Senator from Colorado, has announced that he and his wife will make a preliminary gift of $3,000,000 for fellowships to be used by American students for advanced foreign study of many subjects, including music. The fund will be known as the "John Simon Guggenheim Memorial Foundation" and will be a memorial to their son, who died on April 26, 1922, while he was preparing to enter Harvard University.

THE Tournament of Roses Association are sponsoring a spectacular musical is sponsoring a spectacular musical production to be presented at the Rose Bowl, July 27. The first rehearsal was held, June 26, in the Green Hotel, Pasadena. Both rehearsals and performances will be personally conducted by the composer, Robert P. Skilling of New York.

Announcements

PASADENA COMMUNITY PLAYHOUSE: "Peer Gynt," by Henrick Ibsen, July 2 to 11. Two plays a month will be produced throughout the year. Each play will begin on a Thursday and end on the second Saturday—eleven performances. Following "Peer Gynt" the plays will be "Tweedles," "The Green Goddess," "You Never Can Tell," "Treasure Island," "The Show Shop," and "Pharaoh's Daughter."

THE PILGRIMAGE PLAY, Life of the Christ, opens Monday, July 6.

THE MISSION PAGEANT at San Juan Capistrano will be given as a special performance on July 4, also on Sunday, July 5, and repeated each Sunday thereafter throughout the summer, opening at 3:00 o'clock p. m. The cast includes many well-known players, among them being Dorise Schukow, Karyl Marker, Earl Schenck, and the dancer, Martha Belfort.

PASADENA DRAMA LEAGUE held the annual meeting early in June, at which Mrs. Charles P. McCullough was elected president to succeed Miss Eleanor Bissell, who will be abroad for more than a year. The officers and board of directors elected to carry on the work of the Drama League for the ensuing year are: Mrs. Charles P. McCullough, president; Mrs. A. B. McCay first vice-president; Mrs. William Munro, second vice-president; Claude Griffith, third vice-president; Miss Louise Crawford, recording secretary; Miss Elizabeth Connor, corresponding secretary; Karl Kieling, treasurer; directors, Miss Eleanor Bissell, Mrs. Frank H. Sellers, Mrs. F. B. Wetherby, Mrs. Henry Godfrey, Mrs. George R. MacMinn, Mrs. Robert A. Millikan, Mrs. George E. Hale, Mrs. J. S. Torrance, Mrs. W. S. Wright, Gilmor Brown, Miss Margaret Penney, Mrs. H. I. Stuart, Miss Flor-

ence Bemis, Mrs. H. C. Barroll, Mrs. Stanley Brooks, C. Churchill Clark, Miss Hildegarde Flanner, Mrs. Howard Wright, Mrs. Desaix Myers, Mrs. Alson Clark, Mrs. J. C. Gripper.

PASADENA BROWNING CLUB held the annual business meeting in June and decided to hold the meetings for the next year in the Shakespeare Clubhouse. An election of officers was held, resulting in the choice of Mrs. Stuart W. French, president; Mrs. Edward H. Angle, first vice-president; Mrs. Edwin Knowlton, second vice-president; Miss Lillian Ren, recording secretary; Miss Helen Arlene Hammell, corresponding secretary; Miss Winifred Farmer, treasurer; Miss Catherine Power, auditor; Mrs. Henry Godfrey, librarian; Miss Myrtle Harris and Mrs. Paul Loveland, press reporters.

COMMUNITY dances, under the auspices of the Pasadena Drama League, will continue throughout July and August every Friday evening at Tournament Park, Pasadena.

SOROPTIMIST CLUB luncheon programs for June included Minnie Maddern Fiske as guest of honor, June 2, when Walter F. Dexter, president of Whittier College, addressed the Club. The installation banquet for members and guests was held Monday evening, June 22, at the Biltmore, followed by a special program and dancing. Officers elected are as follows: President, Mrs. Gertrude C. Maynard (re-elected); vice-president, Mrs. Mae Carvell; treasurer, Mrs. C. W. Dyson. Directors: Miss Elizabeth L. Kenny, Mrs. Cora Bee Sheffield, Mrs. Fern-Dell Hunt, Miss Margaret Reordan, Mrs. Amelia F. Johnston, Mrs. Addie L. Marks. The club held the final meeting on June 30th until the first Tuesday in September, as the Club is to be closed during July and August.

POMONA COLLEGE Summer Session Calendar.

The sixth annual conference of the Congregational young people of Southern California was held at Pomona College during the week of June 29.

On Thursday evening, July 2, the faculty of the Department of Music will give a recital at 7:15 in Bridges Hall of Music.

Will C. Wood, superintendent of public instruction, will give an address on education at the summer session assembly on Thursday, July 9.

At the assembly on Monday, uly 13, William A. Griffith, distinguished artist of Laguna Beach and formerly head of the Art Department of the University of Kansas, will give an address on "The Appreciation of Art in the School and the Community."

Professor E. Harold Geer, organist of Vassar College, will give an organ recital Monday evening, July 13.

On Thursday, July 23, Mrs. Hallie F. Flanagan, director of dramatics at Vassar, will present an evening of one-act plays.

DR. AURELIA HENRY REINHARDT, President of Mills College, California, left Oakland June 10, to attend two international meetings during July. She will go first to Edinburgh, Scotland, as a delegate to the Meeting of the World Federation of National Education Associations, held July 20-28. Then as president of the American Association of University Women, she will attend the Council Meeting of the International Federation of University Women held in Brussels, Belgium, July 27-30. She will serve officially there not only as president of the American Association, but she will also represent Miss Ellen Pendleton, President of Wellesley College, who is chairman of the Committee on International Relations. President Reinhardt will return to California for the opening of Mills College, Tuesday, August 18.

ERRATA:—In the June number of this magazine, on page 21, for Edwin Rust please read E. H. Rust Nursery Company.

Rachel Baker

713 South Flower Street,
Los Angeles
TUcker 4623

And in the Assembly Tea Rooms

THE CHICAGO, ROCK ISLAND AND PACIFIC RAILWAY COMPANY

PASSENGER TRAFFIC DEPARTMENT
ROOM 725 LA SALLE STREET STATION

CHICAGO, ILL. May 16, 1925.

IN YOUR REPLY REFER TO FILE 22-2794-PP

REPLY NO TO YOUR LETTER

OF

FILE

SUBJECT: Magazines in Observation Cars.

Mrs. Don Sebastian,
Drake Hotel,
Chicago, Illinois.

Dear Mrs. Sebastian:

Confirming conversation of even date, in regard to the placing of "California Southland" magazine on observation cars in Golden State Limited service.

We will require twelve copies of each month's issue for this purpose, and they should be mailed to the undersigned for handling.

I will write you later at your Santa Barbara address on the subject of display advertising in this publication.

Yours very truly,

Vice Pres. & Pass. Traf. Mgr.

ROUTE OF THE "GOLDEN STATE LIMITED" TO CALIFORNIA
AND "ROCKY MOUNTAIN LIMITED" TO COLORADO
COMFORT AND COURTESY ARE YOUR FELLOW TRAVELERS ON THE ROCK ISLAND

WALTER HELFER, SANTA BARBARA, MUSICIAN, WHO WAS RECENTLY AWARDED THE AMERICAN PRIX DE ROME

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, announces twelve concerts for the summer months, together with community sings such as were started last summer and which proved of such great worth to the community. An average attendance was reached last summer of 3500. Esther Dale, soprano; Margaret Messer Morris, soprano; Charles Wakefield Cadman, pianist-composer, are among the artists already engaged for the summer series.

PUBLISHER'S NOTICE

THE accompanying letter to Mrs. Don Sebastian from the Vice-President and Passenger Traffic Manager of the Chicago, Rock Island and Pacific Railway Company, written in Chicago on May 16, 1925, confirms the statement made in our June issue on this page. "The Golden State Limited" operates between Chicago and Los Angeles over the Rock Island and Southern Pacific; the trains remaining solid without change through to Los Angeles. All passengers, therefore, arriving at Los Angeles or departing via Southern Pacific "Golden State Limited" will find **California Southland** in the observation cars. The same applies at Chicago, the eastern terminal of the Rock Island Railroad.

Together with the twenty-five copies subscribed for by the Assistant General Advertising Agent of the Atchison, Topeka and Santa Fe Railway System, these copies of **California Southland** will each make six trips a month across the country in the company of an average of three hundred passengers per train to whom the observation car is accessible.

In its completion of a service to this large group of people interested in California, **California Southland** is publishing each month matter relative to this section of the country; but will not change its policy of presenting this matter as a true reflection of the life of the Coast in a perfectly normal way.

Found on a newsstand in New York or New Orleans or Montreal, as well as in the homes of Californian subscribers, this magazine aims to contribute to the sane, pleasant life of the place, and to record the progress being made, in community organization, in the beautification of common life, and in the adaptation of everyday habits of living to the unusual conditions of our climate, soil, and relation to the other portions of the world.

Since its first issue in August, 1918, this war-born magazine has endeavored to help in any good cause by presenting a record of how the good was done. Leisure is here in California's southern counties to think out problems, to try out social theories. Wise and experienced workers from all over the globe seem to congregate here; and much that they think through seems worth recording. Experts on almost every subject, and professional men high in their calling are ready to give the results of their work in words understandable to the laity. Thus, without any blowing of trumpets or any expensive expenditure of any individual's money, the public is served and fundamentals made available to all who have ears to hear or eyes to read withal.

N. B.:—For extra copies or back numbers of **California Southland** call on the L. A. News Co. Agent in your town.

DE LA GUERRA STUDIOS, SANTA BARBARA

A CHARMING SPANISH STREET OF SHOPS

MARY E. HAUAN
Partly-Worked Needlepoint Tapestry
Studio 26, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns
Children's Clothes
Studio 30, de la Guerra Studios

DORIS OVERMAN
Designer
Shades, Trays, Decorative Panels,
Aztec Pottery and Lamps
Studio 27, de la Guerra Studios

MONCURE DEARDORF
Important Collection of Chinese Jewelry
Dealer and Expert in Chinese Works of Art
Studio 24, de la Guerra Studios

PACIFIC MUTUAL LIFE INSURANCE CO.
SANTA BARBARA BRANCH
101 EL PASEO DE LA GUERRA

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM
Interior Decorator
de la Guerra Studios
23 East de la Guerra Street
Santa Barbara

THE POLK STUDIOS
MUSIC, DRAMA, DANCE
Gertrude Jeanette Polk
Artist Teacher of Vocal and Physical Expression
Henry Polk
Teacher of Piano, Voice and Pipe Organ
Suite 110, de la Guerra Studios

GEORGE M. MILLARD
(of Pasadena)
RARE IMPORTED BOOKS
Santa Barbara Associates
MR. EYRARD MEYNELL
MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

LEONARD WOODRUFF
Studio of Antiques
37-39 East de la Guerra St.

LA MANTILLA
Costume Designing and Remodeling
Studio 31, de la Guerra Studios

MARINA FLINT
Kimonos, Chinese Suits, Bed Sacks
Suite 114, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a. m. to 5 p. m.
Paintings and Etchings for sale

THE GUILD
Publishers
and
Craftsmen
Studio 28 de la Guerra Studios

Flowers Sent From
Paseo de las Flores
Will Be Greatly Appreciated
Street of Flowers
818 State St.

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA

SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, *Director*
SUMMER SESSION
JULY 6—AUGUST 16
Graphic, Decorative and Plastic Arts
Drama, Music, Dancing
For further particulars, address
MRS. JEANNE AUGÉ, *Executive Secretary*
936 Santa Barbara Street, Santa Barbara, California

A. FALVY
Antiques
9 East de la Guerra St.

LA TIENDA MEXICANA
Mexican Souvenir Shop
Specializing in Mexican and
Spanish Wares
Robert L. Lewis
Under Management of
Mrs. Ethel Stotesbury Hill
Studio No. 5 de la Guerra Studios

Mt. LOWE

"Earth has no finer view to show"

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

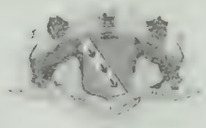
5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 7400 - TRinity 3661



HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot

CHARLES B. HERVEY, *Proprietor*

The

Biltmore Salon

Los Angeles Biltmore

PAINTINGS
ETCHINGS
BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 67, VOL. VII JULY, 1925

CONTENTS

PAGE

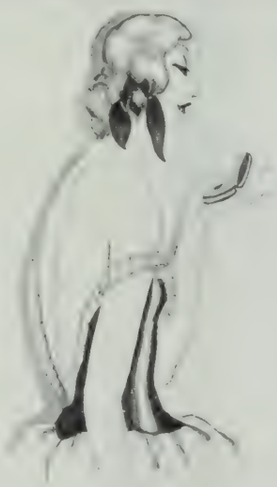
EL PASEO, THE DE LA GUERRA STUDIOS.....*Cover Design*
(Color Plates by Bryan & Brandenberg from a painting by Lilia Tuckerman)
SOUTHLAND CALENDAR.....3, 4, 5, 6
OLD SPANISH DAYS IN SANTA BARBARA.....*Ellen Leech* 9
TWO SONGS BY THE CALIFORNIA TROUBADOUR..... 10
THE ITALIAN PERGOLA AT EL ENCANTO..... 11
AN ITALIAN GARDEN.....*Theresa Homet Patterson* 12
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 14
CRYSTALIZING COMMUNITY THOUGHT.....*J. W. Morin* 15
SOUTHLAND OPINION.....16-17
COMMUNITY ARTS.....*Henry Pritchett*
CHRIST THE FIRST EVOLUTIONIST.....
.....*Princess Lazarovich-Hrebelianovich*
YACHTING AND THE DOG SHOW AT SANTA BARBARA.....18-19
THE SOUTHERN CALIFORNIA CHAPTER A.I.A...*Harold O. Sexsmith* 20
HILLSIDE HOUSES DESIGNED BY W. PAUL LOVELAND..... 21
BULLETIN OF THE CRAFTS.....*Marion Hugus Clark* 23
THE MEMORIAL TO CLARENCE URMY IN SAN JOSE..... 24
SPANISH AND ITALIAN GARDENS.....*Kathryn Bashford* 27
THE BIRTHDAY PARTY AT THE ASSISTANCE LEAGUE.....28-29
A MODERN MOUNTAIN HOTEL, LAKE ARROWHEAD..... 30

Official Organ of the Architectural Club of Los Angeles, California
Official Organ of the ASSISTANCE LEAGUE *of* SOUTHERN CALIFORNIA,
Presents the interests of The Community Arts Association of Santa Barbara, in two pages of interesting matter each month. Mrs. Don B. Sebastian, 15 Humphrey Road, Montecito, is Assistant to the Publisher and Representative in Santa Barbara for this magazine.

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1924, by M. Urmy Seares

Advertising: CALIFORNIA SOUTHLAND, Pasadena, Col. 916. Los Angeles, TRinity 1501; Subscription price for 1925, $2.50 per year.



The Los Angeles

Elizabeth Arden Salon

with

J. W. Robinson Co.

Seventh and Grand

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Round the World Cruises
$1500 and up

Mediterranean Cruises
$900 and up

Agency for all tours and cruises. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

Patio in the house of Harold Waldmann

MARGARET CRAIG

ARCHITECTURAL PHOTOGRAPHY

Portraits by Appointment

Official Photographer for California Southland

3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

THE MANSFIELD SHOPS
Pasadena and Los Angeles

Interiors designed and executed — Embroideries — Textiles —

Mrs. Willie Kerns Mansfield

Drexel 1747

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE HIDALGOS ON THEIR MAGNIFICENT HORSES, MANY OF ARABIAN STRAIN, TRANSLATE THE PRESENT INTO THE PAST TO THE ACCOMPANIMENT OF CHAMPING BIT AND STRAINING LEATHER. THE HAND-CARVED SADDLES AND SILVER EQUIPMENT BEING WORTHY OF THE ANIMALS THEMSELVES, SHOWING THE HANDIWORK OF THE DAYS WHEN A SADDLER WAS AN ARTISAN

OLD SPANISH DAYS IN SANTA BARBARA

By ELLEN LEECH

TWO sections of California furnish pivotal points for her most romantic history; the land of forty-nine of the north and Santa Barbara of the south. But there is a varied difference in the two romances, one vivid, virile, headstrong and giddy with the lust of the newly discovered gold, thriving in a country to which Bret Harte imparted a picturesque charm, imbedding it so deeply in the soil that it has outlasted the gold and the towns themselves.

Santa Barbara now unfolds the opposite picture. It is eternally filled with warm, glowing, pulsing life but of another tempo, a life which has grown under a warm southern sun, yet seems always tempered by moonbeams. A section replete also with legends of love and hate, balanced by a gorgeous hospitality, which meets friends with open hands and homes. Time has tempered all passions or convention has muted them but above and beyond all else that elusive something, that indescribable virtue, which we call charm remains. It is always round about you, dreaming or waking, but with never a traceable source, it may be the ocean, it may be the mountains, or yet both, and again it may be the memories which live in the very air of the place and drift into your being just as the mountain air, fragrant and spicy, joins the balmy breezes of the sea to make a heady perfume ineffably delightful.

Santa Barbara has done more to preserve her history and the poetry of living than the other towns of southern California, and through the restoration of many old adobes and the establishment of a Spanish-Colonial type of architecture has taken on much the appearance, amplified and glorified, of the earlier days. Here at least it is conceded that the heritage of Spanish color and romance is one of the most precious assets of the West Coast.

Santa Barbara not only does not forget but rejoices in her memories of other years; the days of Cabrillo, days fraught with the works of the sincere and earnest padres, and days upon days filled with the joys of meeting and greeting friends, when hospitality was the very soul of life. A period when every birthday was an occasion and a wedding meant endless preparation and embodied the friendly interest of the whole country-side. Within these boundaries lived the best of the old Spanish aristocracy and here the Patriarchial life, which Dana stresses, had its highest development.

With this background it is to be expected that when Santa Barbara entertains it is with assurance, with every possibility of giving unbounded pleasure. In her confines, within the walls of their ancestors, many daughters of the old families live and gladly join in every community plan, so last year when the town decided to have a friendly, neighborly old-time Fiesta, dedicating three days to a re-living of Old Spanish Days, every descendent of the Spanish families came. The senoras and senoritas appearing in the silks and satins of other lands, lovely old lace mantillas floating from beautifully carved combs, their carriages draped in the gorgeous shawls so reminiscent of Granada and Madrid. The Dons in swaying capes and shining boots gave strength to the picture, while their magnificent horses were the most inspiriting note of the street scenes.

With pageantry rife in the land—and many of the pageants lovely and interesting,—it is well to remember this is not a pageant which

Santa Barbara again offers in August, at the time of the full moon, the 13th, 14th and 15th, but a re-creation of the days of old, no matter whether the days of gold or just golden days, these are days to be lived and enjoyed by her guests.

Color is provided without stint or measure, first in the streets which are hung with the warm colors of Spain and gay with our own speaking Stars and Stripes. Then, following the example of the early festival makers, the townspeople and their guests come in costume, historically correct and varying in detail with the styles of the different provinces of Spain, interspersed here and there by a daring, yet intriguing pirate, or a roving, lovable gypsy. It thus becomes a huge costume party but done so gracefully and convincingly that a masquerade is not suggested. No formalities intrude themselves nor yet is convention absent, and buffoonry does not appear. The years slip away under this charming influence and again we glimpse the California that was.

The plans for a repetition of this delightful three-day celebration in August will follow the trend of last year, retaining the most interesting of the earlier features and adding other picturesque elements.

On Thursday, the thirteenth, assuring the interest of old and young, the pageant parade will be given, depicting the discovery of Santa Barbara; the coming of Cabrillo, the landing of the men from the Spanish galleon in the harbor, the meeting with the Indians, and the taking over of the land for Spain. No modern features will be allowed in the pageant, but it will adhere strictly to the old times of the Dons and vaqueros.

Following the parade on Thursday and repeated on Saturday afternoon will come polo games at the field in Montecito, and, as last year, a reception at the de la Guerra House, where descendants of the early pioneers of Santa Barbara and the surrounding country will hold open house to greet friends and visitors.

An interesting feature of the week is to be on Thursday and Friday when an old time Fiesta will be held in Peabody Stadium with a replica of the de la Guerra House as a realistic setting. The dramatic action will center about a wedding ceremony and will contain features described by Richard Henry Dana in his book "Two Years Before the Mast," when he spent some time in Santa Barbara. In the evenings street dancing, wandering musicians, Spanish dancers, and serenaders will fill the town with color and sound. Carnival night will be celebrated on Saturday evening with especial music and dancing.

The Southern California regatta, the Dahlia show of the Horticultural society, exhibitions at the Art Club and special performances at the Lobero Theatre will be added features of entertainment.

Editors' Note:—This was in press when the earthquake came to Santa Barbara. El Paseo, the first of the new, modern building that is to rise around the old Spanish Plaza, is pictured on our cover. It stood the shocks! So did the Lobera Theatre! One is now the Red Cross station for dispensing supplies so generously sent to stricken Santa Barbara; the other forms the headquarters of the banks.

State Street is an expose, a record of how *not* to build.

The fiesta will be held in August; the city will rise. "With the best experts in city planning and sound construction hers to command, Santa Barbara now has her chance." What will she do! The world is looking on, expecting wisdom from chastened Santa Barbara.

GAY GROUPS FORMED IN THE GARDENS, MORNING, NOON OR NIGHT.

THE SERENADERS ENJOY THEIR OWN MUSIC AS DID THE DINERS EN FETE.

Two Songs by The California Troubadour

In Exile

The valleys voiced a song for me
A song that sang the praise
Of grain-filled field and fruit-hung tree.
And hammock-swinging days—
For me the valleys voiced a song, a simple, sunshine song,
And Saints joined in the fond refrain—a soft-voiced mission throng.

The rivers wrought gold chains for me,
Gold chains of wondrous weight,
That stretch from mountains to the sea
And out the Golden Gate—
For me the rivers wrought gold chains, such fair, enchanting chains
Of sea-worn ships, and argonauts, gold fever in their veins.

The hills held out their hands to me,
Hands filled with flowers of home,
The flowers that woo the woodland bee
And fill its honey comb—
To me the hills held out their hands, their poppy-laden hands—
Is there a Californian here? Yes? Well, **he** understands.

New York City

Published in Munsey's Magazine.

To a Redwood Forest

Whose names are dim in Clio's diadem—
When they were here on earth, you lived with them!
Imagination droops, and Art despairs—
Oh, for that tongue, that harp, celestial airs,
When gazing into turrets young and green
I contemplate what eons lie between
The tiny seeds and your majestic forms,
Survivors of great earthquate shocks, and storms—
The grandest monarchs Time has ever known,
You link the primal ages with our own!

Clarence Urmy,

Saratoga, California

July 10, 1858—June 2, 1923.

THE ITALIAN PERGOLA AT EL ENCANTO, SANTA BARBARBA

BY CHARLES F. EATON

Landscape Architect

By ELIZABETH ST JOHN WHITING

THE POOL INSIDE THE DOUBLE-COLUMNED PERGOLA—EL ENCANTO HOTEL, SANTA BARBARA

HIGH on Mission hill, beyond the gray old Spanish church and garden, the state of California built, years ago, a school for teachers of crafts and beauty in the home. From out this school have gone trained teachers of design and technique in weaving and woodwork, pottery and metal work to the inspiration of many students throughout the state. And while the commonplace walls of the building will require years of weathering and the growth of shrubs and trees before it is in itself a thing of beauty, it has been the means of attracting the life of the city by the sea up to its elevated terraces, and the glorious view from Mission Hill has done the rest to make this the choice residence seat of Santa Barbara.

Before the trolley line was built a forehanded capitalist saw the need of housing the faculty of the normal school upon the hill and bought the land nearby on which to build a court of tiny bungalows with kitchenettes, a room or two, and little else besides the glorious view.

Teachers are notably high-souled and by tradition are supposed to live on air and glorious view, high thoughts and little in the larder. But when the times grew prosperous; when glorious views became an asset of the realtor, and trolley lines, and motor roads began to climb the hill, the teachers were found to have silently folded up their little kitchenettes, slipped down the hill to find their own homes among the fleshpots of the lowlands near the sea.

Deserted by his tenantry the forehanded capitalist studied the situation, looked at the glorious view, the trolley line, the motor roads, and the small army of subdividers coming up the hill.

Perhaps he knew of Naples, and its coast line, fair Amalfi and the little monastery high on the cliff above that far, blue bay! Be that as it may, the court of bungalows was made the forecourt of a fine hostelry, the little cottages remodelled, kitchenettes turned into modern bathrooms; and a main building rose to look out over the city by the sea.

Wise beyond his generation, this far-seeing capitalist called on an expert in Italian landscape gardening and architecture to make the court beautiful as Italy is beautiful in garden, pergola and pool.

So Charles Frederick Eaton had here an opportunity to build in California something of which he had dreamed since as a boy he had climbed over the ruins of old Roman baths and tumbled walls of Italy. If vines and delightful little plants will grow on ruins why shouldn't they grow in brick pillars here at home? And so the pergola was built of brick, forty pillars in all, hollow so that they might be filled with earth and support plants. Occasionally a brick was left out and tiny rock plants or interesting examples from other countries set at a convenient height to be studied. For on each side of the pillar, Mr. Eaton contends that he has a separate climatic condition and has set his plants accordingly.

Not as extensive as Kew Gardens but as interesting for intensive study, these pillar gardens have been a source of great interest to travellers and visitors at El Encanto for many years. In order to cover the pergola rapidly, Mr. Eaton set against their sides the thick trunks of a native canyon vine which he calls "dimpled wood." Up these strong supports the rapid growing vines climbed quickly and in the top of each pillar he planted a wild grape vine. Tourists who came to El Encanto in the first few years of growth were heard, by Mr. Eaton, explaining to each other the rapid growth of everything in California and reasoned aloud that these twisted supports were the natural trunks of the grape!

These, with the gold fish which follow visitors around the pool inside the pergola add to the attractiveness of this delightful Californian hotel; but there is a great deal more that will bear even closer study. The pillars are taller than most people build pergolas—and all the California architects who visited Santa Barbara when this garden was being built thought they were too tall. They now prove their correct height, and the architects have acknowledged this to Mr. Eaton.

Everything is on a grand scale in Italy. The ceilings are high and there is a certain lofty feeling about the houses. Perhaps the Italians know better than we how to live in this kind of a climate. Hundreds of years of living in a similar climate has taught them much that we may emulate.

A charming story of an Italian emigre named Francesca is told by Mr. Eaton in this connection. Passing a little street in Los Angeles one day Mr. Eaton saw a man leaning over some sashes under which he had planted seeds. His interest aroused, the landscape architect addressed the stranger and discovered that he was introducing into California, plants from all countries over the world. Carrying on this work in Santa Barbara under Mr. Eaton's patronage, Francesca introduced many of the familiar plants we all now enjoy at El Encanto and in other beautiful Californian gardens. Later when called home by his government to do the same sort of work in Tunis, Francesca proved to be an Italian nobleman of ancient name. Mr. Eaton alone remains with us to record the plants he introduced and to write the book we all are waiting for. It will teach us which are native and which foreign plants in California.

When that guide book is written we shall all take it in our hands and wander round the lovely pergola of El Encanto studying like visitors to some Italian Gallery of paintings—but with the perfect service of a fine American hotel at our command and the glorious view of Santa Barbara's red roofed houses and her channel islands gleaming through the ancient eucalyptus trees that form the chief beauty of this hillset, colorful hotel.

Built of wood and gray as though it had been weathered by sea wind and spray, this homey hostelry by Soule, Murphy and Hastings has taken on this year a charm of color inside that makes it delightfully cheery. Hospitality, born and bred into every citizen of Santa Barbara, here finds its most complete epitome in welcome to its guests.

AN ITALIAN GARDEN IN PASADENA

By THERESA HOMET PATTERSON

IF California lacks anything, it is simply that we haven't found it. Off hand, one would say of course we have no old Italian villas. Looking from the main terrace into the Lindley garden, I had to assure myself that I wasn't dreaming. Being convinced that I was not, I was even more certain that I must be emerging from a state of coma, during which I had been carried to Italy. Approaching the place from the west, there is no hint of what lies beyond the apparent forest. A Mocking Bird had the advantage over me, for he sat on the tip of the tallest tree, where he salutes not only the morn, but the mountains and the sea, and sings the knell of parting day and moonlight sonatas to his loved one. While I gazed up in wonder at his song, a passing dog yipped fiercely at my heels. A Wren, disliking dogs as much as he did loiterers, scolded as only wrens can, making altogether so great a commotion, that a Humming Bird came out to see what it was all about.

The entrance is through the northwall and over this pavement of large stones, one listens for the clatter of coaches, bringing royal guests. A row of Lombardy poplars stands outside the windowed wall, giving glimpses of mountain between them. In the center is a well, which might have been brought from the Villa of Palmieri. The wall of shrubbery, which with the house, completely encloses this entrance, is made up of the golden cupressus, coprosmos, myrtles, mahonias, veronicas, ericas, chorozema and heather. Italian cypress and eugenias give architectural accents. It was all so foreign and formal, that I welcomed the California Thrasher who tripped along the wall and dropped into the shrubbery, the cooing of the Doves and the quiet music of running water. The dampness brought out a ravishing perfume of balsam and jasmine. Passing through the marble hall to the terrace I almost lay my pen down at thought of the picture before me. It gave me a thrill, such as no other garden has done, since the Villa d'Este with formal beds of blue —verbenas, nepita, ageratum, asters, columbine; the raised pool where blue and white water lilies open their hearts to the sun and the lotus raises its majestic head; the pergola at the end, deluged with blue and white wistaria and the yellow jasmine, which follows; on the south arches of maiden hair vines, which have completely obliterated the classic pillars and give the softness of the fern, for which it is named. Whether the garden invited the mountains to come in, or the mountains invited the garden to come out, I don't know, but they are forever joined. Almost overcome by day beauty, Mr. Lindley pictured to me, the great moon rising over the mountains and flooding the garden with light, contrasting its dark masses of evergreens and shadows with the illumined gold of acacia. One can never become satiated with such beauty or even accustomed to it. A Gold Fish, which has passed his thirtieth birthday, luxuriates in the pool, and is the first one to come to dinner, when Mr. Lindley whistles. A calla lily is growing in this pool, following an experiment which the gardner made in Ireland.

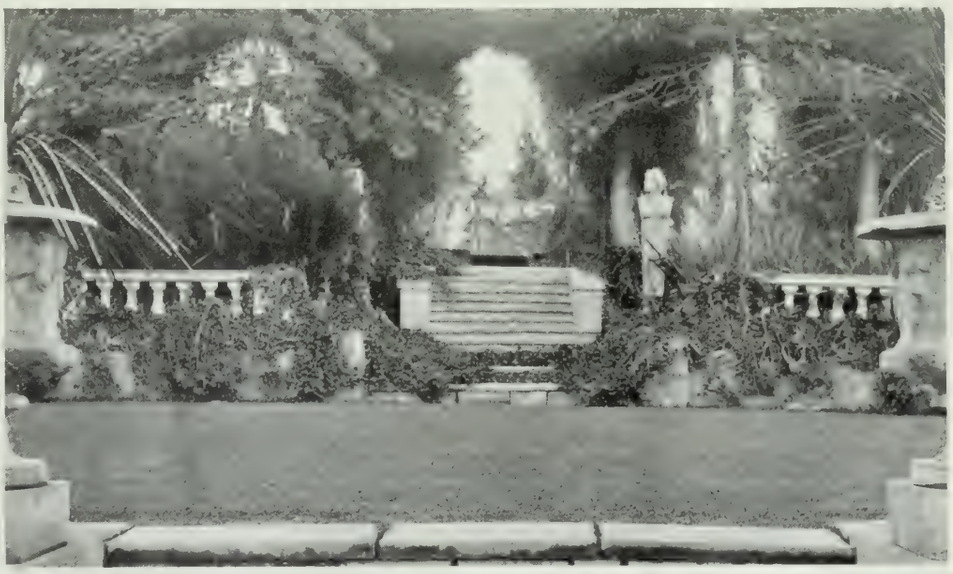
The small arch in the north wall leads into the sacred garden and faces a cross. There is an old sacrificial altar (my own interpretation) in the center, with a screen around it, which suggests to me a conventionalized crown of thorns. Perhaps no flower is more sacred than another, but the flowers in this garden seemed particularly appropriate, the white lilies (like the upraised chalice) the blue Egyptian lily, ferns and for-get-me-nots, Cecil Brunner roses, the Passion Flower, white jasmine for incense, the tiny arenaria for a mossy carpet, the Tecoma vine with its bleeding heart, Bird of Paradise and by the cross a drooping fuschia.

An opening to the south of the formal garden discloses a long, stately vista of Italian cypress rising from a hedge of privet, ending with a bird bath, that must splash like a fountain with so many birds. Descending the two flights of steps and getting the picture in the opposite direction, with the maiden hair vine for a background, is even more beautiful. Ivy winds through the balustrade and falls at the feet of the nymphs or satyrs or whoever they are who sit on garden pedestals! A cool looking sycamore will provide gold for the autumn and gray-blue dappled bark for winter; an apricot carries out the yellow color in its summer fruit and autumn foliage; and to the right, broom is splashing her gold in the shrubbery garden. To the left, Japanesy (meaning artistic) looking acacias shade the fern garden. A Humming Bird has fashioned her nest of the acacia blossoms on one of the lowest limbs. Her eggs were taken. A second nest built of the down from the sycamore, making a spongy nest, was quite as unfortunate. The eggs were pricked and the contents removed—by what we do not know The cement edge of this rustic garden, is rather a clever imitation of a tree trunk. Green and white bamboo, New Zealand flax, calladium and cordyline give character, with one fiery little fire cracker plant—the only bit of red outside the sacred garden.

The south side of the house is draped with bignonia. Gold finches "float and run" and knowning this was a blue and gold garden, one pair of blue birds felt constrained to stay over. From the brick pavement to the south of the house, the eye drops down from terrace to terrace to the long, unbroken stretch of green, the swimming pool, the clumps of cypress, the sea, Catalina, and where the eye leaves off, fancy takes it up, when memory cuts loose what strides it makes, out-timing wireless. We are here, we are there! The sound of hammers and such noises as rise from a city, the cocks crowing, trains and bells, are all blended into a harmony with bird songs and crickets. It recalls Ravello, where one looks from villas with mountains all about, down

onto the sea, and the mellow sounds of distant bells and singing peasants, cocks and barking dogs, are never to be forgotten. Not having my Baedecker at hand, I cannot name the spot back of Naples, where common sounds of working day, come up blended into such harmony. It is comforting to think that the earthly discords may take on some kind of harmony to those listening on the other shore. The clumps of cypress might be in Hadrian's villa, but this is not a ruin.

While this villa copies the Italian lines, and the blue of her sea and skies in its flowers, it is also the blue of California's lupined hills and the gold of her own poppies. Spring comes dancing down these walks, leaving a line of blue iris and disappears in banks of acacia, and summer creeps along the shadows of her deep green hedges, ringing her Canterbury Bells of blue and pink and white. But we really must go back to the main terrace for some detail. English ivy growing to the top of the wall, has crept out upon the floor. A line of rose trees break ranks where the steps descend to a small pool, in which two water lilies, separated by a fine leafed spider shaped plant, make hiding places for the gold fish. The second terrace is edged with blue pansies. Half way down this terrace, the steps divide to the right and left back of a wall fountain, where a single papyrus plant revels in the moisture. Floating about is the water hyacinth, which has no place of abode—adrift at the mercy of wind, if not of tide. Banana plants and papyrus and palms backed by acacia bank this portion to the east and west. Then comes the noble, restful lawn, unbroken save by the shadows of sixteen royal looking palms, which creep off and on. The sides of this plot are tipped up to keep the green from spilling into the swimming pool, which reaches clear across the south end, and is sky blue and sky deep. Flowers cuddle in between the walks and the enclosing cypress hedge. A pair of Phoebes police the pool and give the needed Frenchy touch of black. A view of one roof broke through into the garden, but was quickly put out by a giant bamboo.



In summer the swimming pool is the gem of the garden—a crystal set with sapphire and emerald. The shadowing green moves back at either end for semi-circles of velevety blue petunias and lobelia. Walks entering from the side gardens bring long vistas with them. Eight eugenias standing at attention might belong to the life saving crew. Two fine specimens of formium are very effective reflected at the back of the pool, creeping cupressus delights to lean over into the water, lepto spernum accepts the familiarity of the gentle sallya and in the stillness of the night listens to the silvery music of her fairy bells.

One is always coming upon unexpected openings and long vistas, and surprise gardens. One of these, with its latticed rooms and passages seems like nothing so much as a play house: and then there are hedges waist high, running and dodging, surely made for children to play Hide and Go Seek. The French garden announces itself by the Fleur-de-lis openings in the panels of its latticed enclosure. It has a canopy of blue cyanothus. The wild flower garden was still showing blue and yellow, but knew full well that summer and its seed time were at hand. A spider had thrown its beautiful web across one of the cypress arches, quite to the annoyance of the gardner, who has a grudge against this persistent architect. Seeing a Towhee, the gardner said our birds must be more cunning in hiding their nests than in Scotland, as he found so few. He had some other interesting opinions about our birds, one being that they were out of proportion—our robin is so much larger than theirs! And some of ours look so funny, running, when they should hop!! The Black Birds remind him of the Jack-Daws in Scotland. He had just been longing to have some one tell him the names of the birds and "that one that sings in the night." As it wasn't Warbler season, I could name the residents and appear fairly wise.

There are three shrubs, new to me, which seem particularly fitted to this garden—the anchusa, with its best blue colors in flowers of forget-me-not shape, borne on stems some six feet high; the duranta or golden dew drop, bearing blue flowers and yellow berries; and the sallya, a shrub which will vine if given support; its dainty little blue flowers, borne on delicate stems, in pairs, remind one of the exquisite little twin flower, growing in Jasper National Park. Surely in this garden one may find "The lost enchantments of the mind."

I am borrowing these lines from Allan Seeger's poem on a garden:

"For here their pleasure was to come and sit
Oft when the sun sloped midway to the west,
Watching with sweet enjoyment interknit
The long light slant across the green earth's breast.

And over plain and far Sierra spread
The fulgent rays of fading afternoon,
Showing each utmost peak and watershed,
All clarified, each tassel and festoon
Of floating cloud embroidered overhead
Like Lotus leaves on bluest waters strewn,
Flushing with rose, while all breathes fresh and free
In peace and amplitude and bland tranquility.

New fragrance on the freshening atmosphere
Would steal with evening, and the sunset glow
Draw deeper down into the wondrous west
Round vales of Prosperpine and islands of the Blest.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

OUTFIT USED IN THE JOURNEY DESCRIBED IN "MOTOR CAMPING ON WESTERN TRAILS." COURTESY OF THE AUTHOR, MELVILLE F. FERGUSON

MOTOR CAMPING ON WESTERN TRAILS

By MELVILLE F. FERGUSON, *The Century Co.*

The very thought of adventure, invariably causes agreeable thrills to run up and down the human spine. Innumerable books on this alluring subject are constantly issuing from the printing presses, yet one of unusual quality, such as this "Motor Camping on Western Trails" is certain of a welcome from a responsive reading public. We can heartily recommend it to all who appreciate a lively and entertaining account of experiences which are anything but commonplace. Herein modern adventure in the form of a motor camping trip, is written up by the adventurer-in-chief, who is an editor of an eastern newspaper, and plainly an expert in spinning this kind of a yarn. Those aiding and abetting him in this significant venture, were first of all a dog; then seven members of his family, three young lady daughters, his wife, a grandfather, and two grandmothers, one being seventy-eight. To a unit, the author tells us, they "abhorred snakes, bugs, and wet feet," meaning that they were not overfond of roughing it, which was probably the reason why they prepared such equipment as enabled them to make a camping journey of eighteen thousand miles, through twenty-two states, with a detour into Canada, and a side-trip to Honolulu, without giving up home comforts, such as nourishing and palatable food properly cooked in shining aluminum ware, frequent hot baths, clean and comfortable beds, and even occasional parties for entertaining congenial acquaintances, encountered on the way.

Many readers with some such plan in mind, may profit by the suggestions in this narrative, offered by one who has "been there and staid all night." But aside from its value as a guide, it is a notable book because Mr. Ferguson has an aptitude for authorship and writes vigorously and is also very happy in selecting his incidents with a practiced eye for just the shade sure to harmonize with the whole. As a consequence he has really produced a human document, upon which our thoughts dwell with pleasure. Without intending to do so, he has given us glimpses of an unusually delightful family companionship, whose members contributed individually to the general fund of good cheer, and were always eagerly on the alert for the next encounter round the corner. In fact it was the kind of a family that gave and expected courtesy from one another, and ended by finding it in everybody else as well.

In such an extensive itinerary, naturally California was included, and much of the time in the southern part of the state was spent in Pasadena at Brookside Park to which there are some very flattering references. How gratifying to local pride to learn that the advantages of this camping site are unusually superior, and surely the camp manager called "Danny" should be pleased enough, if he chances to read the econiums written in his honor.

The trip to Honolulu came about unexpectedly but pleasantly, as was natural in a succession of nothing but happy events.

"We thought we could not afford to go to Hawaii. When we inquired about passenger rates and automobile freight, we knew it. So we definitely decided not to go, and sailed for Honolulu December 29th." This is just what they did. This metropolis of the Hawaiian Islands has for a lower class a polyglot population which knows nothing about the outside world and cares less, while the upper class white population knows everything and cares a lot. So we may picture the apathy of the one and the amused condescension of the other, as all viewed with some amazement, this absurd but altogether delightful caravan, wending its way shortly after landing, to Kapiolani Park, in search of the camp, supposed to be situated therein. This situation turned out to be a predicament from which it took the city's mayor to rescue them, and he did it very handsomely by giving them a special spot in Paradise wherein to camp during their stay. And once more, they proceeded to have an enjoyable time, as presently the hospitable residents of Honolulu learned that although this outfit might be queer, it was extremely nice. The lively account of what they saw and did in the Hawaiian Islands makes one of the most vivid and interesting parts of the book, whereof the whole contents are of such a nature, that we fervently pray for further adventure by this engaging family, to be chronicled by the same author. There is Europe; and Africa; Asia too.

TALES YOU WON'T BELIEVE

By GENE STRATTON-PORTER, *Doubleday Page & Company*

There is a report that Mrs. Porter's books have been translated into nine languages, and read by millions of people. Decidedly this was a matter for investigation, to determine if possible, the reason for such remarkable popularity, and we found the cause easily enough by reading her last book on nature studies, a very illuminating volume in more ways than one. At first it must be admitted, the faults of hasty composition loomed so large as to obscure all points of excellence; but presently the spirit that went forth to scoff, remained to pray. However amazing these stories of natural history may be, and the subject matter of the book is all that and more, the important aspect is the complete revelation of an exuberant personality, rapturously absorbed in the wonders surrounding her; of a soul untutored and unspoiled, fresh from the hands of God; of a genius whose natural expression was in terms of lyrical inspiration, opening a flood gate, as it were, and pouring forth a torrent of imaginative phrases, personifying epithets, tender endearments, out of a heart full of love for all wild life, animate and inanimate. Such spontaneity seemed as much a part of this gifted woman, as the breath she drew, so much so that at times she completely saturated page after page with a cloudburst of poetical thoughts and fancies.

Everything was a miracle to Mrs. Porter, and to the reader she herself was a miracle as well. Her faith in her tales was undoubtedly sincere, and some of them we can believe, while all of them we love. But why talk about belief in connection with them. Certainly the charm of poetry does not depend on striking that responsive chord in its readers' hearts, to make itself perceived. No one believes that the raven perched on the lintel above Poe's chamber door; or that the lady of Shalott for years wove into her loom what she saw pictured in the reflection of her mirror. We will not mention belief then, but only our enjoyment of the delectable stories of Mrs. Porter's experiences with different types of wild life. Some indeed are exceedingly diverting, such as her account of her struggle to save the lives of some owls which a neighbor was determined to destroy. He won, but it took him eight years, during which time the subject of owls was never mentioned in their social intercourse. Amusing likewise is the picture of chauffeur, secretary and cook, all impressed into service in the search through fields and forest for a certain rare and lovely flower that Mrs. Porter was very anxious to obtain.

More striking, however, is the marvellous tale she unfolds in the chapter called "Singers of Immortality," describing how she recognized the notes of English skylarks singing far out of sight, under the vault of heaven, when no birds of this kind were supposed to be in the country; astonishing enough, but it turned out to be true. Distinctly intriguing, but at the same time somewhat of a strain on the reader's credulity, is her claim to be able to distinguish the fly from the spider, merely by listening to the sound of the footsteps of each. In fact these are some of the "Tales You Won't Believe."

Throughout this whole book, Mrs. Porter was apparently unconscious of the gifts with which nature had so lavishly endowed her and which she herself tossed forth carelessly like beautiful jewels thrown recklessly around a workroom. What might have happened to the world of literature could she have gathered these together and put them in a setting worthy of their value? But after all, nine languages! Millions of readers! The people know a natural genius when it appears.

MRS. PORTER GATHERING BROWN MARIPOSA LILIES. FROM "TALES YOU WON'T BELIEVE." COURTESY OF MRS. J. LEO MEEHAN

A COMMUNITY PLAY-HOUSE BELONGS TO EVERYONE

By J. W. MORIN

TO understand the Community Playhouse of Pasadena, anyone, but especially one of our own community should apprehend and constantly remember that it is not merely a theatre, a place of amusement, or a place of intellectual or moral uplift, nor merely a vehicle for the great art of a great director or great amateur actors of great talent, but it is the sublime exhibition of a great and enlightened community expressing itself in one of many ways in which it may manifest itself. In other words, the thing should be understood primarily as a layman's theatre, of laymen, for the laymen and by the laymen. This great impersonal thing which we call the Community, has a certain vitality and feeling as a collective whole, quite similar to the individual instinct, which craves expression and is capable of infinite development, and the director, the stage crew and the staff employed in the Community Playhouse are not in any sense the Community Playhouse itself, but rather the theatre and the staff of the theatre are the mere instrumentalities through which our community expresses itself in this particularly responsive way.

Thus the most persuasive apostles of the Playhouse movement in Pasadena, (in which community by the way the movement is especially hopeful and significant), are not necessarily the director or the actors, leading or obscure, nor those persons who are widely read or technically informed in literature, but the greatest among them are those converts who may be merely those average typical people whose folk interest is normal and true.

When we take the apparently complicated local mechanism of the Pasadena Community Playhouse movement apart and analyze it, we find it in its first principle just a simple story for the regular folks, and concerned mainly with what the average person is thinking about.

In the very beginning of the institution of the movement in Pasadena, the leadership was fortunate in realizing in accordance with the foregoing suggestions, that they were engaged in the institution of a social movement, and if it was not a truly typical product of the community, it would be false in name as well as lacking in stability, because it was not well and truly founded. It was realized that the products of the institution that was to be, being in a sense a true symphony of many arts, and the realization of so much disinterested devotion to the abstract idea we call the community good, could not be brought to their final consummation, which is now recorded, unless there was in the movement an adherence first to social justice and secondly to standards of art. In other words, without a general concensus of support from the opinion and talents of the community, regardless of wealth or financial endowment—the movement would not live, as a true community institution for social advancement must contain within it at least two grains of truth, it must be a typical product of the community, and it must be unique within the community. It must be a true family affair and a family divided against itself must fall.

Thus the incorporators of the movement in Pasadena were among themselves representatives of many interests and many tastes. They assumed not the proprietorship, but merely the leadership in fostering an idea, the ultimate development of which they could not clearly foresee at the time. They made little pretense at art or technique of the stage, but gravely conferred with the director as to what plays he should give, he paying all the bills for the first year, and merely by their approval and moral support, kept alive the tiny flicker of light of a true principle, to-wit, that the theatre they were headed for was a true people's theatre and that they were the mere custodians or representatives for the real owners and beneficiaries who were all the people of the community, and when the sense of personal proprietorship shall have come to each person in the community, one of the great ends of the Community Theatre movement in Pasadena shall have been attained.

S. S. HINDS IN THE "THIRD FLOOR BACK," AN EARLY PLAY

presented, but the actors must always be subservient to the action of the play. This is easily understood as we realize that the community theaters have usually grown out of a group brought together by an interest in play reading and which is later held together and brought to function as a cast by a director, who continually enlarges the circle, thereby providing additional members on whom to call as the idea grows into the selection and production of a play.

The work of the community directors is naturally complicated, particularly in the selection of a play. They would like always to present something new, clever, and arresting, not too difficult to produce but with enough force to intrigue the separate abilities of each actor. But as untrammeled as they should be in their work, the box office must be consulted. In every community there are citizens who accept the theater as a means of relaxation, a mode of entertainment merely. They are willing to be taught a lesson if it be pleasantly taught, but they are a little wary of symbolism. When a play merely amuses, it has only accomplished half its purpose, it can be made to teach a precept without delivering a preachment.

Each director is ever mindful of and on the lookout for new members for the drama section, and usually keeps a card index of all possibilities, never forgetting if he has been told of latent talent in a man or woman. Miss Nina Moise, director of the Santa Barbara Community Players, never goes out on the street, in a store, cafe, or car, without watching for types. She contends everyone is fundamentally an actor, it may be a remnant of the childish love of "dressing up," but in most humans it is there. She notes the play of the features, the walk, the inflections of all voices and pigeonholes various people as a future possibility, and when the demand comes she seeks them out,—apparently picking her actors from the atmosphere, but where she has had them hanging for some time awaiting the call. After the selection, it is literally a welding of the mass together by the personality of the director, and as he is dynamic and vital, so they imbibe strength and vividness of portrayal, often surprising themselves by the force of the response.

Community directors in this way start with an absolutely untrained cast, people who have not had the least inclination or desire to act but who are willing to be convinced that they can do so, if they believe they are achieving part of a public service. When the cast is selected it is with the understanding that each individual knows that it means work, and that there can be no other thing of equal importance during the period of rehearsal—the play is not only the thing, it is the only thing. Rehearsals are held every day or evening, if not of all, then

Continued on Page 30

MRS. CLINTON CHURCHILL CLARKE, ALWAYS A FAVORITE IN THE CASTS OF THE PLAYHOUSE

THE PLAYERS

THE Community Theater as an integral part of the home life of a community has grown intensely within the past ten years, and has developed because of public need. In most communities on this Western Coast a new play was not even anticipated, and even now the best things never come in their entirety from New York or Eastern centers. The most we can hope for is a second rate company with an occasional star. Several cities support their own stock companies, some quite good and others indifferently bad, but in those cases the box office decides the type of play produced.

In the Little Theater or Community Theater movement it is always a case of play interest rather than actor homage. In the legitimate theater this prevails to a degree now, but it is the very essence of community drama. The play must hold the attention of the audience, this it could not do unless it were well

MRS. SAMUEL S. HINDS, WHOSE APPEARANCE IN THE PASADENA COMMUNITY PLAYHOUSE IS LOOKED FORWARD TO WITH PLEASURE

SOUTHLAND

The Meaning of a Community Arts Association

An informal talk given at a membership meeting of the Community Arts Association of Santa Barbara on June 19th. To be continued in August number.

THIS is a membership meeting of your Community Arts Association. There lies before you a detailed statement of the organization of the Association and of its activities during the past year. Aside from the general administration of the Association, these activities lie mainly in four branches—a Drama branch, a Music branch, the Committees on Plans and Planting, and the School of the Arts.

It is not my purpose to discuss the details of these plans. The measure of success which these activities attain depends on the members of this association and on those who lead the work of the various branches. This charming building [the Lobero Theatre] in which you are meeting, one of the most beautiful rooms for the performance of plays that exists on the continent, is itself an encouraging exhibition of your progress. One cannot go about the city and note the increasing interest in gardens and in the architecture of the homes, nor can he visit the schools, without being conscious of the help that pupils are receiving from the efforts of your Association. The concerts appeal to audiences of constantly growing numbers and the opportunities in the School of Arts are drawing to your student body evidently men and women who have a serious purpose and who are eager to avail themselves of the opportunities for improvement. Of all these matters you know how far better than one who sees them as a visitor. The leadership of the men and women who associate themselves together in unselfish labor for the advancement of the community is the leaven which must inspire whatever success such an association may achieve. Touching the details of this work, the friendly co-operation which exists and of the difficulties that are overcome you know far better than I.

Perhaps in the few minutes of your time that I take I can do nothing better than to present the matter from a different point of view, namely, the point of view of the Carnegie Corporation. What were the considerations that weighed with the Carnegie Corporation in making a grant to a Community Arts Association, and what results did the trustees of that corporation have in mind in rendering this aid?

The Carnegie Corporation is an institution having in its custody an endowment whose income shall be used "to promote the advancement and diffusion of knowledge and understanding among the people of the United States." The Deed of Trust goes on to say that this promotion shall be effected by aiding such agencies and means as shall be found from time to time appropriate for this purpose.

The question which the trustees of the corporation have to answer is, what are the agencies that will effectively promote the increase and the diffusion of knowledge among the people of the United States?

This is one of the most difficult questions in the world to answer. Organized giving, like all giving, may do good or harm, or what is perhaps more often the case, may merely result in commonplace and insignificant achievement. Every social agency, educational, scientific, religious, charitable, sincerely believe it is engaged in the promotion and increase of knowledge of the utmost importance. How is one to discriminate between those which are likely to be fruitful and those that are not; between those that ought to receive aid from an endowed foundation and those that ought to depend on public support; between those whom a modest gift might stimulate and those which will be harmed, rather than helped by a gift? This is a complicated question to answer if one undertakes to answer it thoughtfully, sincerely and justly, for there is nothing more evident to the student of our social order than the wide margin that exists between the actual accomplishment of many of our social agencies and that which the promoters of the agency think they accomplish.

Amid all these activities why did the Corporation choose to aid a community art project, and what did it hope to accomplish? The decision of the Corporation was based upon two assumptions: first, that a widely diffused knowledge and appreciation of Art in American life was a cause directly related to the happiness and contentment of the people of our country, and secondly, there was the conviction that a Community Arts Association has a community appeal not characteristic of all social agencies. To these two topics I venture to devote the few minutes that I propose to use.

I suppose there are few persons in this gathering who know less about Art than I do. Nevertheless, I think it is necessary to adopt some conception of what Art signifies before one can form an opinion as to the social value of a Community Art Association. In its popular sense we use the term Art to mean anything that we distinguish from Nature. Art and Nature form two comprehensive terms. I take it that we do not intend to use the term Art in this generic sense, but that we mean to apply it in a restricted sense of two fields of human interest, including in the first place the general and widespread appreciation among all the people of a community of beauty, whether of form or color; and secondly, to include in Art a certain amount of technical training both of youth and of adults in the knowledge and practice of various forms of activity, so that some at least may come to a high order of skill in one or another of these distinctive fields of Art expression, such for example as drawing, designing, music, architecture, gardening, acting or writing. Used in this sense there is no effect of contrast between Art and Nature, but on the contrary in the familiar words from the great master of literature, perhaps the finest of all Arts, "the Art itself is Nature."

The Corporation in making its grant to a Community Art Association had therefore in mind, first, this direct work of the Association in the community both for the appreciation of beauty among its inhabitants in their homes, their gardens, their streets and public buildings, and also instruction of a more or less formal degree to children in the schools, to youth and to adults in such selected courses as seemed most available for the use and instruction of the community. **The direct purpose of the gift was to aid in establishing an association whose work would make for a wider appreciation of beauty on the one hand and for a trained and technical skill on the other.** The Trustees of the Corporation believed that the accomplishment of these two objects could not fail to contribute to the usefulness and to the happiness of the inhabitants not only of this city and of this region, but of the country; and that a demonstration of a co-operative Community Arts Association in one community would be both stimulating and helpful to the same cause in other communities. What might be called the direct product of the labors of this Association is shown in its results as recorded in public education, and in individual response to instruction, team work and drill.

I think one word ought to be said as to the value in a community of keeping open to adults and to youth such opportunities as are given in your branches of the Community Arts. We Americans are too much inclined to estimate the value of a movement by the number of people who are drawn into it, and we feel discouraged that many people in a community do not come in touch with, or even note the existence of agencies like your admirable School of the Arts, for example. It is, of course, desirable that such knowledge be as widespread as possible, and yet the value of an agency like the School of Arts consists in large measure of keeping alive year by year, and decade by decade, the opportunity for communities to obtain the training which the school offers. This work alone, to keep alive, and to keep in vigorous action these agencies for social improvement is itself a great service. Now and again men and women of unusal ability come up through them whose servce to the world is a repayment for all that has been done.

HENRY S. PRITCHETT.

OPINION

Christ the First Teacher of Evolution

In her play, The Way, Princess Lazarovich-Hrebelianovich has presented so clear and logical an argument for the higher evolution of man, that we publish it as glad tidings of great joy. As read before the Southern Council on International Relations, June 11, this welcome exegesis of what evolution means to the human race was sponsored by Dr. E. C. Moore of the State University in Los Angeles, and by President von KleinSmid of the U. S. C., and by six members of each Faculty representing Science, Philosophy, Sociology and Arts.

THIS conception is based on studies of personality and character in connection with the findings of modern science, compared with what Christ taught, did, and was.

It is postulated that still higher than the apex of the animal kingdom, the merely human order, is another order in nature, toward which man is evolving, and which he must enter here on earth. That is what he is doing here.

This new order, the kingdom of the highest, is to be conquered through the understanding and the spirit. It brings with it mastery of all energy and the faculty to use the forces of nature creatively.

When, with countless millions of years, Nature had produced the true human skull, it was short work to leap ahead to the well-rounded type of human being. With that, arrived the age to go forward to a still grander achievement, the unfolding of sublime potentialities in the creature.

Christ belonged to that order beyond the present man. He was the master of all energy in nature, and able to play back and forth with its mutable forms. That is, was able to overthrow the stabilization of energy in the atoms (in those atoms where stabilization has already been reached)—which science today views as theoretically possible. Not only that, but Christ was able to stabilize or to re-stabilize that energy; so, could achieve all apparent creations of matter. So, too, could he scatter the rapidly disbanding chemical energies of the lifeless body, each back unto its own. So, too, it is logical to suppose that he could make visible to his students after the tomb, some finer, ethereal frame, possessed by us all in embryo, and which, always with us in the earth body or out of it,—but invisible as the ultra-violet rays to our present eyes—may be the "everlasting storehouse" spoken of by Christ for the laying up of imperishable treasure.

In this connection, those curious as to mechanics of action, may remember that with the beginnings of life, that is, of organic matter, in its most primitive forms of amoeba, biologists have noted in the little creatures a positive and negative electricity; and such electro-magnetic charge augments in living individuals all the way up the developing series,—man being the strongest living magnet.

The process of Evolution is probably the conquest and practical appropriation of energy by the mind or spirit. This appropriation and subjection appears to occur in hierarchical procession or method of progression; in which, the more complex, more definite organizations of energy impress into their service the weaker and less sentient forms.

Christ, like all who are great in the highest order, passessed as he said, "the power to lay the body down and to take it up again."

It is submitted that when the point in human development was reached when man began to be capable of higher conceptions—when, as expressed by Christ, he "was able to hear," Christ deliberately took the earth-flesh upon him, stepped down into earth-conditions, to tell men of their nature and latent capacities, and to show them how to attain the full measure of life; life that is eternal because made up of eternal faculties and masteries.

His first word, (recorded by Mark and Mathew), and his continual cry was, "The time is fulfilled, the kingdom of the highest is now at hand!—"the kingdom that is within you!"

What can that mean, if not that the time has come when the human can enter a higher order of creation?—"The kingdom of God" Christ also called it. What is the function of that kingdom, but creativeness?—Therefore man has come to the evolutionary stage where he must step out from nature's nursery and its inexorable rules—the automatic fiats of earlier stages—and assume full individual responsibility—take upon him the perilous but glorious functions of being a free "fellow-laborer," as Christ said, with the Almighty Maker in the very processes of his own further advance.

Man, too, must reach the mastery of all energy and its use for creative purposes. So too, must he, as the script says, "take unto himself his power." That mastery of energy and creative faculty would make him, like Christ, able to say literally, of the body, "I have power to take it up and power to lay it down."

That One, "belonging to the above" as he told of himself, said, to us "you are of the beneath"—but that we must be born again "into the above" (or, as translated, **"of the above"** —a change that must occur here on earth.—"Thy kingdom come, thy will be done **on earth"** as says the prayer-directive he gave. He taught that those of the "beneath," even were they to die with him, could not at present go with him, but, that they "will follow hereafter." He stated in plain words that what they saw him do in controlling the forces of nature (literally translated, **"working the forces or powers."**) we should be able to do later; and"greater things than these," greater than could then be shown; because, as he said, of our primitive degree of understanding:" I speak as to babes and sucklings." He informed us of the means whereby we can grow up from this infantile mind to the full stature of life and understanding. By "asking, knocking, seeking," in "the sole spirit of truth" we can arrive at all knowledge. First on earth he taught that we are developing creatures and, that as developing beings, we possess potentialities beyond our present ability to even conceive: "Eye has not seen, ear has not heard, neither has it entered into the heart of man to imagine, what is in store for those who fulfill the will of the Father." That was the complete teaching of evolution:—God's process, grand with unutterable promise to the developing human race.

At this present time when the whole earth stands in peril of self-destruction, through the beginnings of mastery of physical energy, put into the hands of vast numbers of mankind who have not yet made corresponding conquest of the spirit and are deficient in the understanding of life-values, is the hour not here for all those the earth around, who are beginning to have seeing eyes and hearts that hear, to form definite means of co-operating for the study and intelligent forwarding and intensive acceleration of race evolution into that highest order of vast, ever-enduring life of control over natural forces and of creative activity?—The Kingdom of God, first proclaimed, for each and all by Christ in his words, his acts and in his own person. "Learn of Me!" he said. The means can only be multiform, because of the hierarchies and stages in the unrolling of intelligence, but the aim, one—a single aim for all minkind.

Let the Universities and all other places of learning, the homes and all individuals "awake!" as Christ called to them —"Awake—and rise from the dead!" become active "fellow-laborers with the Creator" in his work here on earth. Let us with free minds study to know that work; get free from the dominations or the lingering grip of lower preceding ranks in Nature; shake off the habits of the reptilian age and the age of inter-slaughter—escape from the tyranny of ages past and gone. "Let the dead past bury its dead!"

Let us look at Christ, listen to him, and know ourselves, believe him when he tells us what power sleeps in even the lowliest of us to overcome evil and weakness, sickness of soul and body, all hindrance; the power to live on, and to achieve works with enjoyment beyond any ever dreamed of before the Christ age came!

PRINCESS ELEANOR CALHOUN LAZAROVICH-HREBELIANOVICH.

SPORT AND TREASURE AT SEA AND ASHORE

R. H. Stone

THE "DIABOLA" OF THE S. C. Y. C., A WINNER IN THE SCHOONER CLASS IN THE SAN DIEGO REGATTA LAST SUMMER.

ONE might start off by saying the sea occupies the center of the stage this month but that seems a very triffling, not to say piffling, beginning for such a mighty subject. However when you are hampered by a landlubber's vocabulary it is difficult to give the seafaring tang unless you resort to all the old standbys and interject the "Yo-Ho-Ho an' a Bottle of—Bevo" which, before tamed by custom or that later day amendment, would bring the salt air right into your lungs while now it only brings tears to the eyes as a tribute to a fond memory.

The increased interest in yachting is very apparent even to the veriest cave dweller or mountain climber, and is proved by the number of recently acquired boats in both the California and Newport Harbor Yacht Clubs, the full programs of all the clubs, and the announcement by the Catalina Yacht Club of the establishment of an annual cruiser race around Catalina Island, July Fourth. The entries are power cruisers and the results are determined by the skill of the crew rather than the speed of the boat.

The addition of one hundred yachts to the southern California yacht clubs is not to be passed over lightly, and means a visible increase in entries to all racing classes and in attendance at the southern California regatta at Santa Barbara. Practically all classes of yachts are included in the ownerships of the various clubs; small open cat boats, R boats, Star boats, ketches, yawls, schooners, cruisers, small power runabouts, Cimmes, Marions, Diesel and Elco schooners.

The cruiser race around Catalina is expected to draw at least forty entries and will naturally include the faster cruisers in these southern waters. The course has been charted around the Island, is approximately sixty miles in length, with Sugar Loaf as the terminus.

Another point, the longest yacht race in the world was undertaken recently from our own neighborhood,—meaning San Francisco Bay, and what are a few hundred miles to neighbors when we are contrasting it with a race of four thousand miles? This thing of running down to the South Sea Islands for a bit of luscious color for an artist's palette is frequently done but making a run down to Papeete, Tahiti, in a sailing boat for a cup is yet another thing, and if by chance along around the equator they sail into a doldrum or two—or do they come in pairs or singly,—it or they will give sufficient pause for all hands to wonder just why they left the cooling shores of the home port.

THE ARTISTS' GUILD AND MEMBERS OF THE ARTISTS' COLONY SAIL, JULY 11, ON A PIRATE CRUISE EN COSTUME. BUT DECRY PIRATICAL INTENT. THE CRUISE INCLUDES A BUFFET SUPPER IN THE QUIET WATERS OF THE ISTHMUS. AND THE PRESENTATION OF A DEEP SEA DRAMA WITH TRUMAN CURTIS AS DIRECTOR.

But everyone knows why. Would we deny a man the spirit of adventure, certainly not a sailing man. Avast and avaunt the idea! It does seem though, speaking of adventure and whatnot, that a whole lot of romance has been abstracted by the careful planning which went into the salvaging of the sunken treasure ship off the eastern coast with its wealth of bullion and jewels. It rather seems to lose interest when we find the backers are all men of wealth, sportsmen it is true but not the soldier of fortune kind who might have undertaken the job with a scow and a diver's suit made from debris found on a junk pile.

To add another fillip to the imagination and more publicity to the ocean, the Artists' Guild has decided to "go down to the sea in ships" for the annual outing which these hardworking chaps give themselves once a year. The cruise in this case will lead from San Pedro to Catalina Island where, in the quiet waters —stressing the quiet waters,—supper will be served. A deep sea drama is to be produced, director and cast selected from the Guild, and will no doubt reek with nautical thoughts and language, attendance on which would serve the double purpose of entertainment and an increased vocabulary. Another year and we may expect the production of an opera.

If the Guild needs an excuse for an annual outing, though they don't, they might use the line of Walt Whitman's, which Reed Williams has adopted "I loaf and invite my soul."

THE MEMBERS OF THE NEWPORT HARBOR YACHT CLUB HAVE RECENTLY ACQUIRED A NUMBER OF NEW BOATS, WHICH WILL FIND PLEASANT ANCHORAGE IN THESE WATERS.

ON SAN FRANCISCO BAY, THE HOME OF THE CONTESTANTS IN THE LONGEST RACE EVER PLANNED FOR PLEASURE YACHTS, FROM SAN FRANCISCO TO PAPEETE, ISLAND OF TAHITI, IN THE SOUTH SEAS. BOATS ENTERED ARE "MARINER", L. A. NORRIS, OWNER. "ELOISE", JOHN C. PIVER, OWNER, AND "SHAWNEE", MARK FONTANA, OWNER

AMONG the many sporting attractions which Santa Barbara will offer this summer will be the Dog Show to be given by the Santa Barbara Kennel Club on August first and second. Summer shows have their own especial lure, coming at the season of the year when relaxation from the sterner duties of busier months allows time for sport and a more leisurely enjoyment of out-door pleasures. Weather conditions are conducive to good condition in men as well as dogs, and it is natural that the topic of interest among California fanciers should be the prospects of what is planned as the biggest show on the coast. Santa Barbara is a convenient meeting place for North and South, a beautiful and advantageous spot where everybody can bring his dog and have a thoroughly enjoyable time. The plans of the Kennel Club have been generating since mid-winter and no plans will be spared to make the August show the most complete success on record.

Dogs of unusually high rating from all over the state as well as from Santa Barbara proper will be shown. Among the notable "home" dogs will be the Champion Sealyham owned by Mrs. Goeffrey Courtney, two champion Cannes terriers owned by Mr. and Mrs. Frank Wymond, wire-haired fox terriers owned by H. H. Davis, and wire-haired fox terriers and airdales owned by J. Beverly Alexander. Wm. Poillon will have entries of shepherd dogs, and C. R. Holmes several magnificent great Danes.

The selection of judges gives every breed an expert of known ability and all three of the gentlemen comprising the slate have the complete confidence of the fancy. For shepard dogs, William Klaasen of San Francisco, agent of the Holland-American line and in this country for a short time, has been engaged. He is well-known as an international dog fancier. John A. Meadows of Vancouver, B. C. returns to California to place awards in sporting terriers, with all the toy breeds added to his schedule. For the third judge, George A. Cranfield of Santa Monica, California has been secured. He is a famous English terrier breeder, who has a reputation for judging at such shows as Pueblo, Long Island, Toronto and others. Mr. Cranfield, it is rumored, has been requested by the Australian Kennel Clubs to judge in Australia during the winter.

Sunday night following the Dog Show will be given over to a banquet to be held at one of the large Santa Barbara hotels. Over $1200 has already been pledged for prizes, and it is announced that there will be special trophies for all local dogs.

The directors of the Santa Barbara Kennel Show are as follows: G. S. Courtney, President; H. H. Davis, Vice President; J. Beverly Alexander, Secretary and Treasurer; Frank A. Wymond, and William Ellis. They will all be on the listing as owners of fine dogs.

ABOVE: A GROUP OF FOX TERRIERS OWNED BY H. H. DAVIS AND J. BEVERLY ALEXANDER

THREE SANTA BARBARA CHAMPIONS. LEFT TO RIGHT, MR. AND MRS. FRANK WYMOND AND TWO CAIRN TERRIERS. MRS. GEOFFREY S. COURTNEY AND SEALYHAM TERRIER

GREAT DANES OWNED BY CHRISTIAN HOLMES OF FEATHER HILL RANCH, MONTECITO

BULLETIN OF SOUTHERN CALIFORNIA CHAPTER A. I. A.

June Meeting of the Southern California Chapter A. I. A.

HAROLD O. SEXSMITH, *Editor*

THE June Chapter meeting was given over largely to the reports of delegates to the Convention of the Institute recently held in New York. Some of the reports were woefully dry but, thank goodness, most of them sparked here and there with comments of interest to everyone. The comments given extempore were the best for they were of course the high lights which remained in each man's experience. Fitch Haskell gave an especially interesting account of his impressions of the Architectural League Exhibit.

William Clarke hung about sixty or more photographs of the trip he recently made through Europe. Seldom have we seen a more beautiful collection of architectural photographs and certainly never have we seen such a collection of the work of one man. Each picture he has taken is of value to the designer and yet at the same time is a beautiful composition. We earnestly hope that the Chapter will be given another opportunity to see more of Mr. Clarke's work. The picture herewith reproduced will give some faint conception of the quality of the work of our fellow chapter member. The pictures and Mr. Clarke's reminiscences of his trip were the brightest spots in the evening's program.

The following are extracts from the report of Edwin Bergstrom who was a Chapter Delegate to the recent Convention of the Institute. Chapter members please read and meditate.

PROFESSIONAL PRACTICE. The Board of Directors of the Institute reported to the Convention that during the year the Board had received a large number of requests for changes in or amendments to the Institute documents covering the "Principles of Practice," "Canons of Ethics" and "Schedule of Minimum Charges," and that during the year these had received a very considerable discussion within the Board itself and at the Regional Conferences which the Board attended.

The Board has been loath to change and has not made any changes in or additions to the rules or regulations set forth in these documents. The documents deal almost entirely with fundamental truths and these fundamental truths do not change. These documents were compiled when the membership of the Institute was much smaller than it is now; when the problems of giving service were much simpler. The remedy for the difficulties that have arisen and that came before the Board * * * lies entirely with the profession itself. The Institute cannot be used for the financial betterment of its members to secure work for themselves. The architect cannot expect work to come to him unless he is in a position to give, and does give, a service which makes him of value. If there are accepted standards of service and accepted standard fees for such services in any locality, it is not only bad business for the architect to attempt to secure work on lower standards of work and for lower fees, but it is discourteous, ungentlemanly, and unfair to the entire profession in that community, to say nothing of the damage it may and usually does do to the entire building fraternity, affecting not only the architects, but the contractors, material men and, most of all and most important of all, the owners who are paying for the work. * * * * * *

CONVENTO SAN FRANCESCO, FIESOLE. PHOTOGRAPH BY WM. CLARKE

No architect should accept commissions from any one except the owner who employs him. It is an easy thing for dealers, manufacturers, salesmen, agents, and contractors to offer commissions to the architect. In some cases the architect can show, because of arbitrary trade rulings that such commissions could not accrue to the owner and that such fees might enable him to do the work for a smaller commission from the owner, but it is improper for anyone to accept such commissions and it is the duty of the profession to enlighten the younger men who are coming into the profession, in regard to the real danger of such methods and of how they undermine all possibility of honest, capable service.

* * * *

Chapter members will be glad to know that the Allied Architects have opened a "Canteen" at their drafting room at 420 South Spring. Noon lunch is being served there from twelve to one. The Canteen is open to all architects. The lunches are served at cost and we are happy to report that they are the best we ever had for fifty cents. Let's get the habit and meet each other there occasionelly.

The following is the Survey Standard used by the office of Witmer & Watson. When surveys are complete with all the information requested by this Survey Standard, they have proved very valuable and have saved much time and many errors in the making of Working Drawings. Surveyors are requested to furnish the information listed below when surveying property for clients of this office. When deviations are necessary, please inform this office before proceeding.

Scale of Drawings to be ⅛" equals 1'0".

Drawings to show:

1. Lot lines and "Set outs" for location of corners. (Describe markers).
2. All angles off 90°.
3. Walks, parkways, curbs, streets. State if streets are paved.
4. Sewer and man holes; direction and per cent grade of flow, depth below datum, location and depth of all "Y's".
5. Show Gas main and size. (Name company.)
6. Water main.
7. Electric light poles. (Name company.)
8. Nearest telephone pole or conduit
9. North arrow.
10. All important trees accurately spotted, i.e., within 3".
11. Datum.
12. Elevations of all corners.
13. Contours at 1'0" intervals.
14. Elevation at top and bottom of all vertical cuts, including such cases where elevations would be taken on adjacent property in preparation for design of retaining walls.
15. Give lot, block, tract, sub-division, or other legal description.

STEEL CASEMENTS OF FINE ENGLISH MAKE

A PAMPHLET obtained from B. B. Bell and Company, describes an interesting line of Hope's Steel Casements, which they are handling and which is carried in stock in their warehouses so immediate delivery can be given to customers.

The superiority of the steel window has been so thoroughly demonstrated in better class buildings that it needs but little comment. Hope's Casements, particularly, have enjoyed a reuptation for reliability and superiority of manufacture, which has resulted in their being used in most of the important buildings throughout the World. The outstanding features of these windows are that they provide a thoroughly reliable steel window with substantial hardware of traditional design, which will allow of their use in any architectural style, at a very low price.

These windows can be set in any material and in any situation. There is no limit of their use, with the exception that openings of the standard sizes must be provided. The range of these standard sizes, however, will provide a window suitable for any ordinary requirements.

Standardization means the production of a high-class article at half the price of the specially made one. It allows large stocks in warehouses and immediate delivery. It does not restrict the architect in making his designs, as the choice of the windows offered will allow of any architectural treatment being carried out. It allows uniformity of glass sizes, fly screens, etc.

Steel windows of Hope's designs give distinctive architectural lines in domestic buildings which cannot be approached by wood sash. They are weathertight. They are delivered ready for fixing into the building as a complete unit, with casements hung and complete hardware attached. Any man who can use a screwdriver can install them satisfactorily.

No labor is required other than fixing the complete window and glazing. They are finished with baked enamel, and with ordinary care do not require painting for a number of years. They cannot stick or jam and will open easily and smoothly in all weather conditions. There are no repair bills after installation.

A high class window with these advantages is offered at a price no higher than the unsatisfactory wooden sash.

Standard sizes were developed from hundreds of years of experience in making Steel windows. More recent experience has shown that the standard sizes cover all possible requirements. The sizes have been arrived at by making every window a multiple of a well-proportioned pane, with the result that variation in glass sizes is reduced to a minimum.

All joints are electrically welded, and the Fittings, Hinges, etc., are riveted, thus making a window which is practically indestructible. The Fittings allow for a wide range of ventilation, from an opening of about an inch to a full right angle, and the windows can be held open in any position with perfect safety and without rattling.

Hope's Special Cleaning Hinges fitted to Side Hung Casements allow the outside of the windows to be cleaned from within, and provide for the easy operation of awning cords.

Henry Hope and Sons of England are the pioneers in steel casements, having made fine windows for over one hundred years. In their works the old fashioned system of apprenticeship is still in vogue with grandfather, father and son all working on the same job, painstakingly making reliable windows which years ago passed the experimental stage. Their window casements and frames therefore will not easily be confused with the cheap imitation of today.

BUILT INTO THE HILLSIDE SO THAT IT COVERS THE CUTTING OF THE HILL, THIS DELIGHTFUL HOME OF MR. AND MRS. W. PAUL LOVELAND ON SOUTH GRAND AVENUE, PASADENA ILLUSTRATES THE BEST USE OF HILL PROPERTY. DESIGNED BY MR. LOVELAND. PHOTOGRAPHS BY GEORGE HAIGHT.

A GROUP OF HILL-SIDE HOUSES DESIGNED BY W. PAUL LOVELAND

By M. URMY SEARES

HOW to build homes on the hillside without hurting the hill has become the chief problem in the present development of our Southland. San Francisco solved this problem decades ago by taking the attitude that hill sites are desirable, advantageous and to be made the most of. Berkeley and Piedmont solved it by the same method, with an added insistance on a study of the contours on the spot instead of in some city engineer's office. The hill towns of Europe have capitalized the problem and their picturesque hills have made them famous in art and pictorial illustrations. "I will lift up mine eyes unto the hills from whence cometh my help" sang the Psalmist of old; and humanity has followed his example for ages. But today in California it is the hill which needs help from humanity or rather from its Creator to defend it from humans armed with steam-shovels.

Plainsmen should not try to subdivide a hill without help. They do not know its good points. They cannot intelligently capitalize its advantages. There are men among us who have lived all their lives on the hill tops. Instinctively they guard that which they love and preserve it for posterity. There are those among us who have studied the hill towns of Italy, Spain and Switzerland, they have much knowledge which it would pay us to employ before we make more mistakes that are never to be remedied.

Now that the plains have become occupied by commonplace, gridiron additions to the city; and only the choice hill sites are available for homes, subdividers and realtors are making a more intensive study of hillside construction and sites hitherto avoided are now being used.

VIEW OF LOGGIA AND CORTILE THROUGH THE GARDEN GATE.

Fortunately for those who love California the expense of the grading thought necessary has prevented the use of hill tracts until now. It is only lately that this terrific expense—like the unnecessary one of covering the side—walks with hard concrete which one wouldn't ask a horse to walk on—has been forced upon California by commercal concerns ignorant of good taste and selfishly aggressive.

Avoid all grading, if possible, and keep what little grading is unavoidable covered by the house. This is the first rule for hill building which wise ones have evolved out of their experience. Study your own particular hill, become intimate with its dells and dimples, walk over it, live on it, know its every curve and contour before you dare to turn a steam shovel loose on its softly rising slopes which like the full bosom of Mother Earth seem to be created to welcome the tired world and sooth it to quietude and peace.

It is only by covering some hills, already disfigured by grading, that their beauty will be restored. Therefore it is best to study very seriously the covered slopes of Italian and Spanish cities and see if we cannot speed the day when our landscape will regain its loveliness and our hill view be obtained without destroying the pleasure of others by our careless, thoughtless butchering of California hills.

One of the most distinctive homes in this city is the "Villetta", 788 S. Grand Ave., designed and built by W. Paul Loveland. This picturesque dwelling of the Roman Campagna type, is fraught with a keen sense of artistic harmony and shows that atmosphere can be built into a home if thoughtfulness and con-

sideration are exercised in the planning. Mr. Loveland's home is situated on a hillside, far back from the street, giving the house a dignified and adequate setting. It is carefully placed with regard to the grouping of trees which serve as a frame for the lovely view across the Arroyo to the sunset hills beyond.

The "Villetta" is the first unit of a picturesque hillside of homes designed by Mr. Loveland and being built on Grand Avenue at Bradford street. Mr. Loveland and his associates, Messrs. Rufus and James Spalding, are developing a distinctive group of six homes each one individual and with personality; but each so harmoniously studied with regard to the others that the unit when completed will impart the real Italian atmosphere. Mr. Loveland made a special study of the Italian domestic architecture during his years of residence and architectural work in Rome and Florence and so is able to give the touch of distinction and reality to his compositions.

There are sun-filled cities basking above the Adriatic Sea with just such homes as these upon their terraced reaches. Within tall walls surrounding Italian gardens just such effects of repose and seclusion are obtainable as are to be found within the sheltered gardens of 788 South Grand Avenue. Long pleasant rooms with time marked rafters adorn these southern European homes; rooms where the sunlight falls very golden and the shade very cool. So in this local home these rare effects are caught with genius-like ability and the cool rooms and the lovely secluded gardens tell of the high place which modern architecture has reached.

In the Studio, reserved for Mr. Loveland's personal use, quaint rafters, cleverly treated to give the effect of age and atmosphere, stand out together with the old tufa stone fireplace as predominant in the room.

The main doorway of the "Villetta" is approached by way of an open stairway, common to European homes. Through a handsome antique oak door carved in Italian design, one enters the spacious living room. Here the high wooden ceiling with heavy chestnut beams antiqued to give a sense of softening age is used to remarkable advantage.

Up two iron-railed stone steps the refectory dining-room is approached from the living room. Plain walls with old copper light sconces and walnut panels comprise the interior which is cool and restful by reason of the quiet loggia and cortile onto which it opens. Beyond, the garden enclosed by a high wall, is entered by a picturesque gate. Here an old well head has been converted into a fountain. From the cortile a little winding flight of stairs leads to the canopied roof garden above. The bed rooms of this home all have two exposures, either on the garden or overlooking the hills. Light, unpapered walls give the rooms a quaint monastery-like coolness and the old style furniture enhances the

THE CORTILE OR OUTDOOR ROOM ENCLOSED. PHOTOGRAPH BY ALBERT HILLER.

effect of repose. Satinwood floors, tile floors, and brick floors are used throughout the interior. The unevenly laid red tile roof adds a

THE BEAUTIFUL ITALIAN LIVING ROOM OF THE LOVELAND HOME. PHOTO. BY GEORGE HAIGHT.

touch of friendly color. Into garden wall is sunk a signed escutcheon by the Architect, an adornment also characteristic of European architecture, where workmen often mark their own particular aspects of craftsmanship.

Necessitous utility has not been sacrificed for artistic form and atmosphere, for wardrobe cupboards, linen presses and closets for hats and shoes have been generously installed and every inch of available space happily utilized. A convenient kitchen is constructed along tavern lines. The red tile sink and floor, the antiqued wooden cupboards with handwrought hinges and the row of gleaming copper kettles make an unusual kitchen, agreeably artistic, yet possessing all the essential requirements of a modern kitchen. A large garage and workroom lie curiously concealed as part of the building.

The incidental features of the home are typical of the thoughtfulness used throughout. An old-fashioned lamp abuts from a corner of the house, just as such lamps are clamped on European homes today. Medallions of quaint design are let into the walls of the garden and interior and tell of the former religious customs of the Italian peasants.

In transferring the architecture of one country to another the architect finds some of his greatest obstacles in the hidden mechanical details. For this reason Mr. Loveland is himself supervising the work of the contractors under him, all of whom he has selected for their quality of output and special fitness.

The painting done on the Loveland residence and that to be done on the adjoining houses is by John Williams of 167 Harkness street, Pasadena. His pride in preserving the house and its adornment of modern craftsmanship is as great as the pride of his predecessors and will be reflected in the building as long as it stands just as the pride of the early Italian workmen is displayed to this day in their century-old homes.

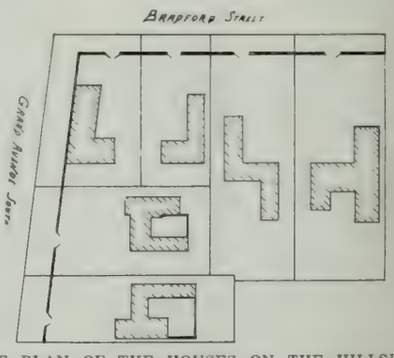
The doors, flooring and beamed ceilings of the house are among the first details to excite the admiration of the visitor. Mr. Loveland made a happy selection when he went to the Orban Lumber Company at 77 South Pasadena Avenue, Pasadena, for his lumber. Among the beautiful effects in lumber which this company provided are the satinwood floors for the bedrooms which give the smooth effect of age better than any other possible wood.

The hardware, which was selected at the Live Hardware Company at 1511 Mission Road, South Pasadena, is of a severe simplicity and correctness of line necessary to harmonize with the design of the house. Only at a shop that offered a splendid assortment could one be so well satisfied, and the Live Hardware Company, which lives up to its name in business-like methods, is equipped to meet the needs of architects who limit themselves to periods as well as those who do not.

The Pasadena Roofing Company at 306 Elm Street, Pasadena, furnished the composition roofing, and laid the substantial gravel and oiled drive. Although it may be the tendency of some architects to disregard the utilitarian points of building for those more beautiful Mr. Loveland has the ideal record of never having had a roof leak. He guards against these annoyances by his careful selection of materials from reliable firms.

Alongside the emphasis laid on good roofing, Mr. Loveland considers the necessity of good sheet metal work of great importance. This he entrusted to Earl Fisher of 4936 Buchanan Street, Los Angeles. Mr. Fisher is more than competent; he does his work with the idea in mind of giving full value to his employer, an idea that is of supreme necessity when one comes to selecting the right sort of man for work of this nature.

The electric fixtures Mr. Loveland selected from the Jacobs Electric Shop at 1128 Mission Road, South Pasadena. The completeness of



THE PLAN OF THE HOUSES ON THE HILLSIDE

this shop is excelled only by the interest and willingness of its employees who enter into their work with enthusiasm and a fine spirit of loyalty from the very beginning, when one selects a fixture, until the installation is over and the house itself is regarded as one of their products.

Out of the bewildering array of wrought iron work at the Vogan Iron Company at 10 East Bellevue Street, Pasadena, came the wrought iron for the residence. Here simplicity of design was necessary but along with it was even more desirable a real beauty of line. In both cases the Vogan Iron Works were ready and competent to serve.

A visitor at the office of Z. B. Galloway at 95 South Wilson Avenue, Pasadena, is at once impressed by the double emphasis laid on artistry and utility displayed by this dealer in tiles. When Mr. Loveland wanted a floor that duplicated as far as possible the cool tile floors of sunny Italy Mr. Galloway offered him exactly what he was looking for and not only arranged a satisfactory purchase but provided men to lay the floor to obtain the desired pattern.

IN MEXICAN WATERS

By George Hugh Banning

Boston, Mass, Charles E. Lauriat Co.
London, Martin Hopkinson and Co. Ltd.

IS DEDICATED TO CAPTAIN ALLAN HANCOCK,
Master of the "Velero II"
My Host
Who sometimes went out of his way for my "damphoolishness"

Never was more appreciative chapter written on mere islands than that which heads the list of chapters in this book and dares the title "Isles of Nothing." All the spirit and dash of the boy whose imagination has been fed on Robinson Crusoe and Stevenson's tales, all the smothered feelings of a child who had lived for years within sight of our channel isles and had heard them described as full of nothing, lie in and lead us into the reading of a journeys' tale. By the charm of its diction and the delicacy of its handling a subtle phase of boyhood this introductory chapter marks the writer as a master and makes one search the lists for more journeys among the islands of the sea or experiences of life with this gifted Californian.

San Clemente, visited in boyhood but a few miles from his home on Catalina; Guadalupe where were sea elephants eighteen feet from nose to tailtip; and the Revilla Gigedo Group, rise before the reader as peaks protruding from a sub-marine continent.

All through the book one finds poetic thought striving to find expression in conjunction with the relating of the skipper's interesting log. A little bolder effort, a little freeing of the spirit of adventure upon the sea of literary skill and this writer will take the material gathered on such a voyage and weave a tale of southern seas unburdened by the log.

When we catch him alone in the jungle of banyan trees on Socorro Island, the narrative takes on a unity of litery progress that might easily be used to carry through a finely flowered imaginative tale.

All the materials necessary are there,—enough for many tales; and this prolific source, this book of actual adventure and travel opens a field untouched by Tusitila, and is Mr. Banning's own by right of prior literary invasion and the adventurous spirit in which he has taken literary possession in the name of his muse.

As we touch with the narrator at old, unfrequented ports on the west coast of Mexico and here feel with him in the evident love of lands where there were no towns dependent upon tourist travel "and where elaborately carved stone edifices built by Franciscan Friars are smothered in jungle or have passed, with all their grace of architecture, from this earth and its striving after something new, we are glad to have discovered this method of visiting romantic but, we fear, plague-ridden ports of entry; and hope that hereafter we may wander there under his delightful leadership in many a tile of our neighboring southern seas.

EL RETIRO NOW KEPT BY MRS. JOHN WALLACE AND MISS DOROTHY WALLACE AS A MEMORIAL TO CLARENCE URMY, WHO THERE WROTE MUCH OF HIS RECENT VERSE.

THE DAY THAT I WAS BORN

THIS little autobiography of Clarence Thomas Urmy, who was the first of California's native poets to win international recognition, has been presented to a limited market for nearly a year. It is rapidly nearing the out-of-print state of Mr. Urmy's books of poems and will probably be reprinted in a contemplated memorial edition of his works.

Friends of the author have used this posthumous reprint of an Argonaut story for starting a memorial fund in San Jose and many dollars have been raised for this purpose by Miss Emma Thomas, 37 Devine Street, San Jose.

Recent developments of the movement to make a memorial to Clarence Urmy in San Jose have caused it to take the form of a fellowship or lectureship in Poetry at Stanford University where a part of the Urmy library is now accessible to students. San Jose contributors to the South Park Monument to "The Troubadour" in San Francisco who prefer to transfer their contributions to this new fund, may do so by writing to Miss Ruth Royce, one time librarian at San Jose State College and now secretary to Dean Gresham, 1219 Sacramento Street, San Francisco. Miss Royce with Dean Gresham heartily sympathizes with the idea of a Stanford lectureship in Poetry, and has the permission of those nearest to Mr. Urmy for the transfer of San Jose funds to a trust company in San Jose for this memorial, started by Miss Thomas. Friends who are more interested in a gradual accumulation of funds for the Troubadour monument in old South Park—so closely connected with the early history of San Francisco as to justify such a remembrance—are requested to communicate with the following: Mr. Garton Keyston, a close friend of Mr. Urmy's who has recently resigned his position as assistant attorney for the State of California and can be addressed at his office, 506-508 United Bank and Trust Company's building, Market Street, San Francisco; others of that depleted group of the intimate "Eight," so closely identified with Mr. Urmy's literary and musical life in San Francisco, are: Mr. Newton Barry, 417 Montgomery Street; Mr. Austin Sperry, 301 Brannan Street; Mr. De Lancey Lewis, recently made San Francisco manager for the Pacific Mutual, and Mr. Harold Marshman, 718 Broderick Street, San Francisco. Mr. A. M. Robertson, publisher of Mr. Urmy's book, *A California Troubadour*, and who recently aided in the placing of some of the Californian's verses in a new anthology, is also interested in the establishment of this San Francisco memorial.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET

LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

"little Joe's"

SALE SPRING SHEETS

No. 101. Fine quality fawn twill, double shoulder, reinforced at neck, and rump. Bound all around, open or closed fronts, with or without surcingles. 72 inches, $4.00—76 inches, $4.25.

No. 102. Made of linen finish heavy cotton cloth, white background, assorted fancy plaids. 72 inches, $4.90—76 inches, $5.25.

No. 103. Made of all wool cloth, extra fine finish in fancy plaids. 72 inches, $9.95—76 inches, $10.45.

Write for catalog.

Discount to riding academies and saddlery stores.

THE "LITTLE JOE" WIESENFELD CO.
BALTIMORE, MD.

Carrara Marble Neptune Fountain, Reproduction by a Pupil of the Great Sculptor Gianbologna, of his Celebrated Fountain of Neptune in the Piazzo del Nettuno, Bologna, Italy.

THE MEYER AND di SEGNI GALLERY
Antique Furniture, Paintings, Fabrics, Marbles and Bronzes.
640 South Figueroa Street Telephone VAndike 2936
Los Angeles

BULLETIN OF THE CRAFTS

By MARION HUGUS CLARK

THE Arts and Crafts Society of Southern California held its first annual meeting on Friday, June the twelfth, in its own shop at 2508 West Seventh Street. The shop is a sizable place, nearly opposite Westlake Park in Los Angeles. When one thinks back a short year when a few interested craftsmen rented the McDowell Club in which to organize, it is cheering to have a big, beautiful place of our own in which to meet.

At the first meeting, the following officers were elected: Mr. Porter Blanchard, President; Mr. Douglas Donaldson, First Vice President; Mrs. Edward Perry Clark, Second Vice President; Miss Edna Jones, Treasurer; Miss Vivian Stringfield, Secretary. Five concillors were also elected to serve on the executive board: Mr. H. L. Hewson; Miss Fannie Kerns; Mrs. Caroline Owen; Mr. F. W. Vreeland; Mrs. Karl Howenstein.

A constitution and bylaws after the plan of the older societies was drawn up and adopted.

The first meeting was held on May 28, 1924. In August, 1924, the shop was established. Those early days of the experiment were attended by some sleepless nights for the less adventurous. Would we have money to pay the rent and would the craftsmen continue to support their shop? One never mentions previous worries unless the present prospect is rosy. A statement from the shop committee shows an income of $4773.21 for the ten months. The rent has been paid and the active craftsmen have found an increased demand for their work. Mr. Hewson's optimism is very largely responsible for the marked success in that necessary part of the society's enterprise.

The society has been conspicuous also in its educational and social activities. There have been four evening meetings at the shop—two of which were exhibits. This magazine has contained a resume of the talks given by Mr. Ralph Helm Johannot, Mr. William G. Purcell and Mrs. Willoughby Rodman.

If the Arts and Crafts Society shows any great success in the future, Mrs. Seares' steady support through CALIFORNIA SOUTHLAND will merit the thanks of every craftsman.

Three dinners were held at which Mr. Herman Sachs, Mr. Be Hannesy and Mr. Martin Justice were the speakers.

The faithfulness of the board in the past year will be an incentive to the new officers who were elected to serve for one year. Dr. Edwin C. Hyde, President; Mr. H. L. Hewson, First Vice President; Mrs. Edward Perry Clark, Second Vice President; Miss L. E. Patterson (of the Chouinard School of Art) Secretary; Mr. Harry Schoeppe, Treasurer. The councillors: Mr. Douglas Donaldson; Miss Fannie Kerns; Mr. F. W. Vreeland; Mrs. M. D. Wenzell; Mr. J. C. Freeman.

Following the business meeting, Volga tiles were shown and their original designs explained to the members. Miss de Volgenski, who brings her art from Russia, told us that these bits of pottery in pure color and bold design are inspired by Russian fairy tales.

The pages of our magazines and newspapers overflowed with enthusiasm for the Cizek Exhibit, the work of the children of Vienna.

On last Friday night, we persuaded friend husband and son Bob to go with us to the McKinley Junior High School, which is down Vernon and Central Avenue way in Los Angeles, to see their play called "Joseph, the Interpreter."

From Virgil Junior High, where our somewhat pampered child goes to school to McKinley Junior High is a long ride through well-ordered residence streets, then through blocks of stores, finally through streets that seem all to be ready-cut bungalows with peeling front steps.

After seeing the play called "Joseph, the Interpreter," I am not sure that McKinley Junior has not the advantage.

There was a middle aged descendent of Joseph's father Jacob in the seat in front of us. Around us were children and their parents of many races, Mexican, Russian, Czeks, African, but the Italian and Hebrew seemed rather in the ascendent.

There was an orchestra, that played its piece and then the curtain went up on the first scene where Joseph is sold into Egypt. The coat of many colors struck the key note for this spectacle of beautiful color. I think the craftsmen of the school, Marion Gurnee, Margaret Clapp and Audrey Lyon chose this play for the opportunity it gave of teaching and demonstrating hue value and intensity of color. The design was good but secondary. Elsie Bartlett adapted the words.

The second scene was Potiphar's Palace. My memory of that is magenta and red-violet, that played around the feet of the young performers, none of whom could have been more than sixteen. There was a stunning curtain of an all-over design not of the tiresome King Tut pattern, but original and yet Egyptian. No two dresses were alike.

The materials for the costumes were of cheese cloth dyed, sateen, Japanese crepe, tinsel and quantities of Chinese gold and silver paper. The scenery was of wall board and canvas. Every bit of the staging, costuming and acting was executed at McKinley Junior High by the boys and girls under the direction of their able craft teachers.

We met Marion Gurnee on our trip to Moen Kopi village in the Painted Desert last Easter. In the Indian store there, we each bought baskets. She said that she expected to use hers in teaching her children. It happens that there is an alcove just within the door of her class room. Here where the children can see it well, she arranges still life studies. I asked Mrs. Gurnee what nationality brought the greatest ancestral gift of talent to her class room. In that school, the Hebrew leads.

It would be interesting to learn the ratio of nationality and talent in the Cizek school, which is also composed of many peoples.

An Arts and Crafts emblem to be used on stationery stickers and wrapping paper is required. Two prizes will be given for the first and second best drawings. A woven dress pattern has been contributed by Mr. Hewson for the first prize and half a dozen hand-made spoons contributed by Mr. Blanchard for the second prize. The councillors will act as judges, reserving the right to refuse all drawings if they do not come up to standard.

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*

22, 26 and 30 SOUTH LOS ROBLES
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor*
Telephone F. O. 7111

Announcement

The new Interior Decorating Department, has on exhibition many Lamps, Screens, Cushions and Foot-stools made in our own work-room by specialists, as well as fine fabrics for draperies and furniture coverings.

Can You Save 17 Cents a Day?

A saving of slightly less than 17 cents a day will purchase one share of Edison Stock.

The interest accumulated on one share of Edison 6% Preferred Stock at $95.00, assuming payments of $5.00 per month are made regularly throughout the contract, amounts to $4.32.

On completion of contract, dividends of $6.00 per year are paid on the share in the form of a dividend check for $1.50 mailed every three months.

If purchased for cash, the price per share is $94.00 and dividends start immediately.

Southern California Edison Company

RECENT BOOKS—REVIEWS

Continued from Page 14

IT IS A STRANGE HOUSE

By DANA BURNET, *Little Brown and Company*

Life may have any aspect the individual viewpoint chooses. To some it appears very like a whirlpool of iniquity, with its human victims forever moving in a vicious circle; to others as a vale in Paradise with lovely beings bathed in a constant atmosphere of joy and happiness; to Mr. Burnet it is not a chamber of horrors, but a whole house full, with miserable humanity occupying its various rooms. "It Is a Strange House" is a drama which reminds us continually of the line in a hymn, stating that "only man is vile." Herein he is very vile indeed. In the upper and luxurious rooms of this fanciful abode dwells that part of the human race endowed by worldly fortune, but none the less selfish and sordid, practicing every kind of sham and hypocrisy; lower down are the workers, ground by constant toil for the benefit of those above them; in the basement, too awful for words, exists a mass of human wreckage buried hopelessly in sin, sorrow, and disease. But unhappiness and woe is the common lot of all. Dear, dear! We knew life could be pretty terrible, but we did not dream it was as bad as this. We are indeed thankful when the mechanism of the play occasionally becomes so apparent as to destroy the illusion, or when we arrive at the only havens of refuge from this pessimistic sea of trouble, the strikingly decorative and imaginative directions for the stage settings for the scenes.

Very likely this view of the human race pursuing its earthly course does not reflect Mr. Burnet's true conception regarding life. We infer it is assumed merely for the purpose of trying out the literary effect of a very ingenious allegory, as well as for the display of a pen dripping with irony, capable of making bittter allusions to frailties and inconsistencies undoubtedly underlying many human institutions. Even so, no symbolical presentation of life can be wholly honest which omits all references to the soothing influence of nature, or that "hope that springs eternal in the human breast," or the spirit that prompted Browning's "God's in His Heaven, All's well with the World." To any man who sees life devoid of these elements, the most suitable advice would be to consult a physician immediately concerning the best remedies for a disordered liver or what to do for an unbalanced mind.

MADONNA AND THE STUDENT

By ISABEL NEILSON, *B. W. Huebsch, Inc.*

Readers of this racy and delectable tale will finish it with widely varying emotions, among which, we may safely affirm, will not be ennui. But we make no assertions about shocked feelings, the depth of which will depend largely on how far back into the Victorian past the roots of one's training extend. For this is a decidedly modern book of the post-war type, occasionally frank to a startling degree. It can hardly be called a novel, since it has no plot, but merely describes the experiences of a young woman, not so very young, as a student during a recent winter in Munich. The details are related in the first person very simply, in a manner of what appears to be artless, but is far more likely artful naivete, with such a semblance of reality as to make us believe we are reading actual reminiscences. However, the characters and events are presumably fictitious, because such tactics as are herein adopted by this "Madonna Vampire," if truthfully recorded, would certainly end in someone's murder, if we know anything about the male genus. And what is more convincing, if we poke away the light iridescent albeit wholly competent froth on the surface of the story, we discern underneath a very firm purpose and indications of extremely subtle propaganda. In other words, we have with us once again the reformer, far more tricky than most, but no more trustworthy as to viewpoint.

FRANKLIN WINSLOW KANE

By ANNE DOUGLAS SEDGWICK, *Houghton, Miffin Company*

The lady who wrote this book some fifteen years ago, was born in America, married a Frenchman, and has lived in England. In consequence, her knowledge gained at first hand among expatriated Americans, and English people of the leisure classes, has greatly assisted her natural facility in a certain type of fiction. It is inevitable that we compare this book, written previously to "The Little French Girl," but just recently offered to the public, with that phenomenal best seller. In both appear the same method of portraying characters and events, in a smooth limpid style, presenting men and women, serene, cultured and well bred, who for the most part keep their pallid passions under strict control. Strangely enough, her story proceeding in this leisurely fashion, more analytical than eventful, compels the reader to follow it very closely, with interest and appreciation. All well and good in "Franklin Winslow Kane," until unfortunately matters have to be wound up because even the most successful lady novelist can not go on forever. As this crisis approaches, Mrs. DeSelincourt has every appearance of viewing the situation she has created with consternation and dismay and of making frantic efforts to rearrange affairs to suit the views of sentimental readers, disregarding the ways of man, God, or destiny. So diverting is the vision of her strenuous endeavor to gain such ends, that here the book becomes almost ludicrous. What a sigh of relief she must have given when it was finished.

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. FAIR OAKS AVE. TEL. F. O. 315
PASADENA, CALIFORNIA

GEORGE · D · HAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE F · O · 3133
ELY · CATHEDRAL
ARCHITECTURAL · PHOTOGRAPHS

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

Welcome to call and Browse
Rare & Art Books
Dawson's Book Shop
627 So. Grand Ave.
First Editions · Early Printing · Autographs · Americana
Books Notable for Printing · Illustrations · and Binding
Catalogues sent on request:

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. Pasadena
DUnkirk 4909 — 2508½ W. 7th St. Los Angeles

ANNOUNCING
HENRY C. FOES
INTERIOR DECORATOR
Formerly Known as
BARNES STUDIOS
Now Located in the Beautiful New Community Playhouse Building
33 So. El Molino Ave. Pasadena

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

PASADENA HOMESEEKER'S REFERENCE PAGE

Superior Rental Service
HOMES, APARTMENTS, BUNGALOWS
In Pasadena's Exclusive Sections
MRS. MORRIS (Rentals Exclusively)
THE J. W. WRIGHT CO.
312 E. COLORADO ST., PASADENA

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, Cal.

LAUNDERERS DRY CLEANERS
Royal Laundry Co.
461 So Raymond Colo. 67
Pasadena, Calif.

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

KATHERINE BASHFORD
LANDSCAPE ARCHITECT
810 CENTRAL BUILDING
TERRACE 9403 PASADENA

The Lundblads
A Real Home in the Country
Open to Guests the Entire Year
Address Mrs. L. Lundblad
Saratoga, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146
Alhambra 243-J

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

Designed and Built by Heating Experts
BETTER HOMES
ARE HEATED WITH
OHRMUND BROTHERS
Unit System of Heating
ELECTRICALLY CONTROLLED
Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.
HEATING AND SHEET METAL CONTRACTORS
PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena Fair Oaks 9393

OAK
BEECH
—
Furnished
Scraped
H. G. BENNETT
HARDWOOD FLOORS EXCLUSIVELY
524-26 SO. RAYMOND AVE.
COLO. 178 - PASADENA, CALIF.
Estimates Cheerfully Given
Old Floors Resanded and Polished
MAPLE
BIRCH
—
Laid
Finished

Angelus Lighting Fixture Co., Inc.
Designers and Craftsmen of
Lighting Fixtures, Lamps, Fire Tools, Console-Tables and Mirrors
746 So. Figueroa St., Los Angeles
VA ndike 2296

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
GR anit 3253 —TELEPHONES— GR anit 3353

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER
DUNKIRK 1442
2615 W. SEVENTH ST.
LOS ANGELES

ARE YOU INTERESTED IN THE UNIQUE AND UNUSUAL
Only 48 Sets of the Beautiful Art Edition of
Dawson's "The Birds of California" Remain Unsold!
Published and Sold by
SOUTH MOULTON COMPANY
301 Bank of Italy Bldg. Los Angeles, Calif.
Phone VAndike 4078 for Appointment

CALIFORNIA HOMES AND GARDENING MANUAL

OUR esteemed president has gone to Europe without even bidding us goodbye. Well, it seems he has left a live one in his place. At least we should judge so if the lurid poster we received last week was any criterion. No one is happier than your humble editor to see another "renaissance" of the thing he was about to give up as dead. Before this article comes from the press the "Renaissance party" will be history. We know it is to be a huge success. Roy Kelly is in charge.

The executive committee of the Club is planning to resume its meetings and is to meet the first Wednesday of each month at the Allied Architects Canteen at 12:15. Ruling elders please note.

By the way, speaking of the Canteen, we had just about the best fifty cent lunch there the other day that we ever hope to get. The canteen is open to all Southern California Architects. It is located at 425 South Spring street on the top floor of the Pacific Desk Company Building. Let's get the habit.

The Frank Meline Company has announced a competition for a beach cottage. Many of our members are submitting drawings. Our editorial heart goes out to these toilers in the night. We will try to publish the names of the lucky ones next month.

Fifteen men have taken the Beaux Arts Esquisse for the summer problems. Some people have all the pep.

IN CHARGE OF PLAN

IN charge of the Plan for an administration center for Los Angeles as presented by the Allied Architects last spring, the following members of both that Association and the Architectural Club or the A. I. A., were listed in the copy sent to this magazine by the Association in its report for SOUTHLAND. Crowded out by lack of space, this list is here presented by the publisher, to give credit to a group who are working constantly for the good of Los Angeles.

Under the direction of the board of directors of the Association, comprised of Edwin Bergstrom, president, Myron Hunt, first vice-president, A. L. Edelman, second vice-president and D. C. Allison and Sumner P. Hunt, with Harwood Hewitt, secretary and H. M. Patterson, treasurer, the preparation of the final drawings was in charge of members:

Robert D. Farquhar and J. E. Stanton assisted by members:—

Sumner M. Spaulding—In charge of the Union Terminal plaza design;

Roland S. Coate—In charge of the old mission plaza design;

Harwood Hewitt—In charge of the library plaza design;

Walter S. Davis——In charge of renderings.

PROFESSIONAL STAFF

In addition to the service of its own members, the following members of the professional staff of the Association Architectural Draftsmen, under the direction of H. C. Nickerson, Assistant to the Executive, and George J. Adams, Production Manager, have been of great assistance in the development of the plan and in making of final drawings:

L. F. Sherwood, R. H. Crawford, Lee F. Fuller, H. P. Sabin, W. F. Nullay, W. V. Marshall, C. E. Masters, Donald J. Lewis, L. C. Test, F. P. Hromada, J. D. Tuttle, L. B. Miller, A. McSweeney, Gabo Chittenden, Harold Abrams, and C. B. Morrison, W. G. Drummond, J. Byers, M. C. Ayers, R. L. Latham, Civil Engineers.

George L. Ott and Joseph L. Brady of the executive staff have given splendid service in obtaining data and historical information on which were based the elements of the plan.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

for 1925

J. E. GARNSEY, PRESIDENT
ROY H. KELLEY, VICE-PRESIDENT
H. O. SEXSMITH, SECRETARY
PAUL W. PENLAND, TREASURER

DIRECTORS

WALTER S. DAVIS, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

LOGGIA AND FOUNTAIN, ESTATE OF WM. CLARK. COOK AND HALL, LANDSCAPE ARCHITECTS.

SPANISH AND ITALIAN GARDENS

By KATHERINE BASHFORD
Landscape Architect, Pasadena

THE gardens of Italy are characterized by a strong underlying design which, while it unites the garden as a whole, also breaks up the area into separate parts. The main axis leads up or down, as the case may be, to other levels, and cross axes open up charming smaller gardens or lovely vistas. The garden is seldom seen as a whole.

In England one passes from the open terrace along glorious herbaceous borders to the rose garden, then perhaps through a gate to a delightful walled blue garden. Then past a pool garden, very green and cool and quiet, along the winding paths of the wild garden, and back to the terrace once more. This gives an infinite amount of variety and interest, of change from sunlight and color to dark green and heavy shadows. It is also very illuminating to any of us who may have tried desperately to force from one wee garden, obvious in all its corners, a riot of colors for twelve months of the year!

But Spain has carried this idea of a series of enclosed gardens even further. In the Alcazar, a large garden of Seville, we find a beautiful typical example. It consists of a series of rooms open to the sky. Because of the necessity for shade, they are surrounded by high walls, so thick that a promenade may be made on top of them. Wide arches join them and lovely grilles, with tile seats below, show glimpses of other charming enclosures.

Each patio, as it is called, is a unit quite complete in itself. Almost always there is a fountain in the center, a planting of boxwood, lemons or oranges often pleached against the walls, cypress and magnolias. Color is almost entirely confined to the tiles. Roses are on the walls and in pots, and lilacs bloom in the spring.

My haunting impression of the Alhambra is of creamy stucco, old brown woodwork of balconies and carved ceilings, patios with glorious old cypress, box, myrtle and oranges, of paving of small stones in design, and always the sound of running water.

Water is more indispensable than plants. In the small patios of private houses in Granada, no larger than a small room, there would be two or three fountains, each fulfilling a different need, and always one which splashed the water far out over the paved floor to evaporate and fill the air with moisture as well as with the refreshing sound of running water. There are almost no large quiet pools except the practical reservoirs—their delight is in the use of a very little water made to look like a great deal. It is always seen and heard as it ripples through open conduits from one tree to another, or goes coursing down an open gutter in the ramp of a stair. There is no underground outlet to their pools and no waste.

Mrs. Byne commends their economical yet effective ways of using water to our own Southwest, where "it costs more to water the garden than to heat the house." And very rightly. We have done comparatively little along this line and when our dry summers come and the conservation of water is a necessity we are inclined to discard our dream of having water in some form in our garden, instead of evolving from our limitations a system as delightful and satisfying as Spain has achieved with conditions so very similar.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*

MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

THE annual birthday party of the Assistance League of Southern California was held at the Community House, 5604 De Longpre and St. Andrews, Hollywood, on Tuesday, June 16th from ten to ten.

Members of the Board of Directors were there with others invited to receive the guests of the League and hundreds who had never before taken active part in the work studied the various departments of the League with interest and visited the Day Nursery, the Thrift Shop, the Exchange and Gift Shop, and the Film Location Bureau.

The Studio Tea Room was crowded at luncheon and dinner time and demonstrated its present efficiency by serving its purpose of catering to the cinema stars at the same time. Prominent directors and leading actresses mingled with the gay crowd and added interest and vivacity to the scene.

In the ramada and garden, tea was served and each member of the League brought gifts for the Thrift Shop, which has taken the old idea of the rummage sale and organized it into a continuous and very valuable medium of communication between those who have clothes they do not need and those who need clothes they never can afford to buy at any other place.

Mrs. E. Avery McCarthy was the very successful Chairman of the Day and called on all the Board to assist, bringing out an enthusiastic, happy crowd and leading in the delightful spirit of the third birthday held at Community House.

Assisting Mrs. McCarthy were the well-known officers of the Assistance League, the active Board of Directors, and those who had from the beginning enjoyed the privilege of organizing and carrying on this, the most efficient and well planned work of love and charity developed out of war work for women and their various necessities.

Mrs. Hancock Banning as President, Mrs. Wm. Gibbs McAdoo as Vice Chairman, both of the League and of the Day, Mrs. Lucien Brunswig, Mrs. Le Moyne Wills, Mrs. Seward Cole, Chairman of the Thrift Shop, Mrs. Eleanor Cole, Mrs. Robert Loudon, Madame Rodezno, Mrs. and Miss Holliday were asked by Mrs. McCarthy to act as hostesses. All members of the Board and of the Advisory Board were asked to assist, as were some whose help was asked especially for that charming corner of the garden where tea was served.

Countess Caracciolo, Mrs. Thompson Buchanan, Mrs. Cosmo Morgan, Mrs. John Newton Russell, Mrs. Neil Brown, Mrs. Egbert Benedict, Mrs. W. E. Hollingsworth, Mrs. Hansen Moore, Mrs. W. D. Crews, Mrs. E. R. Richardson, Miss Monica Shannon, Mrs. Harry Lombard (in charge of luncheon), Mrs. Arthur Wright, Mrs. Wesley Clarke, Mrs. R. B. von KleinSmid, Mrs. Jeffras (in charge of decoration), Mrs. Shephard, Mrs. Chester Hoag, Miss Margarite Brunswig.

Mrs. Sylvester L. Weaver, Mrs. Joseph Sartori, Mrs. Thos. G. Patton, Mrs. Rhodes Hervey, Mrs. W. E. Dunn, Mrs. J. Dabney Day, were invited to assist in receiving. Mrs. Preston Harris, Miss Winston, Mrs. Stuart French, and Mrs. Ernest Dickey and Mrs. Donald Dickey.

Mrs. Force Parker, Mrs. Waring, Miss Anne Pattons, Mrs. D. J. Sully, Mrs. Giles Hall and Mrs. Eugene Hirsh, were named as especially asked to be present: as were Mrs. D. C. McWalters, Mrs. E. N. Martin, Mrs. van Locranz, and all the members of the Advisory Board.

ON THE LAWN OF THE DAY NURSERY WITH SOME OF THE CHILDREN JUST FROM THEIR AFTERNOON NAP. LEFT TO RIGHT. MRS. HOAG. MRS. SHEPHARD, MRS. BANNING, MRS. BOSWICK, MRS. LIPPINCOTT, MRS. TATUM

BRINGING IN THE GIFTS TO THE BIRTHDAY PARTY ON JUNE 19. THAT OTHERS MAY DRESS THE PART AS EXTRAS OR WOULD-BE STARS

MRS. FORCE PARKER AND MRS. McCARTHY UNDER THE TREES OF THE RAMADA AT TEA

MRS. BRUCE SWENEY, MRS. FREDERICK W. KIMBALL, MISS MARY ELIZABETH BALDRICK SHOWING THE SHAWLS ON SALE AT THE LEAGUE

Showing the Shawls on Sale at the Community House

BOARD OF DIRECTORS

Mrs. Frank Gates Allen
Mrs. Egbert-Judson Benedict
Mrs. William A. Brackenridge
Mrs. Alexander Bobrick
Mrs. Thompson Buchanan
Mrs. Ralph M. Burdick

MISS MARY ELIZABETH BALDRICK OF LOS ANGELES POSING FOR THE ASSISTANCE LEAGUE PAGE BEFORE THE COMMUNITY HOUSE IN HOLLYWOOD

Countess Mario Carriciolo
Mrs. William deMille
Mrs. Philip Schuyler Doane
Mrs. John Dunlop
Mrs. Edward Elliott
Mrs. Grove Chester French
Mrs. Giles Hall
Mrs. Eugene Hirsch
Mrs. Joseph M. Hixon
Mrs. W. I. Hollingsworth
Mrs. William S. Hook, Jr.
Mrs. Oscar Howard
Mrs. Willis Hunt
Mr. S. W. Jamieson
Mrs. Charles Jeffras
Mrs. W. Kennon Jewett
Mrs. Milbank Johnson
Mrs. Isaac-Hampshur Jones
Mrs. Roy Jones
Mrs. Frederick Kimble
Mrs. Richard Lacy
Mrs. Charles H. Lippincott
Mrs. Harry D. Lombard
Mrs. William Gibbs McAdoo
Mrs. Alexander MacDonald
Mrs. John C. MacFarland
Mrs. Tully Marshall
Mrs. John Maurer
Mrs. Daniel Murphy
Miss Anne Patton
Mrs. Lee Allen Phillips
Mrs. Frederick H. Seares
Mrs. Caroline Smith

MISS LORNA PALMER, MISS BALDRICK AND MRS. BRUCE SWENEY OF BURLINGHAM SHOWING THE SHAWLS WHICH ARE PLACED IN THE LEAGUE'S SHOPS ON COMMISSION

MRS. GILES HALL, COUNTESS CARRICIOLO AND MRS. SEWARD COLE AT TEA IN THE RAMADA

Mrs. Frances Layng Spence
Mrs. Walter P. Story
Mrs. R. D. Shepherd
Miss Elizabeth Terrill
Mrs. Gurdon Wattles
Mrs. Robert M. Weed
Mrs. Wilailm Lee Woollett
Mrs. Clare Woolwine
Mrs. Chester Hoag

OFFICERS

Mrs. Hancock Banning, President
Mrs. Edwards Laughlin, 1st Vice-Pres.
Mrs. William Gibbs McAdoo, 2nd Vice-Pres.
Mrs. Edwin P. Werner, 3rd Vice-Pres.
Mrs. E. Avery McCarthy, 4th Vice-Pres.
Mrs. James Reed, Secretary
Mrs. J. Warren Tatum, Treasurer
Mr. D. C. MacWatters, Auditor
Mr. John C. Macfarland, Attorney

ADVISORY BOARD

Mr. Lucian N. Brunswig
Rt. Rev. John J. Cantwell
Mr. William Andrew Clark
Mr. George I. Cochran
Mr. Louis M. Cole
Mr. J. Dabney Day
Mr. W. E. Dunn
Mr. Marco H. Hellman
Mr. Rafael Herman
Mr. Rhodes Hervey
Rt. Rev. Joseph H. Johnson
Mr. John Barnes Miller
Mr. Ben Meyer
Mr. John C. MacFarland
Mr. William Gibbs McAdoo
Mr. E. Avery McCarthy
Mr. Henry M. Robinson
Mr. Joseph F. Sartori
Mr. R. B. Von KelinSmid
Mr. Sylvester L. Weaver

MRS. E. R. TILTON, JR. AND MRS. J. W. TATUM SHOWING THE SEAMLESS GOWNS FOR SALE

For the Convenience of Architects of the A. I. A., the A. A. A. and New Arrivals

AMONG the many advantages arising from the drawing power of life in California is the fact that the attractions draw the rich and the poor, capital and labor, and the type of worker known as the craftsman, an artisan in his life work. We need no longer bewail the lack of men to whom a trade is a profession, men who take the same pride and care in filling a contract as an artist does in painting a portrait. We are not compelled now to put up with the workman who is willing to do a thing in any sort of way to get it done but have men who insist that every smallest detail must carry the hall-mark of perfection. We now have many dependable workers, builders and contractors and it is with the co-operation of these men that the building of the southland goes forward to the high mark attained.

Ranking high among the colorists is Einar Petersen, 4350 Beverly Blvd., Los Angeles, who not only studied art in Paris but observed and worked on the continent before coming to America where he has risen to prominence as a mural decorator. So valued is his work that we find it evidenced in connection with some of the best loved building of the community, such as: Community Playhouse, Pasadena; University Club, Los Angeles; Friday Morning Club, Los Angeles; Feagans Jewelry Shop, Los Angeles; St. Paul's Cathedral, Los Angeles; Peter Young Market, Los Angeles, Neves Cafe, and numbers of others throughout the Southwest.

There was a time when the installation of a heating and ventilating plant was, to say the least, a gamble. The heating plant might turn out to be a ventilating one or vice versa, but now with the introduction of dependable men, men with an interest in their products, who understand every approved method in heating, ventilating and plumbing there can be no mistakes. Among the most dependable firms of this character is that of F. D. Reed Plumbing Co., 1362 Factory Place, Los Angeles, whose work can be found in many buildings in the Southwest. Among them are the Montebello High School, Taft Building, Hollywood, Pacific Motor Garage, Los Angeles, and the Edwards-Wildey Bldg., Los Angeles.

From the earliest days of the history of architecture the eaves and cornices of buildings presented difficulties and it has only been in fairly recent times that sheet metal and tin have come to be pliable and usable materials in the hands of a skilled worker. Men who can supply the material and the skill are to be found in and with the Arcade Cornice Works, 721 E. 12th Street, Los Angeles, T. F. Bazzeni, manager, and their workmanship is shown in such buildings as the Frick Martin Bldg., Los Angeles; Taft Bldg., Hollywood; National City Bank Bldg., and Finance Bldg., 7th and Spring, Los Angeles; Lincoln High School, Los Angeles; Fremont High School, Los Angeles; and the Shrine Temple, Los Angeles.

TERRACE 0127

After the Play Is Over or Before Place Telephone Order for Refreshments

El Patio Tea Room

In the open foyer of the

Pasadena Community Playhouse

37 South El Molino Avenue

Lunch Tea Dinner

THE COMMUNITY PLAY HOUSE

Continued from Page 15

of separate groups, and during the last week previous to the production a rehearsal of the entire cast is held every day, with a technical and a full dress rehearsal the two nights preceding the play.

In these productions there are other willing hands and brains beside the director and cast: frequently there is a dramatic committee who, with the director, selects the plays; a producing committee that generally functions with the technical director, under whose supervision the scenery is designed, built and painted; a wardrobe committee through whose efforts the costumes are provided, and another set who supply the properties.

The vital point in all this is that all these people undertake this work for love of the drama, with a desire to see the theater grow and live, and they do it whole heartedly, making a real business of it and never present an amateurish performance. Occasionally there may be criticism of the plays presented, it is scarcely possible to please every member of a community, even the dramatization of the telephone directory might cause comment if misunderstood.

EMPHASIZING the community interest in the choice of plays the Southland Calendar publishes each month an announcement of coming plays being rehearsed during the month.

In addition we propose to publish opinions and discussions of the plays to be presented. Contributions will be welcomed if they are written in a constructive way and give real thought on the subject of life in its demonstration on the stage.

So far, the plays given in the new playhouse have been unusually fitted to show forth life as it is today and something in each play strikes a common chord in the life of the most indifferent listener.

If you think you would have interpreted the part differently, or if you feel that the play itself was untrue to life write your comment down, study its effect on future acting or playwriting, and if it seems to have in it a really helpful criticism, type it and send it to SOUTHLAND. In the next issue it will appear if space can possibly be found for it.

O'HARA LIVERMORE
and
ARTHUR BAKEN

644 East Colorado St.
Pasadena, Calif.

522 Sutter St.
San Francisco, Calif.

Interior Decoration

ANTIQUE AND MODERN FURNITURE AND TEXTILES—LIGHTING FIXTURES—WALL DECORATION AND DRAPERIES—LAMPS—SHADES—PILLOWS—OBJECTS OF ART

The exterior design of this building is one of the many Architectural achievements of the Allied Architects' Association of Los Angeles.

It stands now, high above the City, forever a monument proclaiming the Strength, Power and Majesty of Los Angeles County.

HALL OF JUSTICE

THE WESTERN TILE AND MARBLE CO.
Importers and Contractors
386 SOUTH RAYMOND AVENUE
PASADENA

For the convenience of patrons planning houses, gardens, patios, and any other building in tile this Company has on display tiles from every portion of the world.

Spanish	*American Encaustic*
Mexican	*Pardee*
Persian	*Batchelder-Wilson*
Moroccan	*Gladding-McBean*
Holland	*California Clay*
English	*California Art Tile*

TELEPHONE, FAIR OAKS 3157

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

THE BATCHELDER TILES

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

Photo by Val

CHRISTINE SQUIRES
INTERIOR DECORATIONS
MATERIALS
Exclusive Furniture
Designing
3217 WEST SIXTH STREET
WASHINGTON 3433

Lake
Arrowhead
A lodge in Arrowhead Woods combines the comfort of home with the delights of California's Finest Playground.
THE FRANK MELINE CO.
Sales Representatives for
Arrowhead Woods
Lodge Sites

SANTA BARBARA ∴ BUILDING NUMBER ∴ BEAUTY PAYS

CALIFORNIA SOUTHLAND

The Home of Frances Marion Thompson — *WALLACE NEFF, ARCHITECT* — *Rendered into color by Norman Kennedy*

No. 68 **AUGUST, 1925** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

Increase in the Price of Edison Stock

In line with lowering interest rates the price of Edison 6% Preferred Stock is increased as of August 1, 1925 to

$97.00 per share cash
$98.00 per share on our "Easy Savings Plan"

Over 75,000 Stockholders have benefitted by the upward trend of EDISON SECURITIES

Southern California Edison Company

"UP THE VALLEY AND DOWN THE COAST"

YOSEMITE

And all the fascinating features of the High Sierras await you in California

The
Californian
HOTEL

FRESNO, CALIFORNIA

is the logical stopping place in the San Joaquin Valley from which the high Sierras rise

First Class, Fireproof
Correctly Appointed

Reasonable Rates for High Class Service

Management of H. WINGATE LAKE
FRESNO

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*

22, 26 and 30 SOUTH LOS ROBLES
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor*
Telephone F. O. 7111

Announcement

The new Interior Decorating Department, has on exhibition many Lamps, Screens, Cushions and Foot-stools made in our own work-room by specialists, as well as fine fabrics for draperies and furniture coverings.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET
LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Clarence P. Day Corporation

Engineers — Contractors
Builders

205 Boston Bldg.
Pasadena, Calif.

Phone
WAkefield 6841

Roofs that blend with the land-scape

Students' Union, Stanford University — Bakewell & Brown, Architects

LATIN ROOF TILE

GLADDING, McBEAN & CO.

LOS ANGELES OFFICE: LOS FELIZ BOULEVARD AND S. P. TRACKS
TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY

The Cheesewright Studios, Inc.
Decorators and Furnishers
PASADENA CALIFORNIA

THE BATCHELDER TILES

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

LOS ANGELES, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

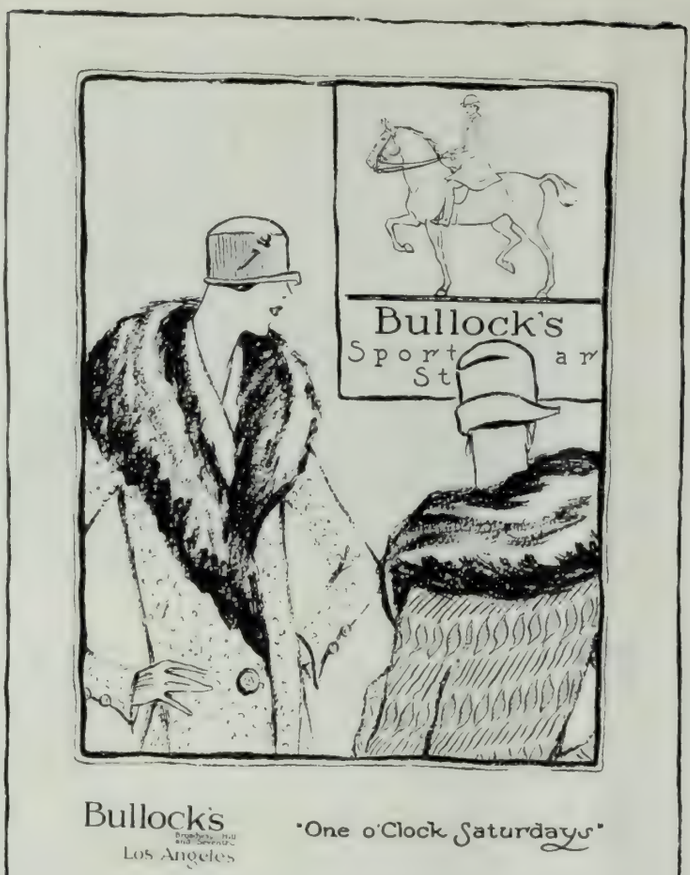
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.



Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

NEWPORT HARBOR YACHT CLUB:
August 1 and 2—Intercup championship, Star class races for city of Newport trophy, ocean course. One design sloop race, Frank Smith trophy. One design power runabout class Grudge race. Rowboat tug-of-war. Cruiser race, ocean course, final heat. Schooner, ketch and yawl handicap race, final heat. Sloop race, final heat, handicap. Small sailing boat races, bay course. Balboa Tournament of Lights.
August 8 to 16—Southern California Yachting Association regatta at Santa Barbara.
August 22 One design sloop race, Frank Smith trophy, final heat. One design power runabout Grudge race. Star class Grudge race, bay course.
August 23—Fleet cruise for club members aboard club yachts, 1 to 5 p.m.
August 29—Yachts Joy, Carrolie and Pal O' Mine scratch race around Catalina Island. Schooner, ketch and yawl handicap race around Catalina Island. Star class Grudge race, ocean course.

CALIFORNIA YACHT CLUB:
Saturday, August 1—Interclub Star class race.
Sunday, August 2—At Newport Harbor.
Saturday, August 8, to Sunday, August 16—Regatta of the Southern California Yachting Association at Santa Barbara.
Saturday, August 22—Times Cup race for sloops.
Sunday, August 23—Nordinger trophy race.
Sunday, August 30—Motor boat races.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, from July 18th to August 30th is showing paintings by Anglada y Camarasa. Anglada is one of the outstanding new figures of the art world in America this year, his work being shown for the first time in North America at the Palace of the Legion of Honor, San Francisco. The pictures then came directly to the Los Angeles Museum. They will be shown this fall at the Carnegie International Exhibition at Pittsburgh. Anglada himself coming to America to serve on the Carnegie Jury. These nine pictures are the most important work the artist has accomplished in years. Two are portraits. All are very brilliant and very decorative. Showing at the same time as the Anglada Paintings will be a group of pictures assembled by the Oakland Art Gallery. They are by the "Group of Six" artists of the bay district. Dr. A. S. Cecil has kindly loaned the Museum three stunning portraits by Robert Henri. One a picture of Mrs. Cecil painted several years ago; the other two of their young sons. The latter were finished last winter and are also to be shown at this time.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: Continuing through August the collection of old masters will be shown. A number of the canvases date back to the fourteenth century, the oldest of the group being: A Fra Angelico, a small canvas depicting the Holy Trinity; a Guido Reni; and one attributed to Botticelli or Correggio. Several modern paintings have been added to the group; a landscape by Inness, one by Constable, two by Turner, sunsets. A group of twelve includes a portrait of Henrietta Maria, wife of Charles the First and daughter of Louis the Thirteenth of France, by Jansen, the court painter; a "Madonna and Child," by Botticelli; "The Misers," by Rembrandt; "The Immaculate Conception," by Murillo; "Susanne and the Elders," by Peter Paul Rubens; "A Woman Carding Wool," by Gerard Dou; "Angelica and Medore," by Velasquez; "The Scourging of Christ," by Ferrari; "Madonna and Child," by Raphael; "Supper at Emmaus," by Ribera, a portrait by Holbein the younger, and "Charitas Castiles," by Holbein the elder.

BILTMORE SALON will show from July 27 to August 15, the work of J. Duncan Gleason in the larger display room. The general exhibition is changed every other week in the small rooms. The Print Room will show a different series of etchings opening August 1st.

PASADENA ART INSTITUTE will continue through August the collection of art works at Carmelita Gardens House. Local artists are represented in Room 1, which includes the work of John Frost, Benjamin Brown, Orrin White, Frances Clark, Guy Rose, Louis Hovey Sharp, Franz Bischoff, Jean Mannheim, Ethel Farnsworth, Frederick Zimmerman, Jane McDuffie Thurston, Ada Belle Champlin, F. Carl Smith, Geraldine Duncan, and Wallace de Wolf. Harry Fielding Winebrenner has contributed an exhibition of his sculpture, and one of the rooms contains an exhibition of canvases by R. Frederick Heckman. A collection of block prints by Frances Hammel Gearhart is shown in Room 5, while Rooms 6 and 7 are occupied by the work of Geraldine Duncan and Dorothy Visju Anderson. The gallery is open to the public daily between the hours of 10 and 5

o'clock, on Tuesday and Friday evenings from 7 till 9, and on Sunday afternoons from 2 till 5 o'clock. Admission is free.

ARTLAND CLUB, Los Angeles, opened July 14 with an exhibition of the work of the members of the Painters' and Sculptors' Club. The opening show was large and varied and will be followed by others of equal interest.

LOUISE FENDERSON will continue her exhibition of Pastels through August 11 in the galleries of Barker Bros., Broadway, Los Angeles.

THE ARTS AND CRAFTS SOCIETY held throughout July an exhibition of prints by Paul Kreisel, a German etcher.

THE BILTMORE SALON is showing in the Galleria Real a few examples of the work of Irving Manoir, which includes mural enamels, screens, and decorative panels.

ARTHUR HILL GILBERT is sketching in Arizona, the results of which will form the basis of an exhibition in the early Fall.

F. TENNEY JOHNSON, Clyde Forsythe, and Jack Wilkinson Smith are sketching above Bishop, with other points in the High Sierras as an objective.

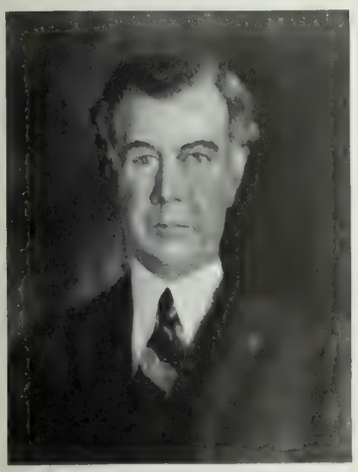
CARL OSCAR BORG is doing very interesting work this summer, one branch being the supervision of the art work of the Fairbanks Studio in Hollywood.

KATHERINE W. LEIGHTON writes from Lake McDonald that she is enjoying her summer and working every single day.

HANSEN PUTHUFF, who, with Aaron Kilpatrick, is sketching in old Mexico, finds both the people and the architecture unusually and decidedly interesting.

FRANZ BISCHOFF is at work in his South Pasadena studio completing the sketches made on a recent trip to Point Lobos.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, are showing throughout August carefully selected paintings by the best European and American artists.



MR. CHARLES B. HERVEY FROM A PORTRAIT BY DAVID ANTHONY TAUSZKY, PORTRAIT PAINTER, PASADENA

CANNELL AND CHAFFIN announce that August 1 the two larger galleries, 720 West Seventh street, Los Angeles, will be re-hung with carefully selected examples of the work of a number of the most prominent Eastern and Western artists. Among the artists represented are: George Elmer Browne, Chas. H. Davis, Eliot Daingerfield, John Carlsen, Jack Frost, H. H. Kitchell, Dan Sayre Groesbeck, H. W. Ranger, Wm. Ritschel, Orrin White, Granville Smith, and others. In the Print Room a very interesting exhibition of wood block prints of Japanese and Chinese subjects by Bertha Lum of San Francisco will be shown to August 15.

DALZELL HATFIELD opened his new galleries at 3142 Wilshire Boulevard early last month. The works of old masters and examples of the best of European and American artists will be exhibited.

EDWARD WESTON will leave early in August for Mexico City to make additinoal photographic studies of the country, the architecture and the people.

PUPILS of the Chouinard School of Art exhibited their recent work at the Los Angeles Public Library during July.

ADOLPH WEIL GALLERIES, 2504 West Seventh street, Los Angeles, are showing an interesting collection of European paintings, and unusual bronzes.

THE KANST GALLERIES, Hollywoodland, include the best examples of modern American paintings.

CHARLES WAKEFIELD CADMAN'S "The Witch of Salem" has been accepted for production by the Chicago Civic Opera company, according to an Eastern announcement. The story of this opera is founded on historical facts of Salem (Massachusetts) witchcraft.

JOHN S. KESHISHYAN

Rugs and Tapestries

2300 West Seventh Street
at
Westlake Park

Los Angeles

B B Bell & Company

Lighting Fixtures
Fireplace Fittings
Lamps
Console-tables and Mirrors
Hope's Casements

2302 West Seventh Street
at
Westlake Park

Los Angeles

Music

THE Hollywood Bowl summer symphony concerts will be given on Tuesday, Thursday, Friday and Saturday evenings of each week during August. The season, which opened July 7, will continue for eight weeks. Fritz Reiner conducted the first week, followed by Sir Henry Wood, with Reiner conducting the third week. Other conductors include Leopold Stokowsky, conductor of the Philadelphia Symphony, Nikolai Sokoloff of the Cleveland Orchestra, Emil Oberhofer, Rudolph Ganz, Ernest Bloch, Ethel Laginska, Edgar Stillman Kelley, Howard Hansen and Samuel Gardner.

OPEN air concerts are held on Sunday afternoons at 3:30 in Carmelita Gardens, Pasadena, sponsored by the Chamber of Commerce and Civic Associations.

THE Redlands Community Music Association began its twelve weeks series of Bowl concerts, with two concerts each week, in July. On Tuesday evenings community sings are held and on Friday evenings the artists' concerts are presented. No admission charge is made but a voluntary offering is taken.

THE Cauldron Singers of Pasadena, under the direction of Roy V. Rhodes, assisted by Hazel Elwell Rhodes, gave an enjoyable program in the Theater of the Stars, at Fawnskin, Bear Valley, last month.

THE Zoellner Quartet, presented by the Amphion Club, opened the Mt. Helix Amphitheater in San Diego, and will give a concert in the early Fall in the same city.

MARY CARR MOORE'S opera, "Narcissa," will be given in San Francisco during Diamond Jubilee week, September 7 to 13. Alice Gentle will have the leading soprano role and Anna Ruzena Sprotte will sing the contralto lead.

THE Chamber Music Society of San Francisco has announced that previous to September 1, manuscripts or published works for string quartet, and for string quartet and flute, will be accepted for examination.

CHARLES WAKEFIELD CADMAN has been asked to write the music for Portland's 1926 Rose Pageant.

GLENDALE Musical Club has announced it will sponsor a series of seven artists' concerts at the Glendale Broadway High School Auditorium, opening in October with Vincente Ballester, baritone. Hulda Lashanska, lyric soprano will follow in November.

LOS ANGELES Grand Opera Association, Merle Armitage, manager, announces that opening Monday, September 29, with "Lakme," six operas will be given as follows: Tuesday, Sept. 30, "Aida"; Thursday, Oct. 1, "Rigoletto"; Saturday matinee, Oct. 3, "Carmen," and Saturday night, double bill, "La Navarraise," "Cavalleria Rusticana." Richard Hageman will conduct, and William Tyroler is director of the chorus. The opera will be given at the Philharmonic Auditorium.

TOURNAMENT or Roses Association of Pasadena is sponsoring the production of "The Mystic Rose" in the Raymond Theater, the evenings of August 5 and 6. Robert P. Skilling is the director of this spectacular musical comedy.

THE new Olympic Auditorium in process of construction in Los Angeles, Grand Avenue near Washington street, is to have a seating capacity in excess of 10,000, but for grand opera or purposes requiring less generous accommodations provision is made whereby the space may be reduced, converting the auditorium into a smaller hall with 4700 comfortable seats available. The season of opera by the California Opera Company, Gaetano Merola, director, will open here October 6th.

Announcements

PASADENA Community Playhouse: "The Green Goddess" by William Archer, July 30 to August 8. "The Vegetable" by F. Scott Fitzgerald, August 13-22. Two plays a month will be produced throughout the year. Each play will begin on a Thursday and end on the second Saturday; eleven performances, matinees on Saturday only.

THE Pilgrimage Play opened the sixth annual season July 6, in the impressive outdoor theater in the Hollywood hills, northeast of the Hollywood Bowl. Ernest Lawford assumes the character of Christ in this year's production, while Florence Stone again portrays Mary Magdalene.

THE Mission Pageant at San Juan Capistrano will continue each Sunday afternoon, opening at 3:00 o'clock, throughout the summer.

COMMUNITY Dances, under the auspices of the Pasadena Drama League, will be given every Friday evening during August at Tournament Park, Pasadena.

CALIFORNIA Federation of Business and Professional Women's Clubs will be held in San Jose, California, September 10, 11 and 12.

PASADENA Athletic and Country Club announces the plan has been selected and the contract let for the club building to be erected at Los Robles avenue and East Green street, and the work will proceed immediately.

Santa Barbara

THE SANTA BARBARA ART CLUB has cancelled all dates for exhibitions, and has given the use of its gallery and rooms to the Architectural Advisory Committee, during the reconstruction period, following the earthquake. On June 30, the day following the catastrophe, the club passed a resolution endorsing a definite architectural treatment, which was read by its secretary, John M. Gamble, at the Business Men's meeting, that afternoon in City Hall Plaza. On July 6 the Board of Directors of the Art Club passed a resolution resolving, "That the Santa Barbara Art Club offer its services collectively or individually in any capacity in which it may aid in the artistic reconstruction of Santa Barbara." Signed by Arthur M. Hazard, Vice President, and John M. Gamble, Secretary.

DONALD FRANCIS TOVEY, pianist and Reid Professor of Music at Edinburgh, who is visiting in Santa Barbara this summer, volunteered his services at a benefit recital on Sunday evening, July 26, in El Paseo de la Guerra to aid local musicians, out of work as a result of the earthquake.

MR. ISLEY is acting President of the Community Arts Association.

MONTECITO COUNTRY CLUB has extended its holdings to include a Beach Club, where most of the entertaining has been done during the past month. By utilizing the house on the property from which to serve, grouping the tables under the trees, a very delightful arrangement has been secured.

FLINTRIDGE RIDING CLUB does not follow a program of events during the summer but the early morning and late afternoon hours are filled with the start and return of riders. Gay groups form on the lawn and under the trees, for tea and to discuss the objective of the next ride. Many members, yielding to the charm of the spot and the cool mountain breeze, stay for dinner, which is always excellent. The new outdoor grill to be built at once, under the great oaks, just southwest of the clubhouse, will furnish another motive for dining at the club.

Pomona

THE Art Exhibition of the Los Angeles County Fair in Pomona in August will offer a more material incentive to artists to exhibit than usual, as $500 will be given out in prizes.

Appreciation

EXCERPT from a recent letter to a California friend, and dated Argola, Portuguese, West Africa:

"Our boat was two days ahead of time and consequently there was no one to meet me. I was dismayed at the thought of getting myself and my huge pile of luggage through the customs, a process difficult enough at best but simply appalling without a knowledge of the language. . . In the tray of the first trunk opened were some copies of **California Southland**, the inspector picked one up casually, presently his manner changed and he began to exclaim over the beautiful pictures. In a short time other inspectors joined him and soon the head official himself strolled up. The magazines were passed from hand to hand, the lovely pictures and wonderful country which they represented called forth loud cries of delight and many gestures of pleasure. At the end of an hour and a half the head official thanked me in polite, but limited English for the treat I had given them in return for which he passed all my luggage unopened, and himself saw me safely on the train. **California Southland** saved my day."

Extended Service

THE Ambassador, Los Angeles, announces the opening of the Louis Seize Room, designed by Messrs. Tierney and Lawford. This new room opens off the main lobby, just south of the Fiesta Ball Room and connects with the Parrot Porch by French windows. This service is designed particularly for the convenience of women who shop in the Wilshire district and desire to avoid parking complications. A Fashion Luncheon will be served every day, and on Wednesday, beginning August 5, a Tea Dance will be arranged, with a la Russe service. This is in addition to the Saturday Tea Dansants.

THE Assembly Tea Room, 644 South Flower street, Los Angeles, has opened the garden for dinner during the summer months. The wall, hidden by the vines and trees, shuts out the noise of the city, and only the splash of the fountain is heard. The perfect service in these quiet surroundings is deeply appreciated.

EL PATIO, in the Community Theater building in Pasadena, offers a delightfully unusual place for luncheon, tea or dinner, as one may be served in the pleasant depths of the dining room, or in the shadowed corridor around the patio of the playhouse.

THE Elite, 641 South Flower street, Los Angeles, has recognized the necessity for specialized co-operation in arranging social functions and offers to prospective hostesses the services of Marion R. Boyd, social director, in consultation regarding menus, decorations, favors and details in connection with any form of social entertainment.

THE Mary Louise, West Seventh street, Los Angeles, forms the center for a large part of the luncheons, teas and dinner in Los Angeles, and has recently opened a most attractive branch "Mary Louise" in Fullerton, California, which is growing equally popular with that neighborhood.

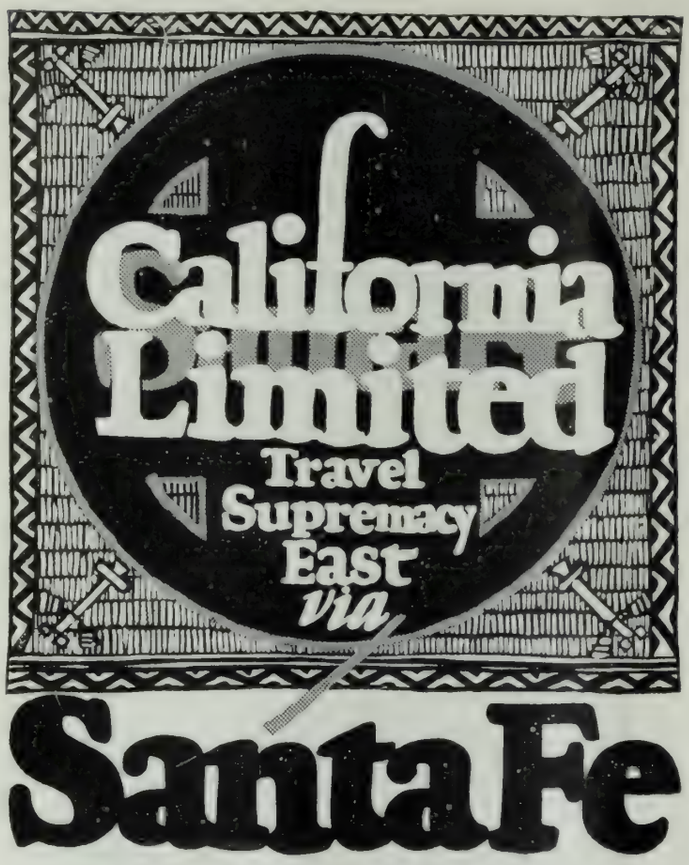
THE La Fayette, overlooking Westlake Park, Los Angeles, to perfect appointment and cuisine adds an unmistakably exclusive atmosphere. Every suggestion of New York at its best prevails, with the exception that each table bears a discreetly worded card, requesting that guests refrain from adding liquor to the service. Guests may dance every evening except Sunday, when a very good concert is given.

THE Montmart in Hollywood is frequently selected for luncheon or dinner, not only because of the service offered, but due to the possibility of securing close-up views of movie celebrities, and where members of the music and art world are often found.

MARCELL INN, out Lincoln avenue, Pasadena, serves luncheon, tea and dinner every day, with dancing in the evening. On Sunday dinner is served at noon, and also in the evening.

LA VENTA INN, Palos Verdes, on the cliffs overlooking the ocean, is constantly filled with gay luncheon and dinner parties. Within less than an hour's ride from Los Angeles it attracts many motor parties throughout the long summer days.

HOTEL STOWELL of Los Angeles has recently been purchased by Charles B. Hervey and Harry J. Tremain, who announce a new policy and adjustment of rates, including room and restaurant prices. Mr. Hervey is the owner of Hotel Green in Pasadena, the Hotel Maryland in San Diego, and until about a year ago operated the Samarkand in Santa Barbara.



TWO SECTIONS DAILY to Chicago via principal mid-continent points. Direct connections for Atlantic Coast cities.

FRED HARVEY Dining Cars serve all meals... Modern equipment embodying newest travel comfort features... Ladies' maid, barber and valet in attendance en route.

THE COOL SUMMER WAY

...the route lies over a continuous mountain top from California's boundary to eastern Colorado. Most of the way you are a mile above sea level, avoiding the hot weather of the lower altitudes.

For train schedules and rail fares

Santa Fe Ticket Offices and Travel Bureaux

221 South Broadway
LOS ANGELES

6405 Hollywood Blvd.
HOLLYWOOD

Santa Fe Station
PASADENA

915 State Street
SANTA BARBARA

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

Glazed Tiles
from
Old Mexico

The romance of old Spain and Mexico translated into glazed tile panels:

1. for the patio
2. for the garden wall,
3. for the fountain back.
4. for niches in the stairway;

and for innumerable spots to add the color and the atmosphere of old Spain.

Talavera Importing Co.
CARE CHEESWRIGHT STUDIOS, PASADENA.

SANTA BARBARA CITY ORDINANCES

ORDINANCE NO. 1256

AN ORDINANCE RELATING TO BUILDING PERMITS, ESTABLISHING AN ARCHITECTURAL BOARD OF REVIEW AND PRESCRIBING THE DUTIES THEREOF:

BE IT ORDAINED by the Council of the City of Santa Barbara, California:

Section 1. Architectural Board of Review. To promote the general public welfare, health and safety, an Architectural Board of Review in and for the City of Santa Barbara is hereby established.

Section 2. Membership. The Architectural Board of Review shall be composed of five members appointed by the City Council, of whom three shall be persons engaged in the practice of Architecture or the Fine Arts each of whom shall be appointed from a list of two nominees made by the Certified Architects of Santa Barbara in a meeting called for the purpose by the City Planning Commission. The two other members shall be citizens versed in matters of architecture and the fine arts known for their integrity and public interest one of whom shall be appointed from a list of two nominees named by the Community Arts Association of Santa Barbara and the other of whom shall be appointed from a list of two nomi-

SANTA BARBARA, CALIF.
H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

N. B.:—For extra copies or back numbers of **California Southland** call on the L. A. News Co. Agent in your town.

DE LA GUERRA STUDIOS, SANTA BARBARA

A CHARMING SPANISH STREET OF SHOPS

GEORGE M. MILLARD
(of Pasadena)
RARE IMPORTED BOOKS
Santa Barbara Representative
MRS. E. M. GROSSMANN
STUDIO 25, EL PASEO
15 EAST DE LA GUERRA STREET

LEONARD WOODRUFF
Studio of
Antiques
37-39 East de la Guerra St.

ELEANOR HOLLAND JOHNSON
STUDIO FOR THE VOICE
Suite 103 de la Guerra Studios

THE GUILD
Inc.
PUBLISHERS
and
CRAFTSMEN
Studio 28 de la Guerra Studios

nees named by the City Planning Commission. In case a vacancy shall occur the successor shall be nominated and appointed in the same manner as in the first instance. At the first meeting of the Architectural Board of Review the members shall choose by lot terms of office as follows: Two for one year, two for two years and one for three years, and their successors shall be appointed for terms of three years, except an appointment to fill a vacancy which shall be for the unexpired portion of the term. In case any of the organizations entitled to make nominations as hereinbefore provided shall fail to make such nominations within thirty days after written

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

notification by the City Clerk of the expiration of a term or the occurrence of a vacancy, the City Council shall appoint a member to fill the vacancy on its own nomination, provided such appointees shall in all cases in number and qualification fulfill as nearly as possible the provisions of this Section as to Membership.

Section 3. Officers.

The members of the Architectural Board of Review shall elect from their own number a President and Vice-President, name a secretary and other officers and shall adopt their own rules of procedure. Three members shall constitute a quorum. Any funds appropriated by the City Council therefor or received as herein after provided may be used by the Architectural Board of Review to pay their members for time in attendance at meetings and other expenses which in its judgment are incidental and proper to carrying out the purposes for which it is established, provided that said board shall incur no obligation on behalf of said city or any department thereof and provided that no expense shall be incurred to exceed the funds appropriated to or at the disposal of the Architectural Board of Review, which may accept bequests and donations of money and personal property and shall have power to administer, disperse or dispose of the same for the purposes for which it is established.

Section 4. Review of Plans.

All applications for building permits and the plans and elevations required by the Building Ordinances of the city submitted to the Inspector of Buildings in connection therewith shall be in triplicate and immediately upon the filing thereof

Reduced
Roundtrip Fares
to
California Playgrounds
in effect throughout the summer season.

Long limits; stopovers.
Now a trip to fit your vacation budget; let our agents help you plan it. Thus get the right ticket and complete, accurate travel information.
Save money—go via Southern Pacific Lines. These suggestions—

Del Monte *Lake Tahoe*
Santa Cruz *Yosemite*
San Francisco *Sierra Lakes*
Crater Lake *Puget Sound*

Ask any agent

SOUTHERN PACIFIC LINES

Southern Pacific Lines
Or write to C. L. McFAUL, A. P. T. M., Los Angeles

DE LA GUERRA STUDIOS FROM STATE STREET, SANTA BARBARA.

one copy shall be delivered to the Architectural Board of Review by the Inspector of Buildings for written report thereon, as to the character of design, appropriateness, safety, sanitary arrangement and general construction thereof; if the Architectural Board of Review shall give written approval thereto a building permit may be issued by the Inspector of Buildings provided all other requirements of the Ordinances of the City of Santa Barbara have been complied with; if the Architectural Board of Review present a written report thereon to the Inspector of Buildings recommending changes in design, construction, alteration, which after conference with applicant for the permit the said applicant refuses to make or accept, said report and application for permit shall be referred to the City Council and a public hearing held thereon before issuance of a building permit by the Inspector of Buildings; provided that the Architectural Board of Review shall be deemed to have given its approval thereto if no action be taken by it for more than twenty days after the date of filing of said application for a building permit. No public building or structure, fountain, monument, wall, arch or other structure shall be erected, placed on or upon or removed from or re-located or altered on or upon any public land or allowed to extend over or upon any streets, avenue, square, park, recreation ground, beach or other public property unless plans for same and the location thereof shall first have been approved in writing by the Architectural Board of Review.

Section 5. Members Disqualified from Voting.

Any member of the Architectural Board of Review who shall be employed to execute a building or structure of any kind requiring the approval of the Architectural Board of Review or who shall take part in competition for any such building or structure shall be disqualified from voting thereon; and in such instance the Architectural Board of Review may at its discretion invite an expert to advise with them thereon but not at the expense of said city.

Section 6. Effect on Existing Ordinances.

This Ordinance shall constitute one of the building ordinances of the City of Santa Barbara and shall never be so construed as to repeal or affect any other ordinance of the City.

Section 7. Individual Enactment.

All of the sections, paragraphs, clauses or phrases of this ordinance shall be construed together, but if at any time it shall be held that any one of said sections, paragraphs, clauses or phrases or any part thereof is invalid or for any reason becomes unenforceable no other section, paragraph, clause or phrase shall be thereby affected or impaired.

Section 8. Emergency Clause.

This ordinance after its passage and authentication shall be published one in The Morning Press, a daily newspaper of general circulation, printed, published and circulated in said city and said Council does hereby find, determine and declare that this Ordinance is an emergency measure and as such shall be in force and effect from and after its passage, authentication and publication, and the facts constituting its urgency are that owing to the earthquake which occurred on the 29th day of June, 1925, many buildings within said city have been damaged or destroyed or left in an unsafe condition and the rebuilding, repair and additions to the same immediately require it to maintain public safety, health and welfare.

State of California,
County of Santa Barbara—ss.

I, C. M. Andera, Mayor of said City, do hereby certify that the following ordinance was read in full and passed by not less than four (4) affirmative votes of the said council on the 16th day of July, 1925, by the following vote on roll call:

YEAS—Councilmen F. W. Cole, George K. Freeman, George M. McGuire, William J. Mellinger, C. M. Andera.

NAYS—None.

ABESNT None.

In witness whereof I have hereunto set my hand and caused the official seal to be affixed this 17th day of July, 1925.

C. M. ANDERA,
(Seal) Mayor.

Attest:
S. B. Taggart, City Clerk.

Mt. LOWE

"Earth has no finer view to show"

Mt. LOWE TAVERN and Cottages Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtaio0-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot

CHARLES B. HERVEY, *Proprietor*

The Biltmore Salon

Los Angeles Biltmore

PAINTINGS
ETCHINGS
BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Managing Editor*

NO. 68, VOL. VII AUGUST, 1925

CONTENTS

	PAGE
THE RESIDENCE OF FRANCES MARION THOMPSON.....*Cover Design* *Wallace Neff, Architect. (From a painting by Norman Kennedy)*	
SANTA BARBARA'S REHABILITATION.....*H. C. Nickerson* *Of the Allied Architect's Association*	9
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	13
WHAT'S AN USHER.....*Medora Clark*	14
COMMUNITY LIFE TWELVE MONTHS IN THE YEAR.....	14
UP THE VALLEY AND DOWN THE COAST.....	15
SOUTHLAND OPINION.....	16-17
SPORTS AT ARROWHEAD LODGE.....	18
ON THE LINKS AT PALOS VERDES.....	19
SOUTHERN CALIFORNIA CHAPTER A. I. A..*H. O. Sexsmith, Editor*	20
A NEW CENTER FOR MUSIC IN LOS ANGELES.....	22
ARTS AND CRAFTS.....*Marion Hugus Clark*	25
ARCHITECTURAL CLUB OF LOS ANGELES.....	26
BULLETIN OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA	28

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1924, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year

ADVERTISING

CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA

Mrs. Don Sebastian, 15 Humphrey Rd. Montecito, Assistant to the Publisher, and Representative in Santa Barbara

Robert Ames Winthrop, Pasadena, Advertising Counselor and Director of Display Advertising

Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7034 for assistance During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. Robinson Co.

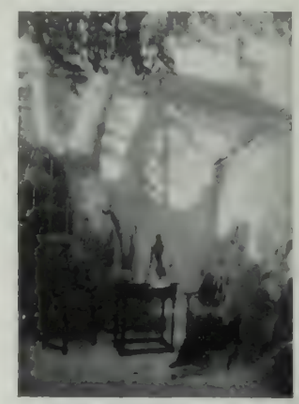
UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Round the World Cruises $1500 and up

Mediterranean Cruises $900 and up

Agency for all tours and cruises. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026



Patio in the house of Harold Waldmann

MARGARET CRAIG

ARCHITECTURAL PHOTOGRAPHY

Portraits by Appointment

Official Photographer for California Southland

3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

Do You Know the Birds in Your Own Garden?

Let

DAWSON'S "*THE BIRDS OF CALIFORNIA*"

identify them for you

Sold only by Subscription

SOUTH MOULTON COMPANY

301 Bank of Italy Bldg.

Los Angeles - California

VAndike 4078

THE MANSFIELD SHOPS

Pasadena and Los Angeles

Consulting Decorators

Interiors designed and executed — WAshington 3473

Embroideries—Textiles— DRexel 1747

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE RISE OF SANTA BARBARA

By H. C. NICKERSON, A. I. A.

OF all our American cities one time teeming with the interest of individualism and romance, the City of Santa Barbara stands unique as one of the few which still tells by its architecture the tradition and history of its people. It is notably a city of distinction; especially it is blessed with a location of unsurpassed natural beauty, lying along a sunny slope, a panorama between the ocean and the mountains. Its early days were begun in conquest, Spanish romance and the pilgrimage of the Spanish monks. There still stands the Santa Barbara Mission, refuge of these pilgrims, the old historic Mission established in 1786 and scarred by the shock of two earthquakes. And here and there throughout the town may be found the homes of the early settlers and many buildings associated with the life and activity of the early days. The simple, straightforward style of architecture of these buildings, typical of the South, is evident in the design of the modern structures, and thanks to the longevity of tradition, the best of the recent homes and city buildings reflect and perpetuate the architecture and spirit of the early times. The charm and enchantment which springs from the wooded hillsides and orange covered slopes seems to penetrate to the very heart of the town and is reflected in the tile roofs and plastered walls shadowed with the dark foliage of gardens. And the influence is keen enough to make itself felt even in the design of store fronts and in commercial buildings which follow the Latin type of design. The value of this beauty is not mythical or imaginary. It has been said that the old Missions are worth more and are a greater asset to Southern California than the oil wells, the oranges or even the climate. Santa Barbara has lead in the battle to preserve the charm of nature and tradition and it is today displaying the same courage and determination that has inspired France in keeping its Verdun inviolate.

Now has come an opportunity which, like all great responsibilities, involves a tremendous task. That the commercial section of the city has been cruelly scarred by the recent earthquake may afford an opportunity for even greater cultivation of its assets. The damage is, fortunately, not as extreme as has been in the case of similar disasters in other cities. The comparatively small loss of life, the quick and heroic action which prevented fire, the restricted area involved and the large percentage of important buildings left intact makes the undertaking more possible and more practical. The citizens of Santa Barbara must realize that the whole country is watching with sympathy and with the hope and expectation that the reconstruction will make Santa Barbara a joy to its residents, a refuge for the traveler and a center of culture.

Already the movement is on foot. Up to date and rigid buildings laws which were accepted just prior to the earthquake are obviously being given their well deserved consideration; the practical requirements of soundness and stability in construction have become of first importance. Reports of many experts are forthcoming and will and should be carefully studied. Before the shock was over, prominent public officials began a series of meetings with architects and property owners with a view to planning a better and more beautiful reconstruction. An Architectural Advisory Committee was appointed. Its Chairman is Bernhard Hoffmann, formerly President of the Community Arts Association and Chairman of the Plans and Planting Committee, which has long had this movement in hand. That the effort representing such varied interests is being synchronized is due to the prompt, well directed response to the "one touch of nature." The entire City Plan is under consideration, but the greatest effort is con-

THE LOBERO THEATER. BUILT BY THE COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA TO HOUSE ITS DRAMA SECTION AND ITS GENERAL OFFICES. THIS BUILDING WAS UNINJURED BY THE EARTHQUAKE AND IS NOW USED BY THE CLEARING HOUSE AND BANKS. GEORGE WASHINGTON SMITH, ARCHITECT; SNOOK AND KENYON, GENERAL CONTRACTORS.

THE SANTA BARBARA MISSION AFTER THE EARTHQUAKE OF JUNE 29, 1925. THIS BEAUTIFUL FACADE WILL BE REBUILT AS SOON AS THE FUNDS ARE RAISED FOR ITS RESTORATION IN CONCRETE WHICH CAN BE SOFTENED AS ADOBE BUT MADE QUAKE-PROOF.

centrated on practical ways and means of improving important streets and the necessity for resuming normal business functions is not overlooked. The Architectural Board immediately established a community drafting room to give advice to prospective builders and to point out the possibility of better design. Architects and builders from other cities have been invited to co-operate in the movement.

The main features of the contemplated plan and procedure include the elimination of poor architectural design by the establishment of an Architectural Board of Review which will function in the City Offices of the Building Inspector; a better plan for State Street, the principal artery of the city; the encouragement of adherence to consistent and appropriate types of architecture for all new buildings.

The most important duty of requiring better construction is a theme continually in the thought of all and discussed whenever two people start a conversation about reconstruction. The lesson of cheap and unstable structures will not soon be forgotten and no effort will be spared to make the new Santa Barbara proof against any possible contingency. The new building code will help to prevent many deficiencies, to raise the standard of correct engineering design, and promote the proper use of materials and best quality of workmanship in construction. It will be a very difficult feat of salesmanship for an architect or builder to sell his wares at marked down prices or to use the argument "just as good." There is too much discussion current regarding the relative merits of design, materials and workmanship to permit the consideration of second grade work. But it must be remembered that many criticisms of failures due to materials used in Santa Barbara buildings are not always just nor technically correct. Some buildings stand unscathed whose construction appears to be of a less high standard than buildings which have shown failure. And many well designed buildings seem from superficial inspection to have unjustly suffered. In some cases the apparent damage hides a strong internal structure which is almost entirely undamaged. The severe criticism of certain types of building material such as baked clay products is by no means justified. Occasionally the crushing and falling out of panels of brick and tile has saved the main structure and allowed floors and columns to remain intact where the monolithic material showing less external damage has, by its weight and lack of elasticity, pounded and jarred the structure, causing a general demoralization of the structural members of the building. Some buildings properly designed in themselves as a unit have suffered from the vibration and pounding of adjacent buildings of a greater weight and mass.

In general, the damage caused by the earthquake is due to lack of consideration of seismology both as relating to the disposition of the masses of the building and the reactions within the structure itsef; poor or too close design; and poor materials and poor construction methods. The conclusions reached by those who have studied the earthquake effects indicate a greater use of structural steel; a checking of the tendency to raise structural stresses in concrete and steel; continuous structural framing around buildings at floors and roof; the requirement of the use of cement mortar; the use of reinforced concrete at stairways and elevator shafts with sufficient tie to the frame of the building; the anchoring of all brick and masonry filler walls to the building frame; the anchoring of all fire escapes to the structural frame of the building; the use of anchors and continuous ties across the building and the tying of bearing plates and lintels in series of openings; the secure bonding of terra cotta and face brick; and limiting of overhanging cornices and masonry projections.

GENERAL VIEW OF SANTA BARBARA FROM EL ENCANTO HOTEL ON THE HILL. THE LOBERO THEATER RISES WHITE IN THE DISTANCE. EL ENCANTO IS BUILT OF WOOD AND IS NOW OPEN. FROM ITS PORCH ONE SEES THE WHOLE CITY LYING ON THE PLAIN BELOW. TO THE RIGHT SAMARKAND CAN BE SEEN FROM EL ENCANTO AND BEYOND IT THE MESA RISES.

The City Council has already appointed the Architectural Board of Review consisting of three practicing Architects and two laymen versed in matters of design and building. It is the intent of the ordinances that no building permit be issued by the Building Inspector until the appropriateness as to elevation or location has been considered by the Architectural Board of Review. A somewhat similar procedure in the case of Public Work has been operating in the City of Los Angeles for many years under the name of the Municipal Art Commission. This is one step to secure better architectural design. Its success depends largely on the personnel of the Board, its co-operation with the public and its ability to expedite the review and approval of plans presented. The Santa Barbara ordinance contemplates that a building permit be immediately acted upon by the Board but that if the Board recommends changes in the design or construction of the building which the owners are unwilling to accept, recourse may be made to the City Council.

The widening of State Street is of great importance to the city. It is already beyond its point of saturation for traffic requirements. Although most of the important stores and business buildings face this street, there is but little opportunity for an automobile to stop and discharge its passengers in the flow of traffic, and most property owners realize that better opportunities for parking in front of their stores mean an enhancement of purchasing power. The necessity for this widening is undeniable, but serious interruption of business functions and the loss of property to present owners must be avoided. As a solution of this problem, it has been suggested that the existing sidewalks be made to serve the purpose of a wider street; and that new sidewalks be placed just within the present building line forming an arcade for the pedestrian traffic. By so doing the upper floors of existing or future buildings will remain at the present property line. From an aesthetic point of view the use of arcaded sidewalks and occasional recessed buildings is an undeniable improvement and the suggested treatment offers an unusual opportunity for the imagination and ability of the architects charged with the study of the new structures, to create a State Street which may thus be one of the most distinctive and beautiful thoroughfares of the country.

Many interesting sketches have been developed and exhibited to illustrate what can be done on State Street, in typical city blocks and in the case of isolated buildings. The co-operative drafting room as well as local and outside architects have been busy furnish-

IN THE COURT OF THE DE LA GUERRA STUDIOS THE MEMBERS OF OLD SPANISH FAMILIES POSED FOR THE FIESTA SCENES LAST YEAR. THESE MODERN BUILDINGS IN SPANISH STYLE ARE BUILT OF HOLLOW TILE WITH CONCRETE GIRDLES AND STOOD THE SHOCK WITHOUT ANY HARM.

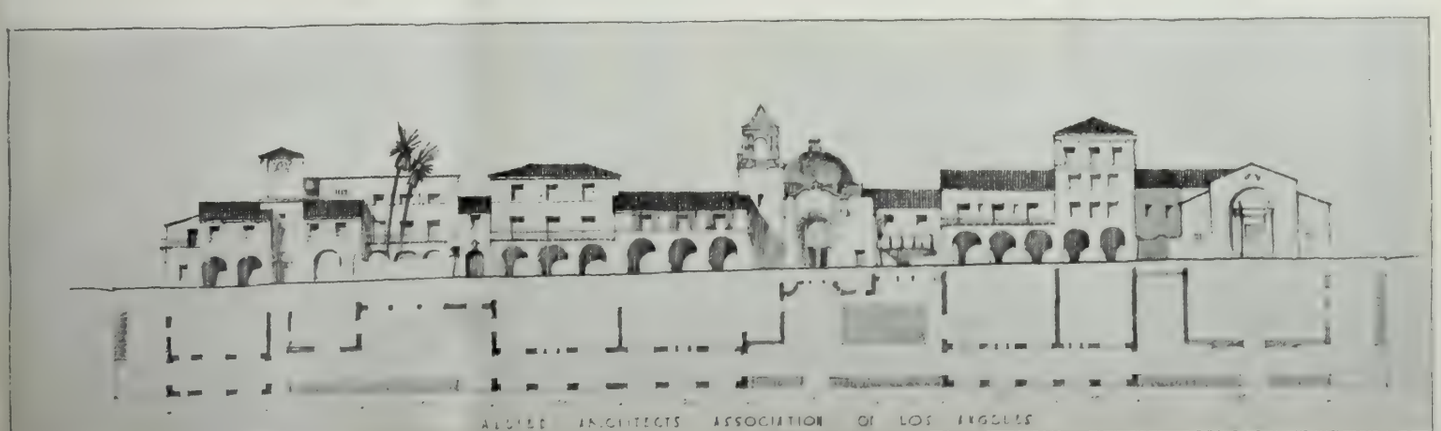
SUGGESTION OF BLOCK TREATMENT IN THE NEW SANTA BARBARA STYLE WITH CONTINUOUS ARCADES. ALLIED ARCHITECTS ASSOCIATION.

ing new ideas for proposed buildings. The work has been encouraged and directed by the Architectural Advisory Committee who have always kept in mind a consistent and more fitting type of architecture. Special effort has been made to influence property owners and prospctive builders to adopt this style of architecture already so well established in and about the city. It is a style variously named —perhaps the word "Latin" best expresses it, for it eminates from the Mediterranean countries and is sometimes called Spanish, Italian or Southern European. Whatever be the name, it is the architecture of the tile roofs and extensive plastered surfaces with concentration of ornament, deep shadow and deep reveals. It permits of light colored walls which reflect the sunlight and cast off rather than retain the heat and form a fitting background for foliage which is so much a part of the California landscape. At the recent meetings of owners, builders and architects a favorable response to the adoption of uniformity in design was observed. Many prominent business men about to erect or alter their buildings expressed an approval of this method of procedure and an appreciation of its value to the city and also to themselves.

VIEW FROM SAMARKAND HOTEL AND ITS BEAUTIFUL GARDENS. TO THE LEFT THE CITY LIES ALONG THE OCEAN LEVEL AND BETWEEN SAMARKAND AND THE HIGH MESA IS A LITTLE STREAM. THE LOW GROUND ON WHICH MOST OF SANTA BARBARA IS BUILT IS ALLUVIAL SOIL FILLING IN AN OLD GEOLOGICAL CANYON ACCORDING TO THE EXPERTS, WHO EXPLAIN THAT SUCH SOIL VIBRATES WITH A LONGER WAVE THAN DO THE ROCKS OF THE MOUNTAINS AND HIGHER GROUND.

This program of rehabilitation is broad and far-sighted. In its execution, the use of ornament, painting and decoration in each new building should not be overlooked. Every architect and prospective builder can do much to enhance the final result of adding his individual touch to the general plan. A recessed area for grass and shrubs, a courtyard lined with flowers or a blank wall brightened with treatment of color is an integral part of the architectural effect which is desired. The use of statuary has been sadly neglected in this country, although it plays an important part in the architectural setting of Southern Europe. These are details which give life and sparkle to the picture.

So it is hoped that nothing will interfere with this courageous plan for the rehabilitation of Santa Barbara and that its people are determined to prove that, combined with good construction, beauty pays. For the future, may Santa Barbara be notable for its successful achievement of turning a calamity into a victory.



A SUGGESTION FOR STREET TREATMENT OF A BLOCK IN THE SANTA BARBARA STYLE SHOWING VARIETY IN OUTLINE, ARCADES AND RECESSES.

SANTA BARBARA'S BETTER HOMES COMMITTEE

BETTER HOMES IN AMERICA
An Educational Organization Incorporated in the State of Delaware, 1923
1653 Pennsylvania Ave., Washington, D. C., July 9, 1925.

Miss Pearl Chase, Secretary,
Community Arts Association,
33 East Canon Perdido Street,
Santa Barbara, Calif.

My dear Miss Chase:

I am delighted to be able to report to you that our Committee on Awards for the 1925 campaign for Better Homes in America unanimously voted to divide the First Prize between the committees of Santa Barbara and Atlanta, Georgia. I am enclosing a check for $250 herewith. Official announcement will be made in the newspapers on July 14.

Our Committee was particularly interested in the remarkable quality of the furnishing and decoration of the demonstration homes at Santa Barbara, and were agreed that yours was the best demonstration of home furnishing in this year's campaign. They were impressed, also, with the quality of the architecture and with the scope and excellence of your program.

I wish to congratulate you and your committee and all who were associated in your campaign upon its unusual merit. You have made a remarkable contribution to this important national movement for Better Homes in America, and we feel deeply indebted to you for it.

Cordially yours,
(Signed) James Ford, Executive Director, Better Homes in America.

DEMONSTRATION HOUSE NO. 2, ADJOINING A HOUSE OF SIMILAR FLOOR PLAN, WHICH IT WOULD HAVE EXACTLY RESEMBLED WITHOUT THE ADVICE OF BETTER HOMES COMMITTEE.

DEMONSTRATION HOUSE NO. 3. THREE HILLSIDE APARTMENTS, DESIGNED AND FURNISHED BY OWNERS, OPEN TO PUBLIC DURING THE WEEK.

DEMONSTRATION HOUSE NO. 1—"THE HOUSE THAT BUDGET BUILT." DESIGNED, BUILT AND FURNISHED BY MEMBERS OF THE BETTER HOMES COMMITTEE OF SANTA BARBARA IN THE AMBASSADOR TRACT. THE INTERIOR WILL BE SHOWN IN OUR NEXT ISSUE WITH A REVIEW OF THE COMMITTEE'S PROGRAM FOR THE WEEK.

HOUSE REMODELED FROM OLD BARN, COLONIAL STYLE.

SIX-ROOM STUCCO HOUSE. LISTED FOR OBSERVATION DURING BETTER HOMES WEEK. CARLETON M. WINSLOW, ARCHITECT.

HOUSE REMODELED FROM OLD BARN, AFTER STYLE OF SPANISH FARM HOUSE. SOULE, MURPHY AND HASTINGE, ARCHITECTS.

THREE-ROOM, $1500 HOUSE PLANNED AND EXTERIOR IMPROVED BY BETTER HOMES COMMITTEE AFTER FRAMEWORK WAS IN PLACE. DEMONSTRATION HOUSE NO. 2 SEEN IN THE FIRST PICTURE AT LEFT.

HOUSE REMODELED FROM AN OLD BARN, BOARD AND BATTEN. THIS IS AN INEXPENSIVE TREATMENT. THE INTERIOR IS COMMODIOUS.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE CHRYSALIS OF ROMANCE

By INEZ G. HOWARD, *The Times Mirror Press*

Light airy graceful "nothings" gathered up in the most inconsequential manner, form here a combination, which is an altogether pleasant "something." We are well aware, as this author informs us, that many of our daily customs and institutions, as well as material objects in constant use, have their origins in more or less romantic incidents hidden from our vision, far back in the misty shadows down the corridors of time. These lurking depths have been explored by this lady, with her mind's eye whereof the happy results have been set down in this blend of fact and fancy which with apt felicity, she names the "Chrysalis of Romance." Of course many of these truths have a familiar place in the back of the consciousness of nearly everybody, but after the ever old issues forth from the crucible of Mrs. Howard's imagination, it assumes the guise of the ever new. Which after all is literature. She has taste, tact, a natural sense of proportion, and so instead of presenting this inert mass of material tediously and ineffectually, as she might very easily have done, she has accomplished an achievement, as transparent as a spider's web, and every bit as competently woven. Fantastic illustrations partaking of the nature of the text, add to the attractive features of this successful book.

MRS. OSCAR ROBERT HOWARD OF LOS ANGELES, AUTHOR OF "CHRYSALIS OF ROMANCE"

IN ZANZIBAR

By RALPH D. PAINE, *Houghton Mifflin Company*

When the officer of the deck on the scout cruiser "Toledo" reported, "Boat coming off, sir," a weary exasperated, but by this time perfectly resigned captain answered, "I might have known it. I don't know who he is, but I know why he comes." The reader who has followed the brisk and hilarious story up to this point, will shake with mirth and understand. For this is a situation near the end of a tale called "In Zanzibar," containing a merry account of the involuntary exploits of one William Donnelly, machinist's mate of this boat, on her shake down cruise along the east coast of Africa. He was sober, peaceful, intelligent, impulsive we grant, but aroused to anger, only when unrighteously provoked. Yet some imp of a Nemesis used him as a human gadfly, in every port visited, to sting into wrathful action, European and native representatives of law and order, resulting in a continual procession of gorgeous officials, bearing notes of protest to the amazed and distracted captain of the "Toledo." Since Nemesis, merely mischievous in this case and not cruel, really loving her victim, was always furnishing loopholes for his escape.

How William Donnelly and his equally innocent and unfortunate companions, tumbled continually from the traditional frying pan into the fire and back again, on this voyage, is a very funny yarn It is amusing enough to scare away any ordinary woe, inflicted upon human beings, for the time at any rate it takes to read it.

We recommend it especially to ocean-going travellers. Taken in one long and continuous draught, it will surely prove a potion strong enough to bring blissful oblivion for the duration of that particular woe to be expected on such occasions.

PEARLS OF DESIRE

By AUSTIN J. SMALL
Houghton Mifflin Company

The special star, ruling the destiny of fiction purveyors once permitted with malice aforethought, a buccaneer, named Captain Kidd to roam the seas. It would seem the gentleman spent his waking hours in burying treasure, that he could find again, only with the aid of the cryptic directions, which he spent his sleeping hours in dreaming. In "Pearls of Desire," the treasure consists of pearls, of fabulous worth, and the directions, must have been made by Captain Kidd, while he was having nightmare. The semaphore solves them, however, and here we trust that Mr. Small is not perpetrating an anachronism. The search takes the hero, a gentleman, but possessed of a pugilistic fist with plenty of villains to use it on, through the south seas to an uncharted island where he finds something too wonderful for even the Captain's wildest dreams. A lurid tale indeed, but we feel that Mr. Austin's powers of invention are almost more than he can bear.

VICTORY

By LEONIE AMINOFF, *E. P. Dutton & Company*

This ambitious lady has formed the plan of presenting the meteoric career of Napolon in twelve volumes of fiction. Having completed four, she now offers the fifth, called "Victory," in a series which is named "Torchlight" and designated romances by the publishers. Romances indeed! Her historical characters have about as much romantic glamour clinging to them as is attached to Sidney Smith's "Andy Gump" and his associates. In fact the display of human nature in this book resembles that in the comic strip, a ruthless exhibition of the weaknesses of mankind held up to derision. Such an unconventional aspect is vastly diverting, provided the reader is not so critical as to object to the fantastic web of imagination, wherewith the writer covers the framework of historical truth. Even if this subject matter presents no difficulty, there is still a most eccentric style, bristling with peculiar mannerisms, which may repel some and prove interesting to others.

The story relates Napoleon's experiences during the expedition to Egypt and events occurring there, as well as those taking place in Josephine's life in France, involving all the well known characters of the time. Historical incidents are introduced in a logical sequence much as if the book were pure invention, leading very adroitly up to the culminating point, which is of course the dismissal of the Directory after Napoleon's return, and his establishment as first consul for ten years. These events are described with considerable dramatic force, making perhaps the most vivid impression on the reader of anything in the book.

Sometime in the far distant future, the shade of Leonie Aminoff, while strolling the Elysian fields, may perchance encounter that of Napoleon, or worse still of Josephine. We are certain that the meeting will have unpleasant consequences, and we extend our sympathy to whatever shape may then be representing the lady who has conceived this book.

STEWART EDWARD WHITE, WHO IS NOW IN AFRICA HUNTING LIONS WITH THE LONG BOW, FROM A WOOD CUT BY BERTRAND ZADIG. DOUBLEDAY, PAGE AND COMPANY HAVE JUST PUBLISHED MR. WHITE'S "CREDO," THE BOOK OF HIS OWN PHILOSOPHY OF LIFE

THE CRUISE OF THE NONA

By HILAIRE BELLOC, *Houghton Mifflin Company*

From Holyhead on the north-east corner of Wales, round by the rugged shore line of England to the Wash on the east coast, is a distance of many twisting miles. Providing a sailing yacht could steer clear of Scylla on the one side, in the shape of projecting cliffs and sharp jagged rocks, lurking just beneath the surface of the seething waters, and on the other side of the Charybdis of shoals fogs and baffling winds, it might safely make a pleasant voyage between these two points. This was actually done by the "Nona," a nine ton sailing yacht which survived all these perils with her owner, Hilaire Belloc, who sailed her on this occasion. We know this because he has written a book, describing his experiences on this adventurous voyage, narrow escapes and all. In fact he says the real Scylla and Charybdis are absolutely nothing in comparison with the dangers menacing the sailor venturing thus around the coast of England.

This is by no means the whole content of the book, however. Not only has he given an account of his perilous adventures, but he has related in detail everything he thought about on this voyage as well. Of course on a sailing boat, there are long lazy safe hours, when there is nothing to do but watch the waves white with salty foam go rolling by and think. This is a pastime for which Mr. Belloc has unusual equipment, since his mind seems to be a whole set of encyclopaedia, from which he can select any subject at will. Naturally as he sailed in and out of places famous in England's song and story, from the days of the Romans down to the recent war, many of his reflections dwelt on these events which so often presaged a chance in the country's destiny. Thoughts like these easily passed on to matters concerning life in ancient and modern times, until in the end we find we have a volume containing comparatively little adventure, and much in the way of contemplative essays.

It is unfortunate that in transcribing this fund of information and theorizing Mr. Belloc should employ so ponderous and dull a style. The reader must work for all he gets, and for this he needs plenty of patience as well as leisure, but given these attributes, he may find some enlightenment on many and varied subjects within the covers of this lengthy book.

For the Review of "Credo," and others, please turn to Page 20

SENORITAS OF PASADENA'S COMMUNITY PLAYHOUSE

WHAT'S AN USHER?

By MEDORA CLARK

IT'S a long leap from the buxom duenna of the Comedie Francaise to the smiling senorita of the new Community Playhouse in Pasadena—so long that it is hard to realize that the two function alike. There are many things that we don't do well in this country but running a theatre isn't one of them. Some one, a long time ago, casting an efficient American eye critically over the European system, paused with a finger on the continental pourboire and said wisely "that must go." That elimination in America made the excursion to the left aisle, seventh row, just after the raising of the curtain, a pleasant preliminary instead of a nightmare and put us on a new basis—salaries for everyone, ushers included.

Our first theatres were a riot of gold, ambitious if misguided. Women were still retiring and men plentiful so we placed them at the aisles of our theatres and as they were servants, we put them in liveries—blue or red bound with gold, but little gold and much blue and red.

Then we began to embellish our theatres and their aisles; we put in women. And we embellished them. With true American impulse we overdid the thing until the ushers outdistanced not only the theatre but the performance. Now we have begun on a retrogressive route in search of our equilibrium. And in southern California we seem to have found it in the costumes of the senoritas of the Playhouse.

It is difficult to say just how so satisfying an effect is produced; one can scarcely analyze such successful simplicity. They are Spanish —not ultra-Spanish; no boleros, no tassels, no fringe, no short satin skirts, no red heels; not even combs nor earrings. Such accessories cost money and the Playhouse costumes were evolved from mist. But they are harmonious, gala—perhaps the rose in the hair does that—and informal enough to achieve a note of welcome.

They so charmed me that I was eager to learn their history—or their evolution. It was the usual Playhouse story, each one to whom I was sent modestly disclaiming all credit.

"Don't talk to me," protested Marion Brackenridge, "it was Loretta Japs; she was really wonderful. She ——"

"But didn't you suggest the silhouette—the mass, so to speak?" I persisted. She is a sculptor and I felt a certain swing in the design.

"Well, I knew," she admitted, "that Mr. Clark wanted long full skirts and that he wanted the shawls—but we couldn't have long ones because they must be practical, so we chose the shawls of Andalusia."

"Did you know about shawls—and Spanish provinces?" I pressed.

THE USHERS OF THE PASADENA COMMUNITY PLAY HOUSE IN THEIR COSTUMES OF ANDALUSIA. TWO PHOTOGRAPHS BY MR. ALSON CLARK TAKEN WITH AN ACROMATIC LENS.

"No, but I went to the libraries and searched and searched, and made drawings, and shopped and shopped until I haggled over prices and saw samples in my sleep."

"They did take a scandalous amount of material for this abbreviated age—didn't they?" I apologized, "but how did you make them so mellow a part of the theatre without having them insipid?"

"We talked and talked; and tried out such a lot before we finally decided. We had Mr. Clark's curtain always in mind and we worked toward it; we wanted them surely to harmonize with it in color. And we finally chose a cross between—peasant and nobility," she smiled, "do you like them?" And then with a pride of her particular achievement—perhaps the part that had meant most struggle—"I thought the sleeves were good; the two little ruffles just under the shawl. They are sort of ——"

We looked at each other for a word.

"Feminine?" I suggested.

"I think the whole costume is that," she summed.

"Feminine," I reflected afterward, as I crossed the flagstones of the patio; that may be it. But that's not all.

I lingered in front of one of the patio shops; it's glorious display was soothing to look at and made an inspiring spot in which to philosophize. Feminine, that isn't all, I pursued; the fact that they searched and searched and searched—intelligent industry—and that they drew and drew—art combined with patience—and that they talked it over—clearheaded cooperation—and that no one claimed the credit —the joy of work with no thought of recompense other than the pleasure that it might give some one: these are the things that made the costumes. They are the things that made me have to write about them. And for want of a better term—in that futile attempt to name them, I am forced to call so intangible a quality, "community spirit."

THE COMMUNITY

By J. W. MORIN

THE thing that seems to distinguish latter day social conditions is a more general and practical application of the proposition that the individual's real life is not lived of and for himself alone but develops in contact and consistency with the community life. The political, educational and even the industrial achievements of the Anglo-Saxon race which have given it the world leadership, rest in the peculiar affinity of the mind of this race for the conception and application of the rule that the complete supremacy of true community interest should prevail as contrasted with the individualistic interpretation of life.

In establishing therefore the first elementary principal of a community playhouse if it is designed to be a stimulant to true community thought development, it must be declared that first the new institution must be made of and by the community. If this is true in regard to the institution to begin with, the beginning is right, for the community like everything else needs a manifestation of itself. Then if the play is of the people (or the community) the better play it is, the finer the result, but if it be such a fine play that the community on the average will not go to see it it should be recognized that too great a step has been taken in acceleration of the community theatre development for as in all other fields of endeavor, including politics and social advance, there can be no leadership of much practical avail, except the leadership

remain in contact with those who are led. A community playhouse cannot live in a community under a leadership which is so far in advance of the average taste of the community that it can be described as born out of its time. A community playhouse whether it be simple or complex is relatively a very expensive thing to maintain and for a few to sustain such a pseudo community institution otherwise than by general community financial and moral support will in the long run inevitably prove an impossible burden. This institution in Pasadena so far has enjoyed consistent support in its maintenance from hundreds of its friends and followers and it is the policy of those in charge of its direction that it were better that it should have a degree of support from hundreds than it should have equal or better support from a few. The leadership of a playhouse movement of this type must take the bulk of the people just as they are found in average large quantities and depend upon them for the various types of work including the work of the cast and for a paying audience. It may be assumed if the play is popular it is pretty nearly true to type as a community playhouse product. The only advance therefore in the type or grade of plays which may be frequently presented consistent with the solvency of the playhouse movement is in a corresponding advance in the interest of the community patrons or in their patience with the efforts of the amateur, if one prefers to express it in that way. This advance in faith and in patience the local playhouse institution has enjoyed in a very appreciable degree in recent years.

In communities where local conditions of leisure, genius and idealism are relatively an important factor, a community playhouse may go very far both in a material and in an ideal sense. In these exceptional communities of the Southwest with the infinite personal resources of spirit and genius, the governing Board has felt justified by its experiments in adopting a policy that the institution can go a few steps beyond the lines of least resistence. In other words while its primary business is of and with the community, for its amusement and general welfare, it is also justified in exhibiting an educational phase and an experimental phase.

These two additional phases or objectives have justified the Board in asking of the community some measure of financial support in the nature of sustaining donations for operation (as well as construction) because the institution proposes and endeavors to be more than a place of amusement, even though it be a Simon pure community institution for amusement. Education is notoriously expensive and experiment is even more so. It has in fact to be endowed and the frontier of experiment in education is sometimes termed a foundation. The Carnegie foundation for example has taken official recognition of the importance of the community playhouse objectives to society by subsidizing one such institution in the Southwest (though it does not happen to be in Pasadena) to a large extent.

English literature alone abounds in worthwhile drama which the professional stage will not and can not afford to produce and outside of an occasional school effort, if the professional producer cannot attempt this class of play, it will remain unplayed due to the inherent risk of production expense. A deserving play unplayed is not of much value to the rank and file of the community as a play. Our local institution has produced in all probability more so called classics, exceptional or educational types of plays by recognized authors in less than seven years than have been produced in all the professional theatres of California since the conquest of California from Mexico. So much for the educational importance of the institution as a justification for its existance, and for its claim for a reasonable subsidy if necessary for those who can assist it.

On its experimental side (in a restricted sense) it can be explained that the professional theatre being without government aid in the United States must remain solvent to live and seldom is there any disposition therefore for it to depart from the minimum conventional production methods. The playhouse, however, seems justified in the assumption that it is called upon to present its plays with all the sincerity of physical detail, properties and costumes and light and are consistent with its financial means and a relatively larger production expense is inevitable. It results in such effective presentation of the environment for the actor as often to leave impressions of lasting character with the audience, as well as to assist greatly in the effectiveness of illusion, which is so much the special object of the spoken drama.

CONCRETE AND BRICK CAN BE MADE BEAUTIFUL. MR. ALSON CLARK SETTING THE BRICKS FOR THE GRILL AS HE HAD SEEN ONE IN MEXICO.

UP THE VALLEY AND DOWN THE COAST

A Letter from Carmel-by-the-Sea
BERNHARD HOFFMANN

Carmel Highlands, January 12, 1925.

My dear Ralph:

This has been our big day! Each day since reaching this charming bit of coast we have tried something more ambitious—picnics on the nearby beach, then the exploring of sea gardens, an inspection of the Theatre of the Golden Bough and to even up, a visit at the Mission San Carlos at Carmel and the tomb of Father Serra with its new recumbent figure of the pioneer in bronze, by Joseph Mora.

Yesterday before our guides, the Duanes and Gladwins, left, we ventured down the coast some seven miles to see some blow holes in the rocks. Like most of these groups of kelp-covered granite rocks, on which the waves pound in from the Pacific, frequently throwing spray high into the air, there are clefts and back passages where the force of waves is broken and the water surges back and forth more or less angrily or lazily as tide and wind determine. Here may be seen gardens—bath-tubs still containing the stones that formerly were rolled about till the holes were reamed out to hogshead capacity. These clefts and tubs and churns are often lined with anemones, and sea urchins—limpits and abalones, snails and other growths. In most cases the colors are startling to one used to the Atlantic coast—purple, bright reds, greens and blues.

We said "ventured down the coast," for to one used to paved roads or country lanes it is an adventure, surely. The Hills slope steeply to the sea with deep, sharp sloped canyon or arroyos running back where the semi-occasional streamlet has cut deep—and so the road, narrow and tortuous at best, dips down and back till a crossing can be made, often doubling back at the low point over a bridge or culvert on such a hairpin turn that it seems as if the car would be too long to track—and then up again and out around shoulders in limestone or adobe banks that have been scraped back and rise sheer above while the natural slope falls way on the outboard side. No wonder the frequent signs *Danger—Drive Slowly—Sound Horn on Curves.*

Added to the mechanical difficulties of keeping to a road like this is the mental hazard because of the glorious views of sea or lupine covered slope or redwood grove that, like countless Loreleis, seem bound to divert the steersman to his certain doom.

Well, today it was decreed we should adventure to the Big Sur—The Big South River, the Spaniards named it. We were promised 28 miles of thrills. We were almost three hours on the Trail but we found the thrills were to be measured by the yards—not miles. We met two cars on the out journey, each on a turn, number one quite early in the game so we were properly cautious and reverent in approaching the balance of our turns—or more exactly, we only "let her

(Continued on Page 26)

THE COAST OF MONTEREY. ITS PINES AND BLUE WATERS.

SOUTHLAND

State Street, Santa Barbara

THERE are several streets in the world which have their place in history. The Stane Street running across England as an old Roman Road is worthy of the books which have been written about it. Piccadilly, "Boul Miche" Unter den Linden, Fifth Avenue, call up distinctive response from those who love the city they epitomize.

Market Street, with its foot in the Bay and its head in Twin Peaks, is San Francisco; and forming Los Angeles, bringing order out of rapid growth, we find Wilshire Boulevard, Western Avenue, and Anaheim Road flung across the whole metropolitan water front, a street in Long Beach but outside of it a great turnpike connecting the Metropolitan harbor with the orchard towns of Riverside and Orange Counties.

Thus the eyes of the world in which we live, turning in sympathy toward Santa Barbara, meet the amazing spectacle of State Street, rising from the dust of an earthquake, undaunted and full of courage to grasp a unique opportunity and turn even so great a disaster into an asset undeniable.

The name of this street means much more than merely the rehabilitation of Santa Barbara. It represents the whole movement toward the City Beautiful which has occupied the attention of our people for many a year.

This movement is the fundamental desire on the part of a free people to grasp and express in their daily lives all the beauty and pleasure which has in feudal Europe been the portion of the favored few alone.

The towns of Europe were owned by their overlords and each grew slowly as a beautiful unit, now owned by the townspeople who have inherited it.

Our cities, on the contrary, have grown quickly as conglomerates with beauty left out. Whether our reaction from European feudalism has caused us to assume a mask of ugliness and stern denial of beauty, or whether our "Main Streets" in all their ugliness are the expression of our attitude in business, the result has been deplorable.

An ugly thing with an ugly name has grown up with every great city, smothering the finer instincts of our people and making our civic, commercial and industrial building unlovely to look upon, a disguise of finer things.

As in the old fairy-tale of Beauty and the Beast, selfish greed has sometimes courted Beauty, only to frighten her away. The love of money, the selfishness that blinds one to beauty, are the ugly things of life and find expression in a business street which seems to say "Every body on this street is working for himself. Business is business and beauty and the joy of life are things apart. We'll buy those things when we have money enough to retire."

What ugly cities selfishness has built! What grasping competition is expressed in many a row of ugly shops, elbowing each other out of the market and forced by law alone to dwell together in a sort of unity!

Out from under the law, free in an atmosphere created by our modern business and service clubs, we are beginning to express the golden rule in our business blocks as well as in the residence sections.

Concentrated in one city of the California Coast, brought to light by disaster, this spirit of mutual helpfulness shines forth in the new plans for State Street.

A close study of what is being done there today shows every sort of expert, every gift of training and experience, every kindly neighborly instinct laid on the boards and put at the service of Santa Barbara. Community work begun years before has prepared the way and inspired confidence. The traditions of romance, breeding, and fine living which have always been Santa Barbara's in years past are all there today determined to find expression in their new city as it rises, like the Prince in the old fairy tale. The earthquake has been the cruel cause which has laid low the city. But when it rises at the call of "Beauty" Santa Barbara's princely qualities will have thrown off the disguise and will be expressed in a State Street worthy of the name.

The Meaning of a Community Arts Association

Editor's Note:—This informal talk was made by Dr. Henry S. Pritchett, President of The Carnegie Corporation, at a membership meeting of the Community Arts Association of Santa Barbara. The first address was published in our July Issue.

TOWARD the end of what we call the Middle Ages there existed an order known as The Brethren of The Common Life. They taught all classes who would accept their instruction. They had no fixed curriculum but they simply held out in one community or another the opportunity to enter into knowledge. With the growth of the universities they disappeared and yet through the Schools of the Brethern of the Common Life, came Erasmus, the leader in the Renaissance; and Luther, the leader in the Religious Reformation.

There is, however, yet another phase of a Community Arts Association and its work which Carnegie Corporation had in mind in making this grant.

There are many agencies in our social order whose purpose is to serve the advancement of knowledge. Often such societies stratify along horizontal rather than vertical lines in society. Commercial, educational, even religious associations tend to become the representation of a group or a class. The commercial bodies, the labor unions, the organizations of religious denominations all have good purposes but they appeal in many cases to special interests or to particular groups and sometimes form barriers in the way of development of a community feeling.

This situation has been characteristic of civilized man ever since human society has been so far developed as to permit the growth of large communities. The Roman Empire as it tottered to its fall was characterized by immense numbers of social organizations. There existed in the city of Rome itself, thousands of these societies called collegia, the parent of our present word college. Under Roman Law three persons were sufficient to organize such a college. Many of these organizations, however, embraced great numbers of persons but nearly always they were representative of a group of a class. A large number of these collegia were burial societies. The spread of the Christian religion in the first four centuries educated the world to an acute sense of the need to preserve the human body after death and many of the colleges of Imperial Rome arose out of that desire. There are people today in our country who seem to think that the colleges have a mortuary flavor.

Among all these organizations with whose history we are acquainted those based upon the broad ground of an appreciation of Art and the development of artistic skill and taste have had a notable effect in the development of wide community interests. The Guilds of the Middle ages, drawn together by a sense of craftsmanship, and having as a common thread of interest an appreciation of beauty and of skill, were not only among the most successful of such organizations but they had a distinct value in the fact that they appealed to the community sense without reference to class prejudice or social distinction. There are neither political nor theological nor class lines in those things which make for the knowledge of beauty or of human skill in the arts. The motive back of such an association is one which appeals alike to all members of a community. It tends to group its members vertically as far as social distinctions are concerned rather than horizontally. Art, as a field for culture for the human spirit is not sectarian. It is essentially democratic.

It goes without saying that the same questions of personal co-operation arise in a Community Arts Association as in any other association of human beings. Men and women cannot work together effectively except as they sink personal prejudice and personal ambitions, whether they work under one name or another. No human organization, church or corporation or labor union ever existed independent of the human qualities of those who composed it. But when an association adopts as its field of common effort the cultivation of the sense of beauty, the training of the members of the community in the skilled practice of

OPINION

the Arts they do not run against the ordinary barriers of political, social and religious antagonism that tends so often to separate man into classes.

The history of such associations in the past gives ground for the belief that a Community Arts Association has an unusual value as an agent for the social integration of a community. The by-products of any endeavor are sometimes more notable than the direct work. One may well hope that among the by-products of the labors of a Community Arts Association may be a certain co-operation amongst all the members of a community that shall be free of many of the prejudices that tend to divide the best of men and women into separate and distinct camps.

HENRY S. PRITCHETT.

What of Prohibition?

ANY cross section of life may be viewed by asking the opinion of all persons met in the ordinary day of a business man. Accordingly if one sets out to find the state of affairs on the subject of strong drink and weak wills, he may find the answer by boldly asking questions and using his eyes.

Standing on the edge of the curb waiting for a street car one sees his neighbor, a wobbly young man, ostensibly doing the same thing. But a little close but unobserved watching discloses the fact that he is waiting for no car, but has chosen the edge of the sidewalk for other purposes. The self control he now maintains in order to hide his condition —and avoid arrest—might have been used to better purpose before he drank his fusel oil. No need to ask him where he got it; he is too far gone.

Yet a glance up and down the street is reassuring. Where once the curb was lined we now see but this poor remnant of a day when evidence of man's submission to the reign of drink was everywhere. Main street is cleaning up, and even that short block of First street through which our trolley runs, once a vile tunnel, now assumes a fit and orderly appearance.

Another glimpse of hidden breakage of the law, is caught at night in public hostelry where congregate the newly risen from the ranks of undeveloped aristocracy. Not being to the manor born they do not know that drinking is not now good form and so invite each other out "to see my automobile" as gentlemen of old invited friends—who could control their appetites—to test some good old wine set on the sideboard of their homes.

"A gentleman never drinks alone"—that old maxim of the solid South has saved many a Southern lad from poisoned drink today. For, being too much of a gentleman to offer his friends the makeshifts of the day, he avoids it entirely and is saved many a sudden sickness and eventual disgrace.

The Northerner on the other hand—toughened inside and out by alcohol his ancestors dispensed as hard cider to all workmen in the field, has also inherited the perfect self control his ancestors developed in New England, rough and stern. He avoids the bottles of his would-be friends and cautiously dispenses the last remnant of his inherited wine cellar and estate.

Two, talking on the trolley, summed up the argument. "Take the great mass of ordinary persons raised without it and whose tissues have had time to become normal, and for whom the law was made—if one of them indulges in strong drink as made today, he's gone. How long do you think this breaking of our laws will continue to be be laughingly allowed?"

"It will go on," said the other, "until the nouveau riche have killed themselves off and the costly stuff has vanished; and on the other side the poor stuff will grow worse until even the animal in man rebels and refuses it. The fittest humans will survive by avoiding it entirely; and the fittest drinks will cost so much they cannot do much harm."

The Bible Outside The Schools

THE issue of the trial of School Teacher Scopes is not one of religion, of evolution, or of fundamental faith in the Bible. Clear to all who know the circumstances, the issue stands forth as one of law and the right of the people through their legislatures to control the teaching in the schools which they support. The American citizens who established the public schools in the United States were themselves educated people; but the people of Europe have been allowed to pour into this country and the illiterate of America have the right to say what shall be taught in the public schools of today wherever they are in the majority. Public opinion alone can save the children who enter the treadmill of our public schools; and this trial has furnished the opportunity for the formation of public opinion on this subject.

And yet to outsiders there may still be a question as to why we tolerate such lack of education in our public men. The answer is that this is a representative government and much of our voting is still done for our friends.

Why have we tolerated silly interpretations of the scriptures or the teaching of science as opposed to Bible or spiritual truth? Because this is the land of the free and the home of the brave, and anyone who has nerve enough to do it can get up on the stump of his own ambition and talk to whoever will listen to him. We are a most tolerant nation and we care very little what others think.

To a degree we become criminal in this direction when we remain silent and let demagogues represent us before those whom we are training in our public schools. Are we giving them the best the present age affords? We are not giving them the best moral, social or religious training the present affords because we are afraid to overstep the freedom we are pledged to maintain. Therefore our young people are trained in scientific thought, but left untrained and even uninformed on the subject of what are the fundamentals of religion. The danger is that they, in their advanced knowledge of science and their lack of learning in religion will say, "If this is Christianity, then I am an Atheist." Ignorance as to what is an Atheist or what, a Christian is wide spread.

Since the earliest Christians differed in opinion respecting the Apocryphal Books, how can we be sure that no part of the Bible is lost to us? Must we not, therefore, look upon the Bible as the authorative standard of religion and morals; and "search the scriptures"—not swallow them whole?

Those who love and revere God's holy word as an inspired revelation to mankind, those who have studied it the most profoundly and who take its precepts as a guide to daily life, have learned from the first chapter of Genesis what every one's experience in life teaches, i. e., man's body "returns to the dust from which it came." The body is therefore the least important part of man. It is in the second chapter of Genesis that we find the consolation and hope of man's higher function. For inspired words have no hidden meaning when they repeat, "And the Lord God formed man of the dust of the ground and breathed into his nostrils the breath of life; and man became a living soul." Not until "the dust of the ground" had been "formed" by God through the ages, not until the human body had some sort of "nostrils" did God make man into his own image by breathing into him the breath of life so that man became a living spirit, as God is a spirit. Even so, and those who worship him must do so "in spirit and in truth," and not in ignorance.

Those who follow Christ are Christians. But some, like Peter, seem to follow Him "a long way off." God forbid that such should stand between our children and the truth! "Then shall ye know if ye follow on to know," saith Holy Scriptures; and the text we need most now to preach and broadcast to those who are still living "under the law" is "The Truth shall make you free."

SPORTS AROUND THE LAKES IN SOUTHERN CALIFORNIA

By ELLEN LEECH

ARROWHEAD LAKE AND ITS ENCOMPASSING PINES, WHICH ALMOST HIDE THE LODGE.

A FEW of us at least can still remember when the plans for a summer vacation alternated from the mountain tops to the shores of the sea, with much preliminary discussion for and against, but one or the other was chosen for the season with no deviation thereafter. If the ocean won it was due to the delights of the surf, with possibly the chance of a boat, if the mountains were chosen it was because of the hiking or, in the case of streams or lakes, the fishing was stressed. But we can't for a moment imagine this satisfying the ultra-modern family, dear me, no. The majority of resorts are now selected for the varied sports offered and practically all the usual, to say nothing of the unexpected, are offered a mile high as well as at sea level.

We moderns would be bored to death with only one type of entertainment, so we seek the spot that offers the maximum of everything counted as sport, combined always with the highest degree of comfort attainable. And comfort means so much! We talk a lot about quaint, old places but we don't seem to linger around to let their charm grow upon us unless there is electricity, a bath with every room, twin beds, a super-chef, and much, much sport.

The lakes in the mountains of California have always attracted the fishermen; Big and Little Bear in southern California being among the most popular, nor has the change of name from Little Bear to Lake Arrowhead caused any diminution in favor, neither has the fact that the fishermen and their families, instead of camping on the shores, or sleeping in their blankets, now find a perfectly appointed Lodge to house them.

It seems quite a long while ago when we recall that the first automobile went up to Lake Arrowhead in 1908 but in relation to present accomplishments the time seems marvelously short. Sport, both by land and sea, was the object of this story but it is sport in the most interesting sense to stop and think what has been wrought on the shores of the lake and all around among the pines.

Lake Arrowhead is reached, after leaving the boulevard, by a good mountain road, the oil of which not only lays the dust but combines with the pines, aided by the sun, in making a perfume which brings, like incense rising, all the romance and poetry of early California to mind. And when you are haunted by such dreams for the miles intervening it is akin to being the subject of a magician's wand to find yourself suddenly in the midst of surroundings bearing the brand of ultra-civilization. A hotel of the properest menange, bell boys in white flannel and gold braid, guests strolling in and out of the big, shadowy, beautifully appointed lounge, habited for sports of all kinds,—their clothes correct in detail yet obviously worn for sport usage,—and proving that something is offered for every "what-shall-we-do-next" guest. You may take your choice, then change your mind a dozen times but there is always something to be done. There is riding, hiking, swimming, canoeing, fishing, a country club to offer tennis and golf, of course dancing, and, to give an added novelty to jaded fans, an outdoor movie theater.

One delightful thing about the sports at Lake Arrowhead is the so evident lack of design, there is no slight compulsion about it. The lake is always there beckoning one onto or into its waters. The motor launch, gay with awnings invites you to bring your Japanese parasol and add another dash of color. The canoes of every hue are calling to you, crimson, lemon, yellow, brightest blue and deepest orange, filled with girls who seem to select their frocks to contrast with the canoes until the sweep of water is a big marine garden blossoming in water lilies.

And again, with no intention of being overlooked, is the disapproving little tut-tut-tut-tut of the smaller motor boats, as if inquiring why time is wasted ashore when the lovely water awaits. Then, as if in answer, comes the splash as a diver leaves the tower of the raft and his cheery call as he swims back to do it all over again.

Early breakfast rides, and rides under a full moon, followed by a gay supper, are pleasant incidents of the weeks. If motoring is desired there is a beautiful drive encircling the lake, from which lead the roadways to any number of beautiful summer homes, mentioned as cottages, which they are not in point of size but are architecturally perfect, conforming to the mountain country with its pines and rocks.

The country club, reached either by motor or by launch,—as it lies almost directly across the lake from the lodge,—is on this lovely pine bordered highway, and attracts the golfers and racquet wielders alike, whether they are in search of sport or only want to spend an idle moment under the black and gold umbrellas of the porch.

The wonderment grows with residence; a walk to the village is undertaken almost at once—it sounds so distant and so the thing to do—and behold it is just around a curve in the road but hidden from the Lodge. Here is provided more sport, guessing how on earth any village open to man could be kept so spotlessly clean. It is exactly like a movie set, in one way at least,—it must have a director and one always to be obeyed or it could never be kept so immaculate. One gorgeous pine, not far from the center of the village, is surrounded by a garden of its own, principally iris, fern and columbine in varied and exquisite shades, and not one sprig of it is ever disturbed.

THE ENTRANCE TO ARROWHEAD LODGE WHICH LEADS DIRECTLY INTO THE SHADOWY DEPTHS OF THE LOUNGE.

The terrace of the Lodge, overlooking the lake is always filled with gay groups, arranging for a swim, a walk or a ride, exchanging gossip, or surrounding a returned fisherman as he declares his successful skill, but late in the afternoon with the swiftly waning sun it is doubly popular. Then one after another the loiterers quietly drop into restful poses and the serenity of the place enfolds them. All the lovely evening sounds drift up and hover around; the plaintive cry of the small bird as he seeks his home, the tiny insects that add their wellnigh indistinguishable but pleasing harmony, perhaps the thud of a pool ball from the game room mingles with the clinck of the mah jongg tiles as some late player gathers them up, through and above it all is the soft lapping of the waves and the murmuring whisper of the great pines. One seeks for a word to bring the whole charm into being, "*Fabelhaft*" breathes my neighbor, and *fabelhaft* it is, a combination of marvels that seem to partake of fables.

DO THE SPRITES OF THE FOREST DANCE IN THE MOONLIGHT? SOME TIMES THEY DO.

THE PLUNGE AT THE VALLEY HUNT CLUB, PASADENA, IS FILLED WITH THE JOYOUS JUNIOR MEMBERS THROUGHOUT THE LONG DAYS OF SUMMER.

GOLF IN THE HOSPITABLE PALOS VERDES ESTATES

DOWN at the shore in these modern times the ocean is as comprehensive in divertisements offered as of old. We find it most useful for swimming and yachting, and it still offers fish, but between times we must have a round of golf, a set or two of tennis, a little, perhaps a lot, of jazz.

All along the coast we find golf courses, one of the pleasantest being at Palos Verdes, where the eighteen hole course, with its grass greens and fairways not only offers entertainment to residents of Palos Verdes and the neighboring towns of Redondo and Hermosa but calls to the golfers of Pasadena and Los Angeles.

It may be that the spirit of hospitality which so marked the lives of the early Spanish owners of those lovely rolling hills is still diffused throughout this domain, and thus we may explain the warm and pleasant welcome extended visiting golfers. All residents of Palos Verdes are members of the club, and through the ownership of a lot one becomes automatically a member but even beyond this the hospitality reaches in extending courtesies to friends of the members, and members of other clubs. Their hospitality has had very evident proof in the fact that the club house has been enlarged twice since the first opening.

The golf course and park includes two hundred and thirteen acres, and the length of the eighteen holes is six thousand, one hundred and eight yards. Mr. James Fiske, the club's professional, is very proud of the condition of the course and very circumspectly explains a few of the hazards, remarking that while the course is not too difficult for the average player of around 100, it proves difficult enough to a player endeavoring to better 90.

AT THE CORNER OF GRANVIA VALMONTE AND THE VIA CAPAY, NEAR ENTRANCE TO PALOS VERDES ESTATES.

If the first rule in golf is to keep your eye on the ball it would seem impossible to follow this requisite on this wonderfully located course. There are only four holes of the course which do not give a view of the ocean, so possibly from those one might drive more carefully but then again the beautiful, bare brown hills in contrast to the green of the course makes a vista equally attractive to a Californian,—and soon to an adopted resident.

The club house, on rising ground, overlooks not only the whole course but gives varied views of the ocean, the country inland towards Los Angeles, and the long range of mountains from which old Baldy rises majestically. In the charming sun room, an indoor garden of growing plants and singing birds, the non-golfing women gather for tea and cards, or if they come earlier in the day find it convenient to have lunch in the pleasant grill.

Then, too, they have such a perfect color scheme out there, throughout the estates, bits of the ocean are constantly being repeated in the landscape, here is a rolling mass of low growing blue flowers and rising in billows of white is the oleander to break against the low hills.

A WONDERFUL OPPORTUNITY FOR A LONG SHOT DOWN THE GREEN FAIRWAY ON THE PALOS VERDES GOLF COURSE.

RECENT BOOKS—REVIEWS

Continued from Page 13

CREDO

By STEWART EDWARD WHITE

Doubleday Page & Company

No more opportune time than the present could have been chosen for the appearance of a book like "Credo," since it deals with the subjects of science, faith, and evolution, just now particularly interesting to the public. The author of this stimulating volume, we have known hitherto as a writer of fiction concerned with out-of-doors, or purely nature books, adventure, and exploration. But apparently while thus engaged in creating entertaining literature, an entirely different part of himself was absorbing the works of the authorities on natural sciences and philosophy As a result of this extensive course of reading we discover him in "Credo" in the guise of student and philosopher.

The reader of this book soon becomes aware that Mr. White has assimilated a vast amount of scientific knowledge, which has been fused in its passage through his comprehension, like the caterpillar in the chrysalis, which he so carefully describes. In issuing forth, this material assumes another form, while remaining the same in its essence. In other words writing as a layman for the layman, by using concrete examples and finite terms which appeal to the average limited intelligence, he has simplified much that readers of scientific works usually find difficult to understand. For instance in discussing the interrelated trinity of substance, life and consciousness, he traces clearly step by step, the gradual building up from electron to substance; likewise he indicates the slow process from the lowest to the highest demonstrations of life as we see it; and what is the most difficult, he shows the intangible growth of consciousness, evolving from mechanical reactions to the complex phenomena appearing in the human being. In every case the beginnings are utterly simple, while the endings are eternally complicated, with the distance between occupied by a series in orderly procession.

Mr. White is not writing all this to show how much he knows. He has a purpose. From this wide experience in reading and studying, he has formed a faith for himself, and he wishes to give to others an opportunity for receiving the same benefits. Therefore, having brought his reader to a certain point, he turns him in the right direction, with instructions to find his way by himself. Only how does Mr. White know it is the right direction? We admit his argument sounds rational, but after all his reasoning is pure speculation.

We trust that "Credo" will have a wide circulation in Tennessee. There as elsewhere, the man who reads it with discernment, may very well use it for a foundation upon which to build a fund of wisdom. The scientist however, will probably find it too primitive and diffuse.

ONE HOUR WITH HIM

By THE VERY REV. MSGR. JOSEPH L. J. KIRLIN

The Macmillan Company

The publishers recommend this volume especially to members of religious orders, and to priests looking for suggestions for sermons on unusual topics.

MODERN AUCTION 1925

By GRACE G. MONTGOMERY

Charles Scribner's Sons

Do persons exist who are willing to read books on auction? If so, the publishers offer a revised edition of this book, brought up to the very minute by an author who has been writing on this subject since 1912.

DILEMMA

By JOHN D. BARRY, *The Four Seas Company*

This is a pamphlet containing an account of an actual scene at an execution at San Quentin, written by a young newspaper man on the San Francisco Call. It is in the form of a drama, and is an grim presentation of something most of us would prefer not to think about.

THE VENTURE

By JEAN KENYON MACKENZIE

Houghton Mifflin Company

This is a book containing a slender collection of short lyrics somewhat pleasing in poetic substance and form. Those bearing the title of "African Exile," are more attractive perhaps than the earalier ones, with the exception of the poem called "The Venture."

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

S. M. Wershow
LADIES TAILOR
Riding Habits, Coats and Suits
Furs Stored and Repaired
7066 Hollywood Boulevard
Hollywood
GRanit 4254

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

PHONE TERrace 0127
Lunch, Tea or Dine at
El Patio Tea Room
COMMUNITY PLAYHOUSE BUILDING
37 SOUTH EL MOLINO PASADENA, CALIF.

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 DUnkirk 4909
602 E. Colorado St. 2508½ W. 7th St.
Pasadena Los Angeles

GEORGE · D · MAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE F · O · 5155
ARCHITECTURAL · PHOTOGRAPHS

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats Antiques
Old Furniture Brocades
Embroidered Linens Old Prints
French Faience Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

Welcome to call and Browse
Rare & Art Books
First Editions
Early Printing
Autographs
Americana
Books Notable for Printing Illustrations and Binding.
Dawson's Book Shop
627 So. Grand Ave.
Catalogues sent on request:—

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH A. I. A.
Editor

COMMENTS ON THE JULY MEETING

ORDINARILY a hot night and a Chapter meeting are a fatal combination at least to those gentlemen who are in the habit of "eating their heaviest meal at dinner." We are glad to report, however, that none of this type of gentlemen showed signs of weakening during the evening although several of them were present. We will pursue the subject no further but relieve all minds by explaining that the subject of the evening was the Santa Barbara earthquake. Several of the men who visited the stricken town (by the way, were there any who didn't?) were called upon to give their impressions and so far as they could, their conclusions upon what they saw. Both Mr. Myron Hunt and Mr. Sumner Hunt, Mr. Arthur Hutchason and Mr. C. E. Noerenberg gave their impressions. Mr. Noerenberg's talk was particularly well organized and contained much information relative to proper construction methods to safeguard against earthquake. It is fortunate that the observations of these men and those of Mr. Edwin Bergstrom and Mr. Loyal F. Watson are to be published in the Bulletin of the Allied Architects.

MR. BERGSTROM'S TALK

IN SPEAKING of the Santa Barbara earthquake, Mr. Edwin Bergstrom urged that members of the Chapter give all possible assistance to the architects and the other citizens of Santa Barbara in the rehabilitation movement which had been started there. He spoke of the organized effort of the Santa Barbara citizens to improve the structural and architectural design of the buildings and indicated the new plans for widening State Street by removing the present sidewalks, putting the curb lines back to buildings, and providing new sidewalks under the buildings. This would relieve the traffic congestion and effect a continuity in design of the buildings on the street.

He further told of the adoption by Santa Barbara only a few days before the disaster of a building code and a zoning ordinance which should receive the support and attention of all who are connected with the new projects of Santa Barbara.

He told of attending a meeting with the Santa Barbara architects and leaders in this movement, where aid in preparing their drawings had been offered to the Santa Barbara architects by the Los Angeles architects, and where tentative plans for arcade treatment had been presented. Later meetings had crystallized the suggestions of the earlier meeting and sketches illustrating architectural advantages of a continuity of design for State Street had been placed in the hands of the Advisory Architectural Commission and put on exhibition.

He told of the new architectural board just created by ordinance in Santa Barbara, which board was to function parallel with the Building Department and make suggestions regarding the architectural treatment of the buildings for which permits had been requested.

Among the leaders of the campaign for better architecture are Mr. Bernhard Hoffman, and the Santa Barbara members of this Chapter. Mr. Bergstrom hoped that the Chapter members would help these men by encouragement, council and assistance. This is an opportune time to write to them offering aid and congratulations for their strong, courageous stand.

GOOD CONSTRUCTION

THE Santa Barbara earthquake again offers a remarkable lesson to all owners, architects and engineers. Inglewood, a suburb of Los Angeles, suffered a similar experience a few years ago. Practically all poorly constructed buildings showed signs of failure or completely collapsed. Yet, since that time a great number of buildings have been built in Santa Barbara, in fact throughout Southern California, of practically the same type of construction. In Santa Barbara they failed in identically the same manner as ni Inglewood. Such types of failures will be inexcusable in the future.

FOUNTAIN FOR THE GARDEN OF MR. AND MRS. STEUART FRENCH, PASADENA. MAUD DAGGETT, SCULPTOR.

It is a most encouraging fact that practically all well designed and constructed buildings stood the test with only slight damage, if any; certainly nothing that might have caused personal injury.

As to just what type of construction is best, is a debatable question. There are many factors which enter into the matter of earthquake resistance, many which still remain unknown. However, three of the most important which effect the stability of any structure may be briefly outlined as follows:

First, the shape and general outline of a building apparently holds many secrets as to its success or failure to resist the force of the earth shocks. Naturally, a low or square building, perhaps with hollow courts or slightly projecting wings will suffer less than one in which the plan is long and narrow, or where projecting wings have their greatest length at a different angle than the main axis of the central mass. In general, masses which vary greatly in height or ground plan will sway and vibrate at different velocities and tend to shatter one another where they abut. We can not always govern the shape, height or soil conditions upon which we must build our buildings, but we can take proper precautions where those dangers exist.

Second, the materials selected should be of the same structure, or, where different materials are used great care should be taken to bond thoroughly one to the other. The building should be thought of as a homogeneous mass and be so constructed in so far as is possible. Where mortar must be depended upon to hold unit construction together the mortar must be equal in strength to the unit itself. Small units laid in full mortar beds more nearly approach a homogenous mass than the larger units with small mortar beds unless reinforced by steel mass or bars.

Third the building should be tied together in all directions, horizontally, vertically and diagonally at corners. Such ties should be uniform and continuous. To tie a building horizontally and not vertically is to court disaster as much as to erect columns without lateral support. Beams, floors and roofs should be anchored into walls and columns and around corners. Earthquakes produce rack and tortion in buildings and more failures result from lack of tieing the structure together than from any other cause.

Some day the probable force of earthquakes will be calculated and the strains which they produce in buildings measured so that construction can be engineered accordingly. At present it appears to be an economic impossibility to construct a building which will not show some damage under a severe shock. However, it has been demonstrated that it is possible to construct our buildings to resist earthquakes to such an extent that they will not suffer structurally nor cause any great damage.

Our greatest responsibility is to build structures which will not collapse and cause personal injuries. Failure to recognize the fact that there will always remain the danger of earthquakes and failure to build upon the lessons that have been shown us can be considered nothing short of criminal negligence.

ARTHUR R. HUTCHASON.

STREET IN BEVERLY HILLS. DESIGNED BY W. D. COOK, A. I. L. A., CURVING STREET, UNIFORM TREE PLANTING, AND UNIFORM PARKWAY PLANTING OF LOW BLOOMING PLANTS WHICH SOFTENS THE HARD EDGES OF THE STREET CURB. THE BRIDLE PATH OCCUPIES THE PLACE OF FORMER RAILROAD RIGHT OF WAY. PLANTING BY MISCHE AND COOK.

PHOTOGRAPH SNAPPED FROM AN AUTOMOBILE (WINDSHIELD AT CENTER) HILLHURST PARK, HOLLYWOOD. DESIGNED BY COOK. A FINE EXAMPLE OF OGEE PARKWAY. SIDEWALK SEVERAL FEET ABOVE DRIVEWAY, REDUCING CUT ON HILLSIDE STREETS.

LOS ANGELES ARCHITECTURAL CLUB BULLETIN

John M. Gamble, Esq.,
Secretary, Santa Barbara Art Club,
Dear Mr. Gamble:

Your letter of July 6th is at hand and I am glad to have it.

Every citizen of vision in Southern California, whether he be business man, artist or architect, cannot but appreciate the unique opportunity presented to the people of Santa Barbara in the present crisis to raise their city of the future above the commonplace average of typical American middle-class cities. Into this type Santa Barbara will naturally gravitate if the uncontrolled development of the former State Street is permitted to repeat itself.

If proper ordinances and design control are now established, as has been recommended, and broad-visioned planning put into effect and lived up to in the development, Santa Barbara of the future will be a city unique in this country.

The first city in California to appreciate the monetary value of an effect of grace, charm and atmosphere in its street architecture will find itself repaid a thousandfold commercially for such foresight.

The rest of this country expects Santa Barbara to have this quality, as the world at large knows Paris and Seville and Granada to have it, and is willing to contribute millions to these cities yearly that they may flourish and continue to be worth visiting.

No city in California is in such position to capitalize, in commercial terms, this element of commonsense, wise and beautiful planning as is Santa Barbara now. She has made a start that is already widely known and she must go forward.

Your Club is standing for a fine and infinitely worthwhile thing in its fight for a distinctive architecture and it is to be hoped that those in authority may have a proper sense of the meaning to their city of decisions they will make within the next few days and weeks.

Yours very truly.
(Signed) DAVID C. ALLISON, President.
Southern California Chapter A. I. A.

THE HOUSE ON OUR COVER

THE Frances Marion Thomson residence now under construction will be one of the most beautiful residences in the Spanish style in Southern California. The cover cut in this issue only shows a small portion of the forecourt, but one can get some idea of the magnitude of the house by looking at the floor plan.

Situated on the highest view point in Beverly Hills and commanding one of the finest views of the surrounding country and ocean the house has been particularly planned taking advantage of all the vistas.

Wallace Neff, the architect, was chosen by the owners and has been given carte blanche and has shown extraordinary skill in the general layout. Although only one floor plan is shown, there is an extensive basement containing ball room and other entertainment rooms; the second floor being devoted to bedrooms and also a business suite for Frances Marion Thomson where she can write her scenarios.

Both Mr. and Mrs. Thomson are very prominent people in the moving picture industry, Frances Marion Thomson being world renowned for her clever scenarios, having recently published her latest book called Minnie Flynn.

Mr. Fred Thomson has successfully conducted many productions and is now carrying out entirely his own company. He has met with great success and popularity with his Western Plays.

THE Executive Committee of the Club have turned over to the Allied Architects' Library as a loan, all the books in its library which up to the present time have been located in a room at the Atelier. The reason for this action was the fact that the books and plates could not be properly cared for under the present arrangement. They will now be carefully filed and a trained librarian will have them in charge. The books will be available as heretofor but loaned to club members under the same rules as are in force for the loan of other books of the Allied Library. The Allied library is pleased to get the loan of club books and the Club is in turn glad that its property will now be taken care of.

SMALL HOUSE PLAN SERVICE

The Executive Committee has held two meetings concerning the Small House Plan Service and hopes to have some very interesting recommendations to make to the club regarding the Plan Service and other matters related to it. The scheme involves the re-organization of the club, perhaps its incorporation, with a full time executive secretary in charge of all club activities. The executive committee feels that some such scheme will make the club a force in our architecture.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

for 1925

J. E. GARNSEY, PRESIDENT
ROY H. KELLEY, VICE-PRESIDENT
H. O. SEXSMITH, SECRETARY
PAUL W. PENLAND, TREASURER

DIRECTORS

WALTER S. DAVIS, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

CIVIL SERVICE EXAMINATION

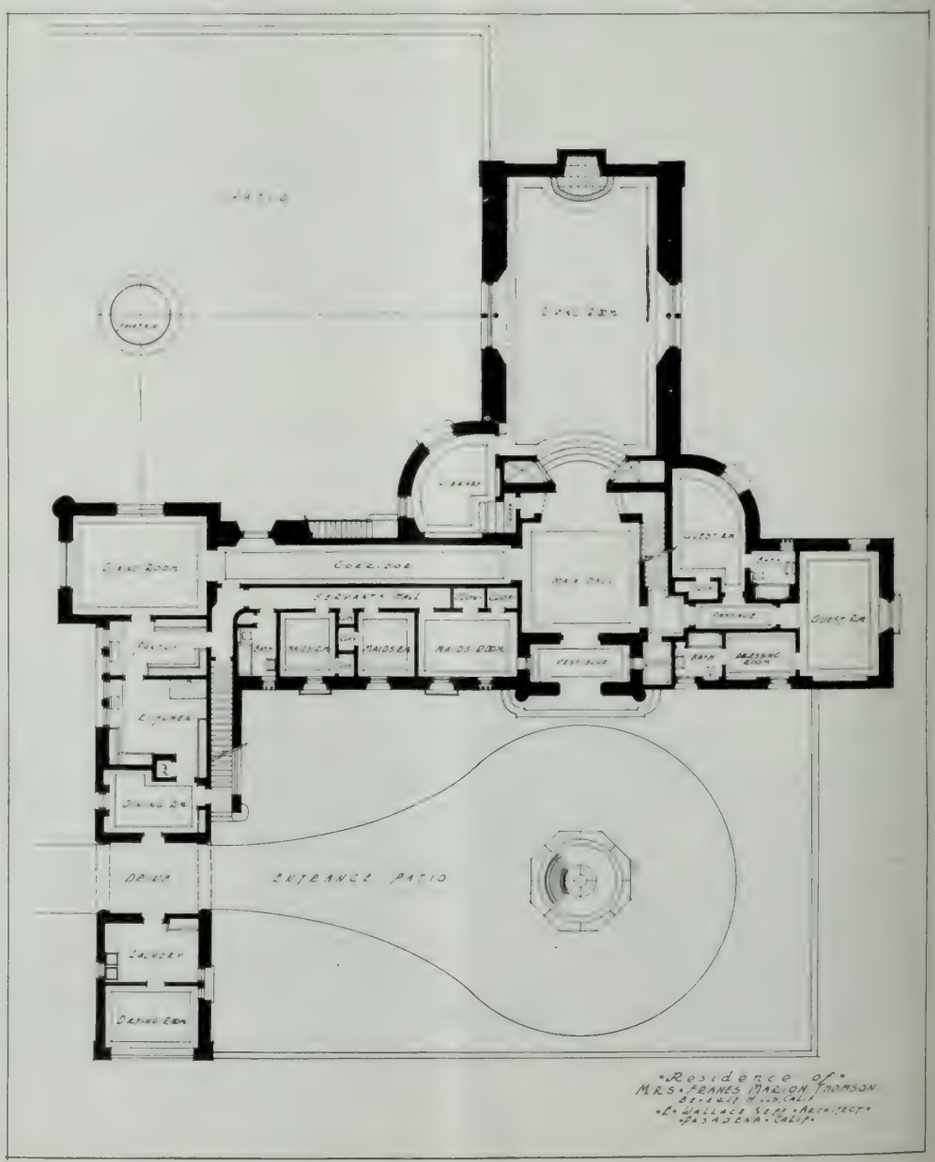
A letter has been received from the State Civil Service Commission calling special attention to an examination by the Commission to take place in the near future, for the position of Architectural Designer. Information regarding the duties and the examination plan as well as application blanks may be secured from the State Civil Service Commission, Room 1007 Hall of Records, Los Angeles, California. The duties of the position include the design and planning of important buildings and the salary is from $285.00 to $350.00 a month.

AUGUST MEETING

The August meeting of the Club will be held at the Tropico plant of Gladding-McBean Company. Tropico will act as hosts.

The following letter was received from Mr. Myron Hunt's office. It will be self explanatory. The executive committee had already planned for such a meeting and feel that Mr. Hunt's suggestion of inviting in all architects is an excellent one. There will be more to report on this matter when our illustrious vice president returns from a hurried trip to New York.

"Last night there was a meeting of the Southern California Chapter, American Institute of Architects, at which many of the members discussed the various phases of the Santa Barbara earthquake, and photographs of the buildings there were shown on a screen. The discussion was very interesting and Mr. Hunt believes that the Los Angeles Architectural Club should, as soon as possible, have a meeting devoting the entire time to a discussion of the effects of the Santa Barbara earthquake. The meeting should be open to all architects and draftsmen of this city and vicinity, whether or not they are members of the Architectural Club. If possible, arrangements should be made for reproducing photographs on a screen."



THE MUSICAL CENTER OF LOS ANGELES

The Southern California Music Company

EXTERIOR AND MAIN FACADE OF THE SOUTHERN CALIFORNIA MUSIC BUILDING, 806 SOUTH BROADWAY, LOS ANGELES. DESIGNED AND BUILT BY MEYER AND HOLLER, LOS ANGELES.

A TRIP East will convince any doubting Thomas who resides in this, our much maligned Los Angeles, that in spite of its malignancy, the East still wonders at the spirit and confidence which is manifested here. To admit residence in Los Angeles to a group of Easterners means that one will at once become the center of an interested group of questioners. "How do you keep the blamed thing growing? How many died of the plague? How many were killed in the earthquake?" are the questions one must answer. When we admit that the problem is not how to "keep the blamed thing growing," but how to stop it from growing too fast, and that we haven't had a plague nor yet an earthquake, some shake their heads and go away sorrowing doubting our veracity. Others, thank goodness, stay to hear the truth, which they don't get from Eastern newspapers.

This subject of the indomitable spirit of Los Angeles goes deeply into the fabric of our economic and social life and examples of it bob up sometimes in the most surprising and interesting places. More often than not it blooms all unbidden without the stimulus of high powered chambers of commerce. More often than not the motive is an honest and simple pride in this great city. Hundreds of business firms in Los Angeles have in the past few years housed their activities in structures of great architectural merit believing in the great destiny that awaits this city. There is always a reason for the spirit, be it good or bad, which prevades a business organization. If the business is one which must maintain a contact with the public, this spirit is the fore-runner of success or failure. There is one at the head of the Southern California Music Company who radiates good will and friendliness. The manager Mr. Edward H. Uhl has solved the riddle of success. He has learned how to make others work for him by making them first love him. When such faith and pride take form in a beautiful building it is the desire of California Southland Magazine to call it to the attention of its readers that they too may enjoy its beauty and patronize the activities carried on within its walls.

The building for the Southern California Music Company, located at 806 South Broadway, is such a structure. The motives impelling its erection included all those we have dwelt upon above and many others of an equally commendable type. The Southern California Music Company has provided several floors of studios which are let out at rental below that received for office space in adjacent office buildings. A recital hall, Chickering Hall, is made available for recitals and concerts. The hall is a busy place where scarcely an evening passes without its gathering of music lovers.

The building was designed and constructed by Meyer & Holler, whose corps of skillful designers have produced many fine buildings in and around Los Angeles. The street facade of the building is of terra cotta and is designed in a restrained and dignified manner inspired by the Italian Renaissance. The fenestration shows much study, which has brought about a happy balance between openings and plain wall surfaces. A feature of the display windows which is often admired by the passerby, is the colorful wall and ceiling decoration, representing tapestries hung upon pegs. The ceilings are stencilled in color upon wood and show much skill in the handling of design and materials. The architecture of the sales room is an echo of the days of troubadour and ballad-monger. Its composition of deep revealed opening, vault, leaded glass, and wrought iron, accented by a beautifully decorated ceiling is a thing of much merit and well worth a trip of inspection. The small rooms provided for the hearing of phonograph records are reached through low arched doorways and remind one of the approaches to the monk's cells of the great cloister of the Certosa di Pavia. The comparison is not so badly stretched, for some of Italy's most lovely medieval music came from those cells.

AN INTIMATE VIEW OF THE ITALIAN ROOM OF THE SOUTHERN CALIFORNIA MUSIC COMPANY STUDIO BUILDING. DESIGNED, AS ARE ALL PARTS OF THIS STRUCTURE, INTERIORS AS WELL AS THE EXTERIOR, BY MEYER AND HOLLER.

One feature of the furnishing of the sales room which has been done particularly well is the lighting fixtures which are made by the Meyberg Company of 631 South Grand Avenue. Both in design and execution the fixtures seem to "belong" and have a large part in the charming effectiveness of the room. The work of the Meyberg Company is always interesting and their show room is an intriguing place for the person interested in beautiful iron work. Lighting fixtures are a feature of the decoration often brought in as an afterthought if there is enough money left in the budget when the essentials are met. The Southern California Music Company apparently have not done things in such a half-hearted manner. It is quite evi-

IS THERE A MORE BEAUTIFUL SALES-ROOM IN AMERICA THAN THIS ONE OF THE SOUTHERN CALIFORNIA MUSIC BUILDING, THE LIGHTING FIXTURES FOR WHICH WERE SUPPLIED BY MEYBERG COMPANY.

dent that their ideal has been to discover to the public a friendly personality which finds joy in serving not just for the cold profit involved, but because it is expected that all Los Angeles stores exemplify the Los Angeles spirit. They have sought definitely to produce an atmosphere typical of Los Angeles and they have succeeded.

A CORRIDOR OF THE SOUTHERN CALIFORNIA MUSIC COMPANY STUDIO BUILDING.

Homer Grunn

Teacher of PIANO

808 So. Broadway, Suite 715
Phone TUcker 8850

KATHRYN
WENTZ
SOPRANO AND TEACHER
Authorized Pacific Coast Representative of
MME. DELIA VALERI, N. Y.
614 So. Calif. Music Co. Bldg.
Res. WHitney 5562, Studio VA-9411

Idabelle Russell Snell
PIANISTE
Alhambra Studio
129 No. Fourth Street Phone 1218 J
Tuesdays and Fridays
Phone VAndike 8604
719 Southern California Music Bldg.
Broadway at Eighth LOS ANGELES
Mondays and Thursdays

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St.
Pasadena

Edith Lillian Clark
TEACHER OF PIANOFORTE
AND CONCERT PIANISTE
720 Southern California Music Bldg.
Phone TUcker 6418 Los Angeles
Residence Studio: 1100 Victoria Ave.
Phone 768-910

51995 TUcker 8853
Orchestration Composition
CHARLES E. PEMBERTON
VIOLIN INSTRUCTOR
HARMONY AND COUNTERPOINT
Wednesdays and Saturdays
Member of Faculty College of Music
University of Southern California
Studio Suite: 617 So. Calif. Music Co. Bldg., Los Angeles

ADELE DOROTHY LAUTH
PIANO—HARMONY—THEORY
Augmented by Classes in All Departments
620 So. Calif. Music Co. Bldg.
Phones:
Res., 712-32; Studio, TUcker 9451

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

THE WESTERN TILE AND MARBLE CO.
Importers and Contractors
386 SOUTH RAYMOND AVENUE
PASADENA

For the convenience of patrons planning houses, gardens, patios, and any other building in tile this Company has on display tiles from every portion of the world.

Spanish	*American Encaustic*
Mexican	*Pardee*
Persian	*Batchelder-Wilson*
Moroccan	*Gladding-McBean*
Holland	*California Clay*
English	*California Art Tile*

TELEPHONE, FAIR OAKS 3157

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Lenz HAT Studio
643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573

ARTS AND CRAFTS SOCIETY

By MARION HUGUS CLARK

CURTAINS

WE have chosen curtains as the subject for discussion this month. We know one woman, a prominent suffragist in the begrimed city we came from, who was so emancipated that she used no curtains. The reader is acquainted with those very un-emancipated ones who hang various kinds of lace, usually cold white, against their windows for curtain drapery. But between the ones who use none and the other extreme of just anything, we have the woman who is an artist herself or who considers the importance of color first as to its hue, value and intensity and the material second and both in relation to the rest of her furnishing and who feels that as a decoration curtains are important enough to hunt up some craftsman who knows the subject.

To give the reader the benefit of the specialist's knowledge, we have gone to two craftsmen for information and we will refer to several others who have been markedly successful in the curtain game.

When we spoke to Mr. Douglas Donaldson about curtains, he said: "Well, you know, I have only one reason to speak of curtains and that is from the standpoint of the psychology of art in relation to living." Then he told us a little story and illustrated it with three small sketches.

The first sketch was of a small cave-like structure, having a door and two very small windows. Like the cliff dwellings, it was entirely for utility. You were comparatively safe from enemy and weather.

The next sketch was a leap in point of time but the windows were small as in the first house. This was our colonial house, built to with-stand the cold. You went in and were glad to shut out the weather.

In summer the old colonial homes were surrounded by beautiful gardens with but little opportunity to enjoy them from within. With better heating systems, the sun porch was added. The third sketch of a house of many windows leads to our modern need for more air, more light and more color. It brings in the very source of light color and beauty and it brings the garden into its own. The modern house demands a more beautiful outlook.

"The curtain is the unifying element that draws the garden into the house." We are quoting again from Mr. Donaldson.

Last Spring at the Easter Season, son Bob and I dined in the Williams Hotel of the Fred Harvey System. The curtains were beautiful in the railway dining room and their use was exactly opposite to that of drawing the garden into the house but they expressed Mr. Donaldson's philosophy of beauty in relation to living for the ugliness and noise of a busy railroad was shut out.

The curtains looked like Miss Waldvogel's work and later, when we were in Miss Emma Waldvogel's own place in Monterey, we saw the original curtain, from which these were ordered. Miss Waldvogel's curtains are made of various materials with designs applied by stitchery, a patented chain-stitch machine being used and the addition of hand-work supplying the last bit of color and special design-stitch. The kind of stitch, and there are dozens, helps in the execution of the design.

Miss Fannie Kerns and her two sisters have another kind of curtain, related to the Waldvogel in that the chain-stitch machine is used but totally different in effect. We speak of Miss Fannie Kerns who is supervisor of art in the Pasadena schools, first although both Miss Page Kerns and Mrs. Willie Mansfield are important members of this family of excellent craftsmen. Miss Fannie Kerns does the design, Miss Page Kerns and a corps of women execute and Mrs. Mansfield takes care of the business. Theatrical gauze is dyed and the greyed hand dyed yarns are applied both by machine and hand.

We cannot pass lightly over the subject of curtains without mentioning Mr. Ken Webber, a real specialist in curtains. Mr. Webber studied in Vienna in the Joseph Hoffman School. He is a modernist, doing work for a well-known house.

We have a letter before us in answer to a request made for more light on this big subject. The letter-head was made by a famous artist as a gift to the writer, herself an artist. It reads: Gertrude Belcher, Decorations. Our enthusiasm for beauty in the crafts is so great that we could write a story about each one of the craftsmen, we have mentioned. They are all our friends and their history has its beginning in a love for beauty. Gertrude Belcher started her career by painting in oil. Then came home decoration for herself and family. The love of color and design lead to a subconscious knowledge that without light you cannot have color, without color you cannot have beauty. Mrs. Belcher experimented with one color over the other in different materials until now her work is a simple expression of her own happiness, a reflection of joy inside. She, like Mr. Webber, is associated with a well-known firm. Mrs. Belcher's letter follows:

"There are so many branches of home decoration that each one should have consideration and study. Every branch, too, has its many phases creating opportunities for many craft workers who could direct their efforts and ability in certain lines. A group of artists blending their ideas to the problem at hand with a spirit of co-operation would make home decoration the vital art it should be.

"In curtains alone there is need of many influences. The flexibility in the treatment of windows and doors should give curtains the last consideration since the whole room may be united in color by this medium.

"There is such a wide scope in combinations of colors with one over the other or applied and with the great variety of fabrics, that each home may reflect its own spirit in a simple manner. The complete scheme of a room should require the combined thought of many artists—each restraining his own ideas until all sides of the problem are met.

There are many other craftsmen doing good work in curtains. The Amy-May Studio did the lovely Batik curtains in the Flintridge Country Club. This article deals with the curtain specialist, who adds cushions and bed-spreads to balance a room. Textiles next time.

. . . The fireplace is a symbol of hospitality. Los Angeles Pressed Brick Company offers a great variety of mantel designs and a wide range of colors in face brick, permitting a perfect harmony with the interior decorative scheme of any room. Those interested in fireplaces will find much helpful information at the display rooms, 6th floor of the Frost Building, Second and Broadway, Los Angeles. The telephone number is TRinity 5761.

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves

LUNCHEON, TEA AND DINNER

INCIDENTALLY

The Very Choicest Food

Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles

Phone VAndike 7177

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

CHRISTINE SQUIRES

INTERIOR DECORATIONS

MATERIALS

Exclusive Furniture

Designing

3217 WEST SIXTH STREET

WASHINGTON 3433

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School and Junior School under same management

HELEN A. BROOKS, Director

5353 West Third Street — Los Angeles

WHitley 3427 —TELEPHONES— WHitley 7311

Urban Military Academy

The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions

Fall Term, September 16, 1925

Open All Year. Address

MISS SALEY, Registrar

637 Wilcox Ave., Los Angeles. HEmpstead 7602

NEW HOME OF

PACIFIC MILITARY ACADEMY

Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

Fall Term, September 16, 1925

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

The Westlake School for Girls

333 South Westmoreland Avenue

Residence and Day School

Lower School, College Preparatory, Junior College

Fully Accredited

Departments of Art, Music, Home Economics

Fall Term Opens September Thirtieth

JESSICA SMITH VANCE FREDERICA DE LAGUNA

Telephone DRexel 0052

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Fall Term, September 17, 1925

Principals:

Mrs. M. Greenwood, Newnham College, Cambridge

H. F. Greenwood, Corpus Christi College, Cambridge

Telephone HOlly 2886

SECRETARIAL COACHING

For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.

Registrations begin August 17th.

Management, Mrs. Frank Rutherford. 711 South Vermont Ave. FItzroy 1763.

A LETTER FROM CARMEL

(Continued from Page 15)

THE ARCHITECTURE OF MONTEREY IS PLANNED TO FIT THE LANDSCAPE

out" on the rare and infrequent stretches where we could see a bit ahead. There were plenty of other thrills than traffic hazards—the pounding surf that threw the waves so high and shattered them so they seemed to drift off like smoke—the myriads of both sea and land birds that, by their tameness and great numbers, testified to the remoteness of man-made changes in the scheme of things. The flowers, though just beginning, were thrilling to one who hasn't yet got used to California's lavish use of color, and her coast line's meagre knowledge of frost. Purple lupine in the southern sheltered nooks as evidence of what would show when hillsides gray with lupine should bloom—paint brush to set them off—and in the damp places, buttercup—and once in the redwoods' shade the first trillium. Not yet the middle of January, yet the sycamore leaves were falling, pushed off, no doubt, by the new buds, and the alders were laden with dainty catkins. The bay was in bloom and the willow stems were many hued and bright. The thrills continued—up a long zigzag, winding grade—a view of the sea, distant peaks and nearby hills, and down again in the same twisty-turning roller coaster fashion with only semi-occasional signs of ranch house or cabin or stock barn.

The creeks and canyons were all named—big rough sign boards that told of landmarks due ahead—one bridge labelled "Mal Passo" hinted at the difficulties of the early traveller. The sign labelled "Palo Colorado" seemed more fitting than our use of Redwood or Sequoia. Here and there one or two boxes on rude posts stood by the road—mail boxes for some remote ranch or camp and more than once the shape of the supports and weather beaten shelter reminded us more of a simple roadside shrine in Italy than any "approved by the Postmaster General" tin mail boxes seen along our "rural" routes. The place names were mostly Spanish—a formal yellow painted box carried the legend: Mail Box for Sur Point Light—and later, while high on the next hill, we saw the little collection of white buildings perched on a rock—like Mont San Michel—or our "Morro", miles away from any town or port, or even far from our "road". The redwoods and the canyons with their brooklets have brought the summer campers, and roadside signs pointed to footpaths to "Hoffmann's camp in the Redwoods"—or "Nine mile to Pfeiffers—Please close the gate". To save fencing the gates were across the roadway. You let yourself in to a pasture, of how many thousands of acres you know not—and then a mile or so later—and perhaps a thousand or more feet above or below, came another gate.

Cattle were grazing—some dozing—several we surprised on rounding a turn, and the surprised and awkward cavortings showed us that we had less right there than they. The valley rancher might well envy the owner of these sleek, fat cattle and sheep—the hills were bright green probably as much from sea fog as rains for the brooks were none well filled. After the third gate and after dropping down some several thousand feet into a canyon which reminded me of the American River canyon, we were alongside the Sur. In a prior canyon we had crossed the north and south forks of Little River and had climbed the ridge between through redwood groves carpeted with fern and oxalis. We later learned from Dr. MacDougal that a group in Carmel have acquired over 800 acres of untouched redwood and it is safe. To me it all seemed safe for to get redwood lumber out over the trail that led us in seemed far from an economic possibility. The thrills continued—a flock of magpies—blue birds and blue jays aplenty, and of course a road runner, apprehensive but curious, raising and lowering his long tail as he watched us get out to open a gate; and then way down in the narrow valley of the Sur—forty miles from any railroad, twenty-five from anything that could be called a settlement—we came upon a large ranch house and buildings and about the house, wonderful in the sun, were peacocks, perhaps 25 or 30 of them, the hens dusting themselves in the roadway. The

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year. FALL TERM, Sept. 21, 1925.

Directors: Ruby Mildred King, Grace Baylor Bobbitt.

Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

signs showed the owner to be one of the old Spanish families. Perhaps the peacocks were a tie to the gardens of some Casa Grande of his forbears in Spain.

The signs had lured us on to "Rainbow Lodge" which turned out to be a barn of a house with shed and outhouses and, of course, a "Gasoline for Sale" sign—but "Closed till April" prevented us from looking for trout or pots of gold or other things we associate with rainbows though the canyon itself, elbowing out between two sixty degree green slopes toward the sea, made us resolve to visit here again.

Down by the river it was damp—foliage was luxurious—the cotton woods still carried their golden leaves up high where the sun could get them and made me think of Fernand. At the river we stopped in a redwood grove that seemed to me almost equal to the Muir Woods. The road had been narrow, poor and difficult, yet across the river was a graded embankment, wide uniform gradient, and for all save its pitch, fit for a standard railroad. It was the road south—13 miles were cut through and graded—part of the plan to connect with the road up from Morro and form a seaside link like that from Crescent City to Eureka—but economy at Sacramento or a greater pull by some other county or project has cut off appropriations and, while the bridge will be finished, the new road goes nowhere until the 35 miles between it and the Morro northward road are done. Carmel dreads the day when this is done. They have discouraged "tourists" as much as possible but this would put them on the most popular of scenic coast routes in California. The bridge approaches were not done—but the resident road representative, a kindly old timer, told us with pride of the new road and urged us to take the ford and go down the new road to the place where it was blocked by slides. Finding a wide, graded boulevard starting at nowhere and 28 miles from anywhere was a thrill and so we took the ford—but rather too impetuously for, in fear of getting stuck, I had hurried across and so piled up a wave in front of our radiator—net result a cough and we "died" about six feet from the shore. When the high tide due to my haste had subsided and the starter had whirled out some gallons of water from fan and air intake and carburetor we coughed again, sputtered and finally crawled out of the riverbed—registering the nth thrill. The views of the sea and the sugar-loaf like hills below the Big Sur gave us more. What a road that will be! San Marcos Pass, but with the sea at hand and just below, high bluffs. Irene had prepared the lunch—so *that* was a thrill—and seeing if we could get back across the ford was decidedly another. The big hawks were some more—the sun filtering in shafts of hazy light into the redwood groves, as through a window in a high Cathedral, thrilled us more than once—and so back again. Coming out I had hugged myself as well as the bank when I was inside on the turns, and now I found that for every inside track there was an outside track—but when they were one and the same track and a skimpy one at that, every invitation offered to roll down over a 45 degree lupine slope, I felt I knew why we only met three cars all day.

We were back at the Highlands in time to call on Dr. MacDougal and hear some of the latest gossip about the Carnegie Institution, (he is director of the Desert Laboratory at Tucson)—the Goodhue Exhibit at the Century Club, and a few of the one thousand and one absorbing interests with which he is connected all the way from coast to coast. We were much interested in his comment on the architecture of the various houses on the cliff sides and in the woods here. The varying success with which the builders and owners have succeeded in fitting their houses to the unique settings had intrigued us—and we had made a special pilgrimage to Pebble Beach to see the Vincent House just finished by our George Washington Smith of Santa Barbara—a remarkable walled house, with a U shaped patio, terraces and most daring wall and gateway—all white except for red tile terrces and a red tile top on the striking scolloped wall. A daring and brilliant piece of work but one which the quiet hillside and cliff dwellers will probably vote an intrusion—a disturbng element that would be wonderful in a southern setting of more urban character. We were more pleased with the fittingness of the house on the point and the house and garden of Mrs. Bigelow on the Hotel grounds, started by Mr. Craig, but changed and completed by the owner and the artist, Mr. O'Shea.

And so back to our quarters at "Lower Stone." Fancy a little "Stone House" built on a ledge, and overlooking the coves and headlands and just above the constant swish and roar of the surf. From its long glassed sitting room with a rough stone fireplace we look through the tops and branches of the pines, around and below us, at the bluest of seas—broken into snow white where the brown granite ledges or sharp rocks contest the right of the waves to smash on the beach or against the jagged shoreline cliffs. The back of our fireplace is a zigzag screen of water pipe from which rises the hot water for our hotwater boiler.

Next morning: With all this to look back upon, it's small wonder we turned our back on the Highlands with regret. The business of stowing our belongings into the roadster and saying farewell to the Amazon, known as the Portuguese Pirate, who did for us at the Lower Stone, was soon over and we were off for Monterey. While I got "gas" at Carmel, Irene made another call on the "Cabbages and Kings" and bought more sweaters—this time for Margaret, and for sister and for me. We had a farewell word with Mrs. Porter and a cheerful wave from Dr. "Mac", and so to Monterey—with its sardine flavor greeting us from afar, while we gloried at the view of the blue bay as we rolled down the long hill from Carmel.

In one of the Monterey gardens overlooking the low street wall, we saw a wonderful English Holly—tall, straight, with its glossy, deep green leaves and reddest of deep red berries. What a range of flora we can have in California!

In honor of the olden days with you we lunched at Pop Ernsts—thinking of the days with you and our Walter and the Von Shrenks. Can I make you "homesick" by reminding you of the abalone chowder and the sole?—and French bread that melted away at a crunch? Out on that flimsy gallery over the water and not minding the slow service at all for the joy of seeing all the high prowed fishing boats, of every size and type, rocking lazily at their moorings, with here and there a pile of brown net, or a hip-booted "furriner" swobbing a deck or tinkering an engine. Almost every boat had its trim of blue or at least some blue somewhere—all of which "went" so well with the brown nets and stamped them as *not* "out of Gloucester".

As we sat at Pop Ernsts we had a fine chance to view California then and now—there sat the old Custom House, used in turn by Spain, Mexico and the United States, low, adobe and with a moss green tile roof that was a joy, and as we looked and enjoyed it—thinking of Father Serra, Fremont and Consul Larkin, and later "R. L. S."—the view was cut off by a S. P. freight train, a modern engine hauling oil tank cars, box cars laden with cases from the nearby fish canneries or with supplies for the lodges of the fastidious at Pebble Beach.

Monterey seems to prize her adobes: they are labelled and apparently well cared for, but she will have to live down and build over a Main Street that is almost as cheap and nondescript and "new West" as any I ever saw, before she can really deserve her inheritance. We saw quite a few of your Japs, with their murderous knives, enroute for the packing houses for the post lunch whistles, and later went in to see the women deftly trimming abalones, piled high before them, while further along men were pounding the humped muscle till it was flat enough to pack well in wooden tubs. Did I remind you of those silly gulls perched in all sorts of ungainly attitudes on rails or roof ridges and looking so awkward till they took wing again and flying, made their querulous cries or fought for offal floating in the bay? And did I tell you of the black crested jay we saw in Carmel, all blue but his crest, and as large as a cockatoo? You would have been interested in the two big, brown speckled hawks we saw tied to the fence in front of different ranches; and similarly we saw a skunk strung up in front of a rancher's gate, warnings to marauders.

We took the River Road from the Salinas Bridge at Spreckels and so had all the way to Soledad (30 miles) a wide, well dragged dirt road through stock ranches, mostly dairies. Miles of fine, black, well tilled and recently seeded acres, and never a gas station or a bill board to yank us back from Serra's green hills and the joys of "back country" to the modern speeders' highway with its procession of Fords and more pretentious cars, all bent on their various and, we hope, "lawful occasions."

A plan for street parking designed by W. D. Cook, A. I. L. A., of the firm of Cook and Hall. The entrance to Griffith Park from Los Feliz Boulevard, Los Angeles.

So Goes Milady
With luxury attending
Golden State Limited East
Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.
All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.
Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].
Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].
For tickets, reservations, personal service, call on
Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243
or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif.
893
Rock Island
SOUTHERN PACIFIC LINES
Meals? "The best on wheels"

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

Aug. 3rd, 10:00 a. m.—Meeting Day Nursery Committee.
Aug. 4th, 10:30 a. m.—Meeting Board of Directors.
Aug. 4th, 12:15 p. m.—Round Table Luncheon. Mr. Karl de Scheinitz, of Philadeiphia, author of "The Art of Helping People Out of Trouble."
Aug. 12th, 10:30 a. m.—Meeting of Shut-In Committee.
Aug. 13th, 10:30 a. m.—Meeting of Good Samaritan Committee.
Aug. 18th, 10:30 a. m.—Meeting of Executive Committee.
Aug. 26th, 10:30 a. m.—Meeting of Shut-In Committee.

THE offer of the Vanishing Luncheon Committee to make the Assistance League of Southern California a participant in the Vanishing Luncheon Fund came at a most opportune time, our funds being extremely low and our needs many. The proceeds of these luncheons are to be divided among the following organizations:

Boys' and Girls' Aid Society of Pasadena (Furnishing Fund).

The Castelar Creche.

The Community House of Southern California (to be applied to our departments not participating in the Community Chest.)

All checks are made payable to the Vanishing Luncheon Fund and sent to Mrs. Robert Monroe, Vanishing Luncheon Committee, 833 West Twenty-eighth St., Los Angeles.

This Committee, consisting of Mrs. Harold Wrenn, Mrs. John Mel, Mrs. William Gibbs McAdoo, Mrs. John C. MacFarland, Mrs. Henry Toulmin, Mrs. Robert Monroe and Miss Anne Patton, has most successfully launched this bright idea which was so cleverly evolved by Lady Richardson in London reaping tremendous results for a good cause. Paris, New York and San Francisco have followed and now Los Angeles and Pasadena must demonstrate their ability to measure up to the high standard already established.

A beautiful idea this, as well as a serious responsibility to each and every one to "Carry On," for *one* failure means the loss of thousands of dollars to the cause—DON'T YOU BE THE ONE TO FALL, BUT—

Eat! Treat!
(AND BRING A DOLLAR)

Sing our song o' six-pence,
(And bring a dollar, too!)
Eat a lunch and treat a lunch,
That's all you'll have to do.

What's the use, if Mother Goose
Puts blackbirds in the pie?
Here's a song o' six-pence,
For you and me to try.

For Mother's in the sick ward,
And there's nor bread nor honey
While Daddy's looking for a job
Without a cent of money.

You'll help these sick and needy ones,
One Dollar . . . see the hunch?
While friends and friends of their
friends (and more)
Are eating and treating—one lunch!

There are little orphan children
Without a place to stay
And you can fill their greatest need
In this quiet, easy way!

Eat a lunch and treat a lunch!
(Take care no one goes wrong!)
There'll be dollars Ninety Thousand
While you sing this six-pence song.

Miss Kate O'Reilly has been appointed

THE PLAYGROUNDS OF THE DAY NURSERY, 5612 DE LONGPRE. PHOTOGRAPHS, ALBERT HILLER

Assistant Secretary of the Assistance League to be in charge of administration at the Community House. All matters pertaining to the League may be taken up with her directly. HE-5133.

The Good Samaritan Committee: has on its list an Armenian — an expert mender and cleaner of Oriental rugs for whom they are anxious to secure work. His charge is reasonable. Telephone HE-5133.

The Soldiers Committee: have asked that another appeal be made for clothes for the veterans. Clothes may not make the man, but they give him the courage to ask for work. Bundles sent for this Committee should be marked plainly when sent to the Community House.

Studio Tea-Room: Dinners are now being served in the Studio Tea-Room every evening —$1.00 per person. A special chicken dinner is served on Thursday evenings.

Have you visited our Shops in the Woman's Athletic Club Building, 833 So. Flower Street?

THIS IS A PICTURE OF A DESERTED MOTHER AND HER FIVE CHILDREN WHOM WE HAVE BEEN ABLE TO PUT ON THEIR FEET

OUR Mrs. Gilmour the Case-worker of our Wilmington Unit of the Assistance League is doing most excellent work in that district.

As you know we receive the money from the Community Chest to maintain this Unit. The Chamber of Commerce of Wilmington has asked the Community Chest to make it possible for the Assistance League Unit to take charge of all its charities in Wilmington.

REGARDING the Community Chest Funds and the specific territory which it covers in relationship to the Assistance League we make the following statement: As far as it was possible for us to become participants of the Community Chest we have done so, but from the very nature of some of our activities it was not possible, nor did we deem it right to participate further in the Community Chest Fund this year.

A representative of the Community Chest visited the Assistance League and investigated our work in detail and the conclusion was reached that the Good Samaritan work, the Wilmington Relief Unit and our Day Nursery were the only activities which should be included in the Chest this year and in consequence we went in on this basis. After a year's operation, should the Community Chest deem it advisable, our other activities may be included in the Chest.

As regards memberships—the Community Chest, while it does not discourage memberships, does ask that its participants limit their dues to approximately $1.00 a year. This we have done. In asking for a $5.00 general membership fee, we are asking of League members one dollar for each of the following departments which are our participants in the Community Chest: The Good Samaritan, the Wilmington Relief Unit, and the Day Nursery. The remainder of the fee is our support for the earning plant at 5604 de Longpre Avenue, Hollywood.

Be Sure to Visit the Studio Tea Room of the Assistance League of Southern California

5604 De Longpre Ave., Hollywood

HEmpstd 5133 HEmstd 5506

We specialize in delicious home cooked food. Special luncheon and Afternoon Tea served daily except Sunday.

Luncheon 75c

(Arrangements for special luncheon parties or afternoon Teas may be made by telephoning to the Community House.)

Please take me to the Day Nursery of the Assistance League at 5612 DeLongpre Ave., Hollywood,

where I will be happy and well cared for from 7 a. m. to 6 p. m. All the other children are there and it will cost my mamma but a few pennies a day.

Telephone HO-9031 and ask them to PLEASE take me in.

REFRESHING SUMMER TRAVEL

For residents of this Golden State as well as for travelers bound for California from other states, the trip supreme is a voyage over the blue waters of the Pacific on one of the Palatial Sister Steamships

HARVARD OR YALE

From LOS ANGELES South to SAN DIEGO—a 5-hour Daylight ride—

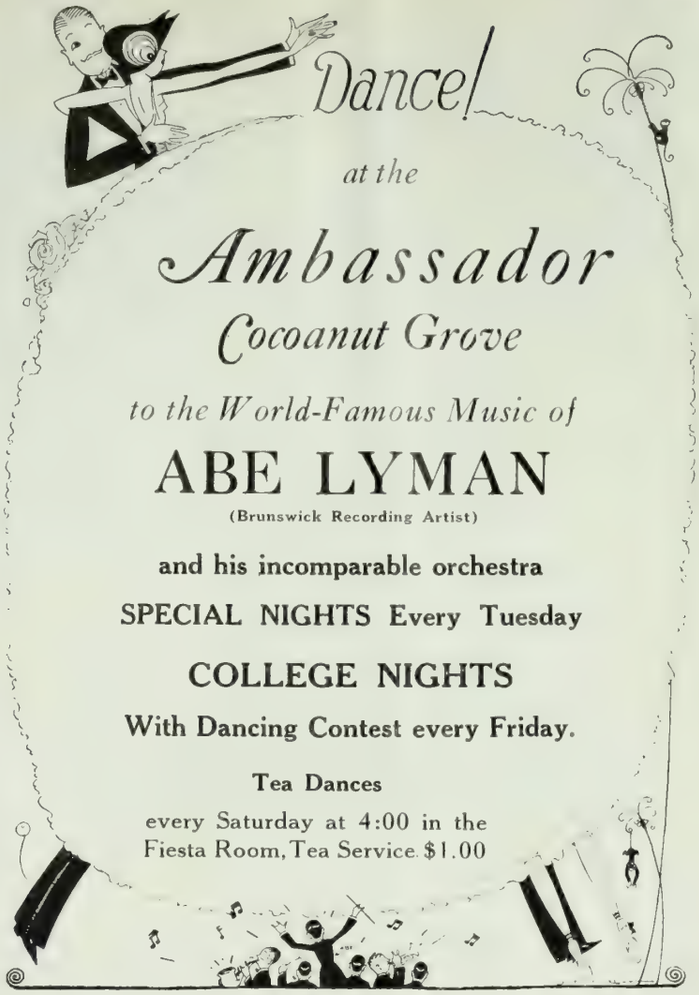
From LOS ANGELES North to SAN FRANCISCO—an 18-hour Overnight voyage De Luxe

Four Sailings Weekly between Los Angeles and San Diego.

Any railroad ticket agent will, upon request, route passengers via these steamships between these three ports.

Los Angeles Steamship Co.

517 S. Spring St. Los Angeles



Wars are won by brave men who think and act together in their effort to serve their country. In this building, the gift of a grateful County to its Veterans of all wars, the seventy members of the Allied Architects Association of Los Angeles have thought and acted together to give to their County and her Veterans the highest type of architecture.

PATRIOTIC HALL

Carrara Marble Neptune Fountain, Reproduction by a Pupil of the Great Sculptor Gianbologna, of his Celebrated Fountain of Neptune in the Piazzo del Nettuno, Bologna, Italy.

THE MEYER AND di SEGNI GALLERY
Antique Furniture, Paintings, Fabrics, Marbles and Bronzes.
640 South Figueroa Street Telephone VAndike 2936
Los Angeles

Lamps

THE HIGHLIGHTS in the picture made by your rooms are the lamps. They should be worthy their prominence. The lamp shown has a base of Cinnabar lacquer, a shade of Kossu tapestry and a finial of carved amber.

Gump's
S. & G. GUMP CO. 246-268 Post St. | San Francisco California

George A. Clark Company
"Correct Dress for Men"
265 East Colorado Street, Pasadena

FOR POLO

Imported caps	$14.50
Steel lined whips	3.50
Rawhide lined whips	4.00
Polo stick	3.50
Polo boots imported	$35.00
Polo boots domestic	17.50
Felt boots imported	9.75
Felt boots domestic	5.50

Super Show Bridle . . $13.50

Super grade throughout, ½x⅝ reins, our own design sliding caveson, complete with lip strap and complete set of English never rust bits, including curb, bit, bradoon, chain and hooks.

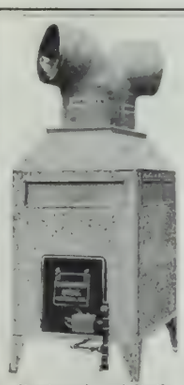
Write for Catalog
Special Discounts to Riding Academies and Saddlery Stores

Little joe Wiesenfeld Co.
Baltimore, Md.

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER
DUNKIRK 1442 2615 W. SEVENTH ST. LOS ANGELES

MT. WILSON STAGE LINE

The Mt. Wilson Observatory and the hotel and cottages on the summit of the Sierra Madre Mountains may be reached by excellent motor stages driven by experienced drivers. For information call the Union Stage Depot, 55 South Fair Oaks Avenue or Colorado 2541. Free tickets for Friday nights at the Observatory must be secured at 813 Santa Barbara street, Pasadena.



Designed and Built by Heating Experts

BETTER HOMES
ARE HEATED WITH
OHRMUND BROTHERS
Unit System of Heating
ELECTRICALLY CONTROLLED

Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.

HEATING AND SHEET METAL CONTRACTORS

PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena Fair Oaks 9393

OAK
BEECH
—
Furnished Scraped

H. G. BENNETT
HARDWOOD FLOORS EXCLUSIVELY
524-26 SO. RAYMOND AVE,
COLO. 178 - PASADENA, CALIF.

MAPLE
BIRCH
—
Laid Finished

Estimates Cheerfully Given
Old Floors Resanded and Polished

A little bit of Old Spain. Corner of School Building RANCHO SANTA FE

The Place to Make Your Dreams Come True!

IF you are going to retire someday and are dreaming of that ideal scenic spot where you can build your home and spend your days in peace and serenity, Rancho Santa Fe should appeal to you *irresistibly!*

Winding drives. Shady trails. Wooded knolls. Ocean vistas. Beautiful flower gardens. Landscaped walks. Rose-covered pergolas. Perhaps a little private lake. The witchery of friendly old California mountains. An imposing Spanish home crowning a hilltop—Are *these* your dreams? Then, by all means, visit this lovely place which noted country-estate planners have pronounced "the most distinctive community development in America." You'll find conditions here almost perfect for the working out of such comprehensive visioning; you'll find here *other* men with similar objectives.

Yet Rancho Santa Fe and what it offers is not for the man of means only. Men with but modest incomes, too, find this 9,000-acre tract and its many profit-producing areas the place they have been looking for.

The culture of avocados, lemons, valencia oranges, apricots, grapes, walnuts and several kinds of deciduous fruits is excellently adapted to the rich and fertile soils on the Rancho. In fact, thousands of trees are now thriving here—ready for your critical inspection. So for both the man of means and the man who must seek all or part of his income from his land, here is Opportunity with *everything* available. Lake Hodges, impounding 12 billion gallons of water for home and irrigation uses. Electricity for domestic and other purposes. 53 miles of fine surfaced roads leading to each individual homesite. A very artistic Spanish Guest House for the accommodation of residents, non-residents and their friends. A beautiful Civic Center with administration headquarters, offices, store, grammar school, garage and service buildings. A staff of expert horticulturists and engineers to supervise the development of orchards and home construction. In short, here is a *complete* organization ready to work with you in the furtherance of your interests. All these are here; all are daily available.

Rigid, yet highly desirable restrictions protect your investment here at Rancho Santa Fe. Only permanent, beauty-loving residents are wanted. And more! To assure the certain development of this property each purchaser is required either to plant one-third of his acreage to suitable fruit trees or to build his home within one year. No home costing less than $5,000 can be constructed. In some localities it must cost not less than $15,000.

Rancho Santa Fe is a subsidiary of the Santa Fe Railway. *Tonnage* for the railway—not profit from the sale of land—is the objective. Hence this land is being sold at cost, plus improvement charges only. 15% cash. Balance in equal annual payments, 6%. Land improvement work and home building are cash considerations.

If you can qualify for home ownership here, you have many wonderful and exclusive opportunities. It is the place to make your dreams come true!

Choicest land $300 to $450 an acre—None Higher!

Come in or write us for further information. The Sales Office in Los Angeles will be glad to arrange for you to visit the Rancho.

Rancho Santa Fe is located in San Diego County, 5 miles inland from Solana Beach or 7 miles from Del Mar.

Rancho Santa Fe

SANTA FE LAND IMPROVEMENT CO.

SAN DIEGO COUNTY CALIFORNIA — 601 SECURITY BLDG. LOS ANGELES

MAIL THIS—FOR BOOKLET C.S.-8-25

SANTA FE LAND IMPROVEMENT COMPANY, 601 Security Bldg., Los Angeles.

Kindly send me your illustrated Booklet and further information about Rancho Santa Fe.

Name..... *Address*.....

Lake
Arrowhead
A lodge in Arrowhead Woods combines the comfort of home with the delights of California's Finest Playground.
THE FRANK MELINE CO
Sales Representatives for
Arrowhead Woods
Lodge Sites

CALIFORNIA SOUTHLAND

YOUTH, Sometimes Called "The Blue Girl"—From a Painting by DAVID ANTHONY TAUSZKY

No. 69 SEPTEMBER, 1925 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE

What Does the Mailman Bring You?

During the year he delivers over 300,000 letters carrying quarterly dividend checks to the Edison Partners who now number

over 80,000

Make a Small First Payment
and you soon can have your name added to this list. It pays.

EDISON 6% CUMULATIVE PREFERRED STOCK
(Authorized by the Railroad Commission of California)

PRICE: $97.00 per share cash
$98.00 at $5 per share per month.

YIELD: Approximately 6.19%

Southern California Edison Company

"UP THE VALLEY AND DOWN THE COAST"

YOSEMITE

And all the fascinating features of the High Sierras await you in California

The
Californian
HOTEL

FRESNO, CALIFORNIA

is the logical stopping place in the San Joaquin Valley from which the high Sierras rise

First Class, Fireproof
Correctly Appointed

Reasonable Rates for High Class Service

Management of H. WINGATE LAKE
FRESNO

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*

22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor*
Telephone F. O. 7111

Announcement

The new Interior Decorating Department, has on exhibition many Lamps, Screens, Cushions and Foot-stools made in our own work-room by specialists, as well as fine fabrics for draperies and furniture coverings.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET
LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Clarence P. Day Corporation

Engineers — Contractors
Builders

205 Boston Bldg.
Pasadena, Calif.

Phone
WAkefield 6841

THE LOS ANGELES MUSEUM OF HISTORY SCIENCE AND ART

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART

There is no type of building which belongs more intimately to the people of a community nor one which tells more of their development and intelligence than a Museum such as this.

Here, from the prehistoric remains of the La Brea tar pits to the inventions of modern science, the progress of the race is told. In order to make this Museum, not only a fitting shrine of History, Science and Art, but to give to Los Angeles a building commensurate with her dignity the Allied Architects Association of Los Angeles has devoted its unequalled resources to the personal examination of every great museum in the United States, taking only the best thoughts from each and incorporating them under one roof; a museum for the people of Los Angeles.

go now
before Sept. 30th
final sale date
of summer roundtrip
reduced fares

for vacation travel in California and the Pacific Northwest.

There's yet ample time for a happiest vacation ever—at surprisingly low cost.

So start now. Visit one or several of your favorite vacation playgrounds.

Your local Southern Pacific agent will supply you with tickets, reservations and complete travel information. Consult him today, or write to

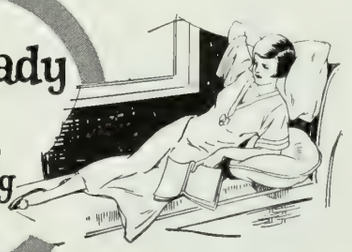
Popular trains every day everywhere.

Low Fares Back East, *on sale until Sept. 15th.*

SOUTHERN PACIFIC LINES

Southern Pacific Lines
C. L. McFAUL, A.P.T.M.
Los Angeles, Calif.

So Goes Milady With luxury attending



Golden State Limited East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations, personal service, call on
Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243
or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif. 893

Rock Island

SOUTHERN PACIFIC LINES

Meals? "The best on wheels"

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

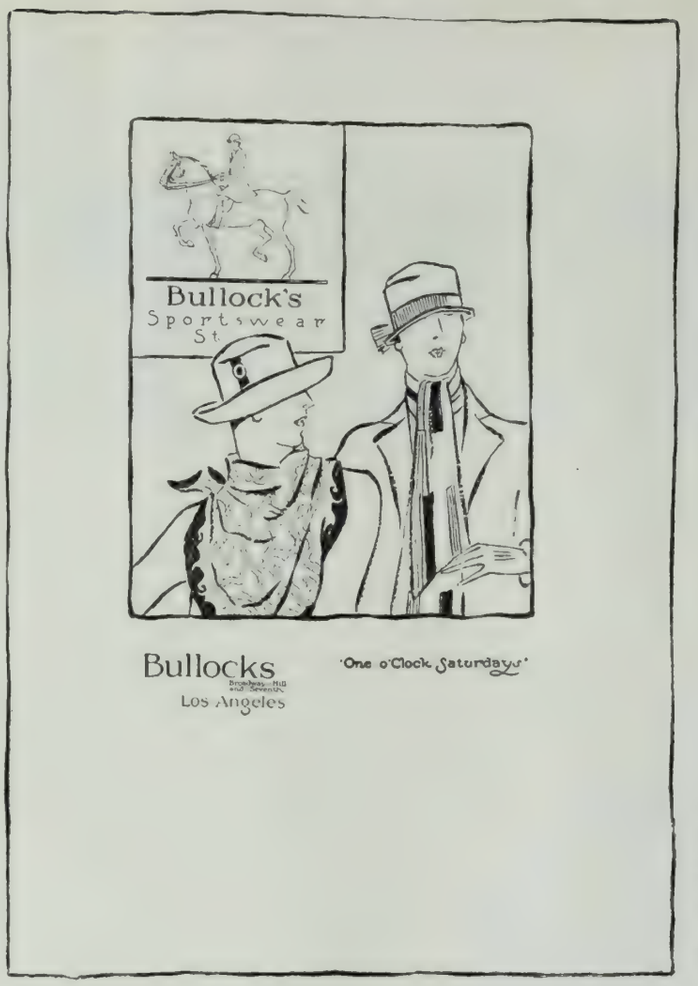
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.



Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena

Boston **New York** **Washington**

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.
Under the direction of George Clark, chairman of the L. A. A. C. golf committee, plans have been perfected for the L. A. A. C. Tournament at Palos Verdes, Sept. 2 to 7.

LAKE ARROWHEAD GOLF CLUB:
Nine hole course, designed by William Watson, is built in the valley, back from the lake, easy of access to guests of the Lodge, as well as the cottage colony.

FLINTRIDGE RIDING CLUB:
The club does not follow a program of events during the summer, but each rider or group of friends follow their own devices and trials. Tea is served on the lawn, under the oaks, and many members remain for dinner. The new outdoor grill is under construction.

NEWPORT HARBOR YACHT CLUB:
September 4, 5, 6 and 7—Joint stag cruise of Southern California yacht clubs to Johnson's Landing, Catalina Island. One design power runabout class Grudge race. Star class Grudge race, bay course. Small sailing boat Grudge race. Bang and go back Grudge race.
October 10—Winners' ball. Banquet, 6:30 p. m. Presentation of trophies.

CALIFORNIA YACHT CLUB:
Saturday, September 5, to Monday, September 7—Stag cruise to Johnson's for all Southern California clubs.
Saturday, September 12—Sailing races.
Sunday, September 13—Sailing races.
Saturday, September 19—Sailing races.
Sunday, September 20—Sailing races.
Saturday, September 26—Motor boat races.
Sunday, September 27—Motor boat races.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park announces: September 2 to 27, Exhibition by California Water Color Society; Exhibition of Water Color Paintings by Alfred Hayward; Exhibition of Water Color Paintings by Dorothy Kent.

The Pan-American Exhibition of Oil Paintings, in which the prominent artists of the two Americas exclusively will be represented, will open November 3 and continue through January 1. Dr. William Alanson Bryan, Director of the Los Angeles Museum, has long anticipated bringing to Los Angeles an exhibition to be made up of the work of artists in Latin-America, the United States and Canada, and proposed that the opening of the new unit of the Museum be commemorated by an exhibition in which the art development of the two Americas be shown. Five hundred paintings, two hundred and fifty from each main division will be assembled.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, Exhibition of old European Masters.

Educational courses begin at the Museum in September, with the usual lecture course, including the Sunday afternoon lecture at 3:00 o'clock. Unusually interesting speakers are on the programs. The children's hours are well planned.

CANNELL AND CHAFFIN announce that opening August 31 and continuing through September 26, in the larger galleries, 720 West Seventh street, Los Angeles, a carefully selected general exhibition will be shown, including fine examples of the work of George Innes, William Keith, Thomas Moran, Hovsep Pushman, Carl Blenner, Maurice Braun, Emma Ciardi, Bruce Crane, Bernard De Hoag, Gordon Grant, John Gamble, Charles B. Hudson, and Frank Tenney Johnson. Opening September 28 and continuing to October 10 recent paintings by Jack Wilkinson Smith and Arthur Hazzard. In the Print Room, August 24 to Sept. 14, colored etchings by I. F. Simon. A general exhibition of etchings, Sept. 14 to Sept. 28.

PASADENA ART INSTITUTE, in the galleries at Carmelita House, will continue through September to show the work of local artists.

THE BILTMORE SALON will continue a general exhibition throughout September, with a change of pictures and artists every two weeks. The Print Room will offer a different series of etchings beginning September 1st.

STENDAHL GALLERIES, Ambassador Hotel, will continue to show examples of the work of famous French masters, including Monet, Sisley, Cazin, Jacque, Le Sidaner, Jules Dupre, Julien Dupre, Ziem, Millet, Jules Breton, and Rosa Bonheur. Such well known American artists as Guy Rose, Alson Clark, John Frost, Orrin White, Colin Campbell Cooper, Edgar Payne, Hanson Puthuff and Armin Hansen, will have canvases in another gallery. One of the smaller galleries will be reserved for an exhibition of a half dozen or more canvases by Thomas Moran; this exhibition will be composed of examples of Mr. Moran's earlier pictures as well as some painted within the last three years.

AARON KILPATRICK and Hansen Puthuff have returned from their trip into old Mexico, bringing with them not only

sketches and photographs but the results of a motion picture camera, that they might continue to be surrounded with atmosphere as they work out the preliminary sketches.

THE first exhibitors in the Dalzell Hatfield galleries, 3142 Wilshire Blvd., were William C. Emerson and Benjamin Eggleston, painters of the East, and Harold Swartz and Merrill Gage, Los Angeles sculptors. The gallery is large, well lighted and admirably adapted to the display of both paintings and sculpture.

LELAND S. CURTIS will hold a one-man show during September at the Carmelita House galleries, Pasadena.

MAURICE BRAUN will show his most recent paintings in his new studio on Point Loma, San Diego, during the month of September. The studio will be open to visitors on Thursday afternoons and Saturday evenings. Many of the woman's clubs of Southern California are planning pilgrimages to Point Loma to visit the new Braun home and studio.

JACK WILKINSON SMITH, Clyde Forsythe, and F. Tenney Johnson are back from their trip into the High Sierras, which included Mammoth Lake, and are all three busy transferring to canvas their impressions.

HELENA DUNLAP has taken a studio in Paris, where she will work for several months.

DUNCAN GLEASON held the only one man show in Los Angeles during August, exhibiting for two weeks at the Biltmore Salon, and showing many more of the ships, big and little, which he paints in so masterly a way.

KATHRYN LEIGHTON continues to paint in Montana, with her husband and son, occupying the cabin, which they took for the season, above Lake McDonald, Glacier National Park.

ARTHUR HILL GILBERT is delighted with his stay in the Painted Desert, miles and miles from the railway, or other disturbing elements, and hopes to be able to put his impressions on canvas before his return.

MR. AND MRS. MAURICE BRAUN leave for New York City the first of October. Mr. Braun will paint during the autumn in these environs, while Hazel Boyer Braun will make an especial study of several of America's collections of Art. They will return to California for Christmas.

PAUL LAURITZ has returned after several months in Norway, which he spent most pleasantly visiting his family and sketching the mountains and fjords of his native land.

MINNIE M. TINGLE held recently a one-man show in the Los Angeles Athletic Club, this being the first time a woman has been invited to exhibit either paintings or sculpture in this club.

FOUR ETCHINGS by Loren Barton have recently been acquired by the Los Angeles Museum for their Print Collection They are "Manuel", "George Arliss as Disraeli", "Gypsy" and Meiggs Wharf".

ONE of the new pictures which will be hung in the Harrison Gallery, the new unit at the Los Angeles Museum, on its completion this fall, is "Autumn in Cornwall" by Walter Elmer Schofield, N. A.

Music

LOS ANGELES Grand Opera Association Benjamin F. Bledsoe, president, Merle Armitage, business manager, announces the opening of the second season of Grand Opera, Monday, September 29, with "Lakme," six operas will be given as follows: Tuesday, Sept. 30, "Aida"; Thursday, Oct. 1, "Rigoletto"; Saturday matinee, Oct. 3, "Carmen," and Saturday night, double bill, "La Navarraise," "Cavalleria Rusticana." The leading roles will be sung by the following artists, Alice Gentle, Rosa Raisa, Anna Ruzena Sprotte, Maria Kurenko, Mme. Elizabeth Rothwell, Charles Hackett, Giocomo Rimini, Richard Hageman, Edward Johnson, Vincente Ballester, Kathryn Meisle, Desire Defrere, Margare M. Morris, Ulysses Lappas, Eduard Couteriel, John Marshall Brumbaugh, Flora Myers Engel, and Marjorie Dodge. Richard Hageman will conduct, and William Tyroler is director of the chorus. The opera will be given at the Philharmonic Auditorium.

FOLLOWING the opera season in San Francisco, under the direction of Gaetano Merola, the principals of the California Grand Opera Company, with scenery and stage properties, will open a Los Angeles season at the new Olympic Auditorium, on Grand Avenue at 18th Street, October 6.

THE San Diego Opera Company has announced tentative plans to present grand opera with visiting artists, in the Spreckels Theater, October 8 to 15. Buren Schryock is the general director, and among the artists are Marguerite D'Alvarez and Julia Claussen, contraltos; Ulysses Lappas and Ernest Davis, tenors; and Edmund Burke, bass, with Carmen Judah as dramatic soprano.

ALFRED HERTZ, conductor of the San Francisco Symphony, was chosen to conduct the eighth and final week of the Hollywood Bowl concerts. Mr. Hertz was the director in the first season when the Bowl was practically an experiment, and again last year added to his first triumph. This season the Bowl has offered many conductors, eleven in all, including such celebrities as Fritz Reiner, Sir Henry Wood, Ethel Leginska, Willem Van Hoogstraten, Edgar Stillman Kelley, Howard Hansen, Samuel Gardner, Walter Henry Rothwell, Ernest Bloch and Rudolf Ganz. Due to repeated vacations abroad this is the first time Walter Henry Rothwell has conducted what is practically his own orchestra,, as he conducts the same combination of players during seven months of the year. Ethel Leginska, one of the few women orchestral conductors, appeared in the fifth week in a triple role, as conductor, pianist and composer, and drew, perhaps, the largest audience of the season.

THE "Little Symphony", founded and conducted by Adolph Tandler, will give a series of concerts during the winter season, opening early in the fall at the Biltmore ballroom, Los Angeles. Ten concerts have been arranged by this ensemble for the Pasadena Community Playhouse, and three programs are planned for Long Beach. Alma Dorothy Preister is the business manager for the season.

THE Coast Opera Company gave "Pinafore" during August, as the first of a series of light operas for Los Angeles. Joseph Rose was the conductor and the cast contained twenty principals, forty choristers and a twenty piece orchestra. Mme. Alma Stetzler appeared as "Buttercup". The setting was realistic and nautical to a degree as the good ship was built and proudly rode in the Ambassador Hotel plunge.

THE Auditorium Artist Series, George Leslie Smith, manager, will present an interesting list of artists during this, their third season. Among the artists are Maria Kurenko, Russian coloratura, who will make her American debut with the Los Angeles Grand Opera Association; Margaret Matzenauer, contralto; Thamar Karsavina, one of the most famous of Russian dancers; Vincent Ballester, Spanish baritone; Edward Johnson, tenor of the Metropolitan Opera Company, with Joan Ruth, soprano, will give scenes from the more famous operas; Roland Hayes, the negro tenor will return.

ANTOINNETTE ZOELLNER, first violin of the Zoellner Quartet, was married August 19 to Earl Frank Chapman of Sunland, California.

FRIEDA PEYCKE, popular pianologist, is planning to make a tour of the world this fall, leaving New York in October. Miss Peycke will appear in Salt Lake, Chicago, and other Eastern cities en route to New York.

UNDER the auspices of the Pasadena Chamber of Commerce and Civic Association open air concerts are given each Sunday afternoon, at 3:30, in Carmelita Gardens.

LOS ANGELES Opera Reading Society will open its season, September 4, at the Gamut Club Theater, 8:00 p. m., with W. Vincent Wallace's opera, "Maritana". Judge Benjamin F. Bledsoe will make the opening address. William Tyroler will be the musical director and pianist, and Lucile Spencer-Kelly is the reader.

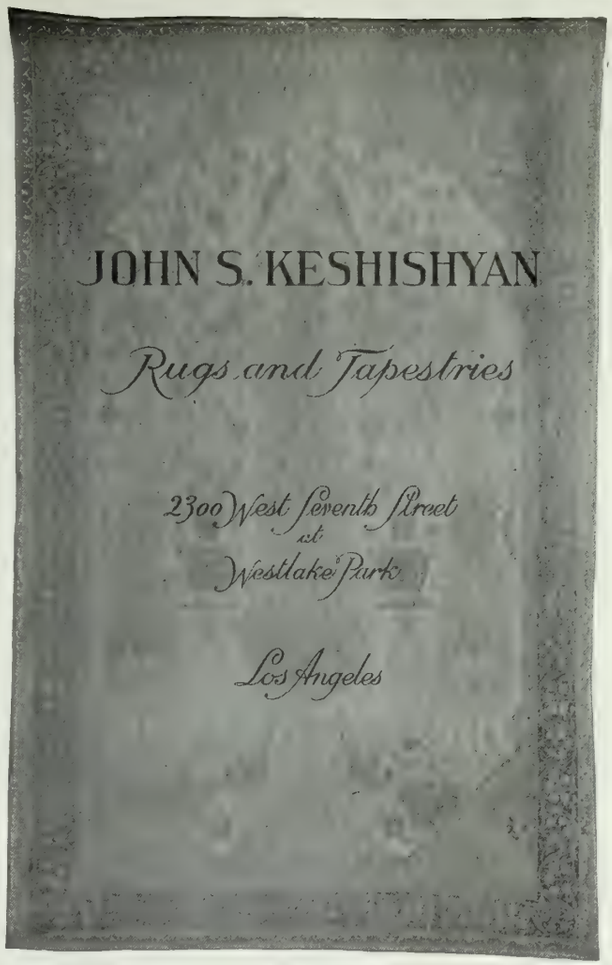
FANNIE DILLON, gifted composer of Los Angeles, conceived the idea of a mountain theater dedicated to music, and founded the "Theater of the Stars" at Fawnskin, Big Bear Lake. Miss Dillon invited Arthur Farwell of Pasadena to join with her in the production of outdoor music drama and through their efforts well arranged programs have been given on Saturday nights, which were open to the public. The Russian String Quartet, composed of Calmon Luboviski, Julian Brodetzsky, Georgi Menhenick, and Misha Gegna gave the final concert of the season on the last Saturday in August.

L. E. BEHYMER announces a few of the interesting artists who will appear under his management during the winter season. Lhevinne, pianist, will appear in November, while another famous pianist, Ignaz Friedman, will not arrive until spring. During the season Anna Case, Claire Dux, Elizabeth Retgberg and Elena Gerhardt will all be welcomed. The violinists are Efrem Zimbalist, Paul Kochanski, and Mischa Elman. An innovation in the new courses will be the "Barrere Little Symphony", under the direction of Georges Barrere.

REDLANDS' Community Music Association, Mrs. G. E. Mullen, manager, has arranged throughout the summer artists' concert programs for each Friday evening, and on Tuesday evenings the Redlands Community Orchestra presented a program and Gage Christopher led the community sings. These were held, as last year, in the Redlands Bowl and there was no charge. The first concert, June 19, featured Esther Dale, dramatic soprano, and during the season Charles Wakefield Cadman, Margaret Messer Morris and Victor Edmunds appeared.

Announcements

PASADENA Community Playhouse: "You Never Can Tell" by George Bernard Shaw, August 27-September 5; the first Shavian offering in the new playhouse, and is the final play of the summer before beginning on the fall and winter schedule.



MEXICAN Fabrile GLASS

MEXICAN FABRILE GLASS may be purchased in the following California Studios:

Berkeley
Reginald Markham
Jos. Mckeown

Beverly Hills
The Fanfare

Carmel
Tilly Polak

Coronado
Harold A. Taylor Co.

Hollywood
Mary-Helen Tea Room

Los Angeles
Hewson Studios
J. F. Luccarine

Monterey
Mission Art Store

Oakland
The Copper Shop

Pasadena
Cheesewright Studios
Sam Farrington

Riverside
Mission Inn

San Francisco
Jones and George
O'Hara, Livermore & Baken
Vickery, Atkins & Torrey

Santa Barbara
Robert L. Lewis

Santa Monica
The Attic

Ventura
La Floreria

Imported by **TALAVERA IMPORTING CO.**, Pasadena

From the Alameda in Mexico City, comes the authority for the use of Talavera Glazed Tiles in Civic Architecture for California.

Glazed Tiles from Old Mexico

We are now carrying a stock of Mexican Talavera Tiles and Tile Panels, which is added to regularly by the shipments received from our connections in Mexico. Ask your architect or tile dealer to show you the possibilities and decorative qualities of Mexican Talavera Glazed Tiles; or write to us directly.

TALAVERA IMPORTING COMPANY
322 E. Colorado St., Pasadea

The fall season will open in October. Two plays a month are produced throughout the year. Each play begins on a Thursday and ends on the second Saturday; eleven performances, matinees on Saturdays only.

THE Pilgrimage Play, which opened the sixth annual season in July in the impressive outdoor theater in the Hollywood hills, has closed. During the last few weeks Reginald Pole portrayed the role of the Christ, due to the return of Ernest Lawford to New York. Mr. Pole played the leading character during the first season but this year has been serving the play as director.

CALIFORNIA Federation of Women's Clubs announce the opening of new offices and conference rooms on the eighth floor of the Chamber of Commerce Building, Hill street at Twelfth, Los Angeles. A luncheon will be held in these rooms, September 3, 12:30 o'clock, as a "get acquainted" day.

SIXTH Annual Convention of the California Federation of Business and Professional Women's Clubs will be held in San Jose, September 10-11-12. Headquarters will be the Scottish Rite Temple.

THE Mission Pageant at San Juan Capistrano will close the season September 7, with an unusually attractive program. A new episode was added to the pageant-play during August.

PASADENA Center of the Drama League of America announces the opening of its annual playwriting contest, held for the purpose of stimulating and encouraging the writing of plays by amateurs. All contestants are urged to send for the rules before submitting their manuscripts. Corresponding Secretary, Mrs. Gertrude M. Fuller, 499 Ellis Street, Pasadena, California. The contest opens Nov. 1, 1925, and closes March 1, 1926.

LOS ANGELES County Fair, September 22-26, at Pomona, commemorates both the diamond jubilee celebration of California and the golden anniversary of the establishment of Pomona fifty years ago, and for these two reasons will feature pioneer pageants, with Spanish motifs.

THE Diamond Jubilee celebration in San Francisco will open September 5 and continue for one week. This is one of the outstanding events of the California Festival year, which will end in Pasadena on January 1, 1926, with the Tournament of Roses.

CALIFORNIA Institute of Technology announced the immediate erection of the new seismological laboratory, which is expected to be the finest of its kind in the world.

THIRTEENTH Annual Southern California Fair, September 30 to October 6, to be held in Riverside, will also commemorate the seventy-fifth birthday of that city. The fair grounds and the town will be decorated with the gay colors of Spain, and in addition to the fair a pageant will be held telling the history of Southern California in nine episodes.

COMMUNITY dances, sponsored by the Pasadena Center,, Drama League of America, will be continued Friday evenings, 8 to 11 o'clock, throughout the month at Tournament Park, Pasadena.

GEORGE B. BRIGHAM, JR., Architect, announces the removal of his office, August 24, 1925, to 531 Pacific-Southwest Bank Building, Pasadena, California. Telephone Wakefield 8037.

Pomona College, Claremont

POMONA COLLEGE officially opens the new year Friday morning, September 18. Beginning at 8:30 a. m. Convocation services will be held in the Bridges Hall of Music. Members of the incoming freshmen class will participate in Pomona's first Freshmen Week, designed to acquaint the new students with the traditions and spirit of the college before the arrival of upperclassmen. Beginning on Monday, September 14, freshmen will be guests at Student-Faculty council dinners, general assemblies, and special entertainments. Registration for freshmen will be held September 15 and 16 and registration for the remaining three classes is scheduled for September 16 and 17. A general assembly Saturday morning, September 19, and a College Night party and program in the gymnasium open the student events of the year.

Santa Barbara

RODERICK WHITE, violinist, assisted by Grace Kaplun, pianist, and May Hogan Combern, harpist, gave a delightful program at the Lobero Theater, Friday, August 21st. The concert was a benefit one, and the proceeds were donated to the musical activities of Santa Barbara.

DE WITT PARSHALL, N. A., and Douglass Parshall, held exhibitions of paintings in the Lower and Upper Studios, August 23rd to August 30th, Montecito.

Extended Service

LAKE ARROWHEAD LODGE (formerly Arlington Lodge), on Lake Arrowhead, California, once known as Little Bear Lake, is eighty miles from Los Angeles, reached by boulevard to San Bernardino and then over oiled and sprinkled mountain roads, and offers all the sports at this mile high resort that may be enjoyed in the valleys or on the shore. Fishing, swimming, boating on the lake, tennis, golfing, hiking, horseback riding make up delightful days, with dancing in the evening. In the dining room the food and service is uniformly good. E. K. Hoak is the present owner and managing director.

THE EDGEWATER CLUB, Santa Monica, has opened the Solarium Dining Room and Lounge on the Esplanade and the Bathers' Grill in the main building, and work is progressing rapidly on the entire building. Mrs. Egelhoff Rundel is in charge of all social functions at the club and it is now possible for members to entertain their guests at luncheon, tea, or dinner.

HOTEL VISTA DEL ARROYO, Pasadena announces the date of the third and last buffet supper and outdoor concert of the summer season as September 6. The program will be given by Henri J. Van Praag and his Artist Ensemble.

IN the Wilshire District, 3191 West Seventh street, Los Angeles, Hotel Chancellor has just opened and offers well furnished rooms, each with private bath, moderate rates, and a cafe in connection.

HOTEL VAN NUYS CAFE is a part of the old Los Angeles but it is not by tradition alone but by present performance that it maintains the reputation for excellent food and service. No overpowering air of dignity chills, but a touch of conservatism precludes dancing and jazz, and a good concert orchestra appears each evening during dinner.

LA VENTA INN, Palos Verdes, on the cliffs overlooking the ocean, is constantly filled with gay luncheon and dinner parties. Within less than an hour's ride from Los Angeles it attracts many motor parties throughout the long summer days.

The Cheesewright Studios, Inc.
Decorators and Furnishers
PASADENA CALIFORNIA

FOR POLO

Imported caps	$14.50
Steel lined whips	3.50
Rawhide lined whips	4.00
Polo stick	3.50
Polo boots imported	$35.00
Polo boots domestic	17.50
Felt boots imported	9.75
Felt boots domestic	5.50

Super Show Bridle . . $13.50

Super grade throughout, 1/2x5/8 reins, our own design sliding caveson, complete with lip strap and complete set of English never rust bits, including curb, bit, bradoon, chain and hooks.

Write for Catalog
Special Discounts to Riding Academies and Saddlery Stores

Little joe Wiesenfeld Co.
Baltimore, Md.

HENRY C. FOES
INTERIOR DECORATOR
Studio, in Patio of the Community Playhouse
33 So. El Molino Ave. Pasadena
Phone Terrace 0883

MT. WILSON STAGE LINE

The Mt. Wilson Observatory and the hotel and cottages on the summit of the Sierra Madre Mountains may be reached by excellent motor stages driven by experienced drivers. For information call the Union Stage Depot, 55 South Fair Oaks Avenue or Colorado 2541. Free tickets for Friday nights at the Observatory must be secured at 813 Santa Barbara street, Pasadena.

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

NO. 121—TALMAGE VASE

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

CUMMOCK SCHOOL, under the direction of Helen A. Brooks, A. M., opens its thirty-first year, September 29, 1925. The beautiful English type school has a campus of nearly five acres. The School of Expression includes training in voice, diction, liberty interpretation, public speaking, dramatics, and related subjects. There is a Junior School and the Academy which is an accredited high school. Mrs. Beulah Wright Comstock, of U. S. C. will have charge of the "School of Speech." Miss Cora Patton, of Chicago, and Mrs. Ella M. Hugh will be on the Cummock faculty this fall.

ELLIOTT SCHOOL FOR GIRLS, under the direction of Martha Collina Weaver, A. M., will begin the fall term September 21, 1925. Sub-primary through the eleventh grade, with special advantages in music, dramatics, pageantry, dancing, is the course of study offered. The attractive gardens for out-door study and recreation are much enjoyed. Cultural development in a home atmosphere is considered of paramount importance.

GIRL'S COLLEGIATE SCHOOL, is opening its thirty-fourth year October 1, 1925, in the beautiful Glendora Foothills, overlooking San Gabriel Valley, in a 50 acre estate. New buildings, five of which will be completed for the fall term, are of Italian renaissance type, and will be among the finest in the country. All sports, and especially riding will be a feature of the outdoor life possible in a country school. Special transportation for day pupils will be most convenient for Los Angeles, Hollywood and Pasadena students. Miss Parsons and Miss Dennen, the principals, will be assisted by the same faculty.

GREENWOOD SCHOOL FOR GIRLS will open for the fall term September 17, with Mrs. Greenwood, Newham College Cambridge, and Mr. H. F. Greenwood, B. A., Corpus Christi College, Cambridge, as principals. In addition to the academic course, special advantages are offered in music under Mrs. Elsa Spencer. The spacious lawn, tennis courts and outdoor swimming pool are among the attractions of the Greenwood School.

KATHARINE BRANSON SCHOOL FOR GIRLS, a country school in Marin County, occupies an estate of eleven acres in the shadow of beautiful Mt. Tamalpias. "To give girls a thorough foundation in the elements of those branches of knowledge which fit them to enter any of the American colleges and universities open to women, and to take an active and intelligent part in the activities of any community" is the aim of the school. Primary, intermediate and high school grades are courses of study; and music, art, dancing, riding and tennis instruction may be arranged for.

KENWOOD HALL, a day and boarding school for girls, under the direction of Ruby Mildred King and Grace Bobbitt, opens for the fall term September 21, 1925. The school is open throughout the year and students may enter at any time. Spanish, French, expression and dancing are included in the regular tuition and work covers sub-primary through high school grades. The school gardens, with attractive pergolas and outdoor classrooms permit outdoor life the year round. All sports are encouraged, including riding, swimming, tennis, archery, etc.

NORMA GOULD STUDIO OF THE DANCE. Of a special interest is the studio, designed by Miss Gould, of Spanish architecture, with an attractive patio and pool. A spacious lobby and office is followed by the large studio, with a generous sized stage, of varying levels. Unique lighting features afford interesting possibilities in the school's recitals and pantomine productions, which are a feature of the season. Fall terms in all departments begin October 1.

PACIFIC MILITARY ACADEMY will open for the fall term in the beautiful new buildings of Italian renaissance type, constructed of reinforced concrete and trimmed with Moorish tile. Strictly fireproof, situated on ten acres of high ground adjoining the California Country Club, the new school will accomodate 125 cadets with only two cadets to each sleeping room. The main building contains the administration offices, large airy classrooms, well equipped gymnasium and a large auditorium. The athletic department is one of the finest in the west, with six acres of athletic field, and an outdoor swimming pool. Mrs. Katherine Loughan is managing director and Major E. H. Baker, commandant.

SECRETARIAL COACHING SCHOOL, under the direction of Mrs. Lee Ruthford, is now in the new school in the heart of the Wilshire district. Fitting the individual for his life work, training him along specialized lines, is the aim of the school, and a field in which Mrs. Ruthford has been unusually successful. The new school is light and well ventilated, with small rooms for individual instruction, all with outside windows. In addition to fundamental subjects, and instruction in special subjects, classes will be held in parliamentary law and housekeeping budgets.

URBAN MILITARY ACADEMY begins its twenty-second year September 16. Known as "The School After a Boy's Own Heart," the outdoor features are stressed. After so many years of practical demonstration, the directors of Urban feel that building up the student physically, with sports and pastimes under most favorable conditions, is the best foundation for academic work and character building. Urban cadets are always leaders in athletic events and their riding in California horse shows is always an event of interest. The school has its own cavalry and band and much interest is being shown in the new indoor swimming pool nearing completion. Of tile construction, properly filtered, ventilated and lighted, it has excellent appointments throughout. A new unit is now under construction, a large building of Georgian Colonial type, three stories high, containing library, promenade, recreation rooms, a dining room with a seating capacity of 300 and a completely equipped gymnasium. The upper floors will be given over to separate rooms and baths for the larger boys and dormitories and nurses and matrons' quarters for smaller boys.

WESTLAKE SCHOOL FOR GIRLS, in beautiful Westmoreland Hills, begins the fall term September 30. Miss Jessica Vance and Miss Frederica De Laguna are the principals, assisted by a competent staff. College preparatory and college courses are offered and the school is accredited East and West. Added to the faculty of the Junior College this year are Dr. Theron Clarke, mathematics, and Dr. David K. Bjork, history, of the University of California. Dr. Kate Gordon, University of California, psychology, and Dr. Frederick Leonard, astronomy, and Mlle. Eva Pamburn, French, complete the Junior College faculty. Special advantages in music are offered at Westlake and instruction with any of the following members of the faculty music department may be arranged; Mr. Leslie Carl Marsh, Miss Lucile Roberts, piano; Virginia Goodcell Byrne, voice; Oscar Seiling, violin

THE SANTA BARBARA STUDIOS

SCHOOL OF THE ARTS

(A Branch of the Community Arts Association)

Frank Morley Fletcher, Director

GRAPHIC, DECORATIVE AND PLASTIC ARTS—DRAMA, MUSIC, DANCING

Semester October-May; Summer School six weeks July-August; short courses arranged for non-residents.

Address, 916 Santa Barbara Street, Santa Barbara

F. W. Riedell

Interior Decorations

Technical knowledge and wide experience gained in connections with best decorators for many years. Shops equipped for service to those of most exacting demands.

Fine Draperies

Upholstering

ANTIQUES
REPAIRED AND RESTORED

Parchment Lamp Shades

Awnings of Venetian Sail Cloth

Wall Fabrics Slip Covers

Mihran Studio Bldg.

Santa Barbara, Calif.

25 E. Carrillo St. Phone 1735

R. K. Earle

CONSULTING ENGINEER
LANDSCAPE ARCHITECTURE

PRIVATE ESTATES :: GOLF COURSES

1308 PERSHING SQUARE BLDG.
LOS ANGELES
VAndike 3681

THOMAS FRANKLIN POWER

ARCHITECT

AND

ARCHITECTURAL ENGINEER

DUNKIRK 1442

2615 W. SEVENTH ST.
LOS ANGELES

SANTA BARBARA, CALIF.

H. G. CHASE

(Established 1903)

Real Estate and Rentals

1012 State St. Phone 125

LEONARD WOODRUFF

Studio of Antiques

37-39 East de la Guerra St.

CLARENCE C. KNIGHT

REALTOR

"Worth While Homes"

112 East Figueroa St. Phone 105

Santa Barbara, California

Mt. LOWE

Earth has no finer view to show.

Mt. LOWE TAVERN and Cottages

Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry

Information Bureau Phone MEtAin-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot

CHARLES B. HERVEY, *Proprietor*

The

Biltmore Salon

Los Angeles Biltmore

PAINTINGS

ETCHINGS

BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*

ELLEN LEECH - - - - - - - *Assistant Editor*

NO. 69, VOL. VII SEPTEMBER, 1925

CONTENTS

	PAGE
YOUTH—*From a painting by David Anthony Tauszky*...*Cover Design*	
SOUTHLAND CALENDAR—*Ellen Leech*	4-5-6
POOLS IN OUR GARDENS.....*Theresa Homet Patterson*	9
COMMUNITY ORGANIZATION.....*Ednah Aiken*	11
THE PARKS OF SANTA BARBARA.....*M. C. W. Nordhoff*	12
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	14
PLAY PRODUCTION.....*Robert R. Sharpe*	15
A CRITIQUE OF THE OPENING PLAY.....*Alexander Inglis*	15
SOUTHLAND OPINION	16-17
PEOPLE WE KNOW ON THE FIELDS OF SPORT	18-19
THE ASSISTANCE LEAGUE BULLETIN	20
THE PAGEANT OF DRESS IN PASADENA	21
A HOUSE AT PALOS VERDES.....KIRTLAND CUTTER, ARCHITECT	23
UP THE VALLEY AND DOWN THE COAST	25
EVENING SNOW.....*Ernest G. Bishop*	25
ARTS AND CRAFTS—AN INTERVIEW.....*Marion Hugus Clarke*	27
SOUTHERN CALIFORNIA CHAPTER A. I. A.	28
ARCHITECTURAL CLUB OF LOS ANGELES	29

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1925, by M. Urmy Sears

Subscription price $2.50 per year, $1.25 one half year

ADVERTISING

CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA

Mrs. Don Sebastian, 15 Humphrey Rd. Montecito, Assistant to the Publisher, and Representative in Santa Barbara

Robert Ames Winthrop, Pasadena, Advertising Counselor and Director of Display Advertising

Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7034 for assistance During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. Robinson Co.

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Round the World Cruises $1500 and up

Mediterranean Cruises $900 and up

Agency for all tours and cruises. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY

294 East Colorado St., Pasadena

Phone Fair Oaks 8026

Patio in the house of Harold Waldmann

MARGARET CRAIG

ARCHITECTURAL PHOTOGRAPHY

Portraits by Appointment

Official Photographer for California Southland

3223 W. Sixth Street

Telephone WAsh. 1653 Los Angeles

A Twentieth Century Rare Edition.

DAWSON'S "*THE BIRDS OF CALIFORNIA*"

Complete in four volumes.

De luxe format priced $225.00 to $500.00

Smaller formats priced $45.00 to $110.00

SOUTH MOULTON COMPANY

301 Bank of Italy Bldg.

Los Angeles - California

VAndike 4078

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

GARDEN POOLS IN CALIFORNIA

By THERESA HOMET PATTERSON

THE VOICE OF THE STREAM CALLS THROUGH THE SHRUBBERY. THE SEVERANCE GARDEN—PASADENA, PAUL THIENE, LANDSCAPE ARCHITECT.

SOME stepping stones through the shrubbery led me to a sloping lawn with oak trees glorified by the light of a nearing sunset—the magic hour for the Grosbeak's song. The thicket vibrated with the trill of the spurred Towhees, one call answering another like an echo. The very shape of the lawn invited us to go down to the stream which idled along its rocky way at the foot of the hill to the pool. A true stream? Well, there apparently was the spring in the bank as its source! The path wound through bamboo and tropical growth as impenetrable as a jungle. On the opposite bank tree ferns spread their lacey umbrellas. Everytime "jungle" was mentioned the man from Tennessee corrected us saying "cane-brake" and told us how, when he was little, their ox team got stuck in a cane-brake and they had to stay over night, how the ca-plunk of the frog located water for the oxen to drink and how the wolves howled! Some frogs in the pond made it very realistic but the gentle little song sparrow allayed our fears. Gold fish jumped and dragon flies shot to the right and to the left for bugs and mosquitos. We applauded these hunstmen and approved the new name of mosquito hawk. Long grasses and small ferns grew between the rocks and trailed their tender green in the pool; climbing roses, honeysuckle and jasmine wove themselves into the thicket and lent fragrance and feathery softness. Funny little water bugs zigzagged their boats about never knowing where they wanted to go. A Japanese elm looked much like a green waterfall, papyrus was growing on a wee island, and a crocodile basking on one of the rocks would not have been surprising. A bridge sends one back to another walk between green walls to the conventional pool in its classic setting which, with the house, was designed by Mr. Reginald Johnson. The long corridors with leafy walls and flower bordered carpets and rose rooms are not less stately than the pillars and loggia which surround three sides of the pool. Opposite the loggia and high above the pool at the fountain end is a paved court with seats. On the right the hedges give way for the gently rolling lawn broken by four tiers of large stones, each marginal with green. Fancy saw a wedding party descending these steps and there was the reflection in the pool! This garden by Paul Thiene is a genuine work of art.

From the paved court a lawn sweeps back to the main entrance like the nave of a great cathedral crossed by its transept. I was loitering, dreaming of the beauty and enjoying the vesper music when the sprinkling system was turned on. Being a warm night a drenching was not uncomfortable, but rather disastrous to clothes.

How sweetly on the woodgirt town
The mellow light of sun-set shone.
Each small, bright lake, whose waters still
Mirror the forest and the hill,
Reflected from his waveless breast
The beauty of a cloudless west,
Glorious as if a glimpse were given
Within the western gates of heaven,
Left, by the spirit of the star
Of sunset's holy hour, ajar."
—Whittier.

No southern California garden is old in the sense that Italian or even eastern ones are. The Watson garden is spoken of as an old garden and has every earmark of age in its towering trees, sturdy box hedges, ivy, and forest of shrubbery. Its pergolas and garden houses are drowned by a flood of vines and two gardeners can not stem the tide of growth. No one past the hey-day of youth can expect to see a garden reach maturity in the East. It is not one of the least of California's joys that growth is so rapid one may enjoy the fruit of his labor. Indeed the trouble is in too rapid growth. Trimming comes soon and constantly—such reckless and wanton cutting away is necessary. Even with experience one's imagination cannot realize that baby shrubs and trees spring into grownups over night; and about three are planted where only one has room to round out. It is so hard to take out a shrub or cut a tree, for every one takes root not only in the ground but in the heart of the true garden lover. The Japanese have the art of dwarfing by pruning so that their miniature landscapes do not appear to change. A plum tree a foot high may be years old and show its age in every way except size. So exact is their science of gardening that a stone may be brought from great distance as one would hunt for a word to fit into a poem.

THE GARDEN ABOVE THE ARROYO A BARE HILLSIDE TWENTY YEARS AGO NOW A MASS OF SHRUBS AND TOWERING TREES. RESIDENCE OF MRS. PLINY WATSON, PASADENA

Twenty years ago one would have found a cow pasturing in a corner of the Watson place and two horses stamping in the stables impatient for the calling hour when they might in creaking harness prance up and down the village avenue. A part of what was then a large vegetable garden is kept for such things as need to lose no time between the picking and the pot. Corn with its long rustling leaves, and peas with delicate tendrils and white flowers are truly decorative and whet one's appetite at the same time. If avacadoes are recommended as serving a double purpose why not some of our vegetables—parsley, purple cabbage, tomatoes, Jack's beanpole hung with old ivory pods, and beruffled lettuce. The pumpkin may be a large fruit for a genteel garden but it is matchless for color in an October cornfield. But most of the old garden and the pasture are given over to flowers and what a revel of color and sunshine. From this the box-bordered walks lead up into the deep shadows of evergreens. This is an ideal summer garden, for even at noontime its cool looking paths would lure one on to the pool which nature is ever trying to reclaim. Japanese iris and water-lilies are as much at home as if all their ancestors had lived there. Ferns and umbrella plants shade along the edge keeping close to the box border. Ivy has curtained the trees for a background.

"And I peered through a vista of leaning trees
"Dressed with long tangles of vines

* * *

"And there like a dream in a swoon, I swear
"I saw Pan lying—his limbs in the dew
"And the shade, and his face in the dazzle and glare
"Of the glad sunshine; while everywhere
"Over, across, and around him blew
"Filmy dragon flies hither and there,
"And little white butterflies, two and two,
"In eddies of odorous air."

THIS FOUNTAIN POOL IN THE CALIFORNIA GARDEN AT RANCHO BELLA VISTA, SARATAGO, HAS BEEN THE JOY OF SEVERAL GENERATIONS OF CHILDREN. ABOVE IT IS ONE OF THE MOST BEAUTIFUL OF CALIFORNIA'S MODERN HOUSES ON THE SITE OF THE OLD RANCH HOUSE BELONGING TO THE FAMILY OF CHARLES D. BLANEY. ON THE HIGH GROUND OF THE LLANO DE LOS ROBLES DEL PUERTO DE SAN FRANCISCO (THE SANTA CLARA VALLEY) THIS DELIGHTFUL ESTATE OF MRS. CHARLES D. BLANEY IS THE HISTORIC ARROYO DE SAN JOSE CUPERTINO, WHERE ANZA CAMPED IN 1776.

A GARDEN BY KATHRYN BASHFORD, LANDSCAPE ARCHITECT, PLANNED FOR MRS. HARRY GRAY, PASADENA. REGINALD JOHNSON, ARCHITECT. BETWEEN THE HOUSE AND THE STREET IS A MASS OF SHELTERING SHRUBS. BEHIND A GARDEN GATE IS THIS SECLUDED RETREAT. A FOUNTAIN—MAUD DAGGETT'S FAMOUS "GOOSE-GIRL"—ADORNS THE SOUTH GARDEN WALL AND LARGE MASSES OF BAMBOO, SHRUBS AND EVEN TRANSPLANTED TREES, MAKE A BACKGROUND FOR ANNUALS. THIS SUCCESSFUL PHOTOGRAPH WAS TAKEN BY ALBERT HILLER, PHOTOGRAPHER, BY PLACING HIS CAMERA VERY NEAR THE GROUND.

COMMUNITY ORGANIZATION---THE ORDER OF THE DAY

A SUMMARY: *By* EDNAH AIKEN
On Visiting the Pasadena Playhouse

AUTHOR OF: THE RIVER,
IF TODAY BE SWEET, *and other novels*

WHETHER we accept the Nazarene as a farseeing sociologist, or inspired savior, our social ethics have not yet outrun his teachings. We are still laboring with the group idea, with the conception of man as a part of a larger organism whose health depends on the health and integrity of the human unit.

Sociologically speaking, the Group has become recognizable; we are even said to be overorganized. As someone has put it, our towns are full of skidding circles. Biologically, it is becoming comprehensible even to the man on the street. Thanks to the analogy furnished him by the electron, he can conceive of himself, without much mental strain, as a more or less freely moving part of a larger, socialized organism. The lesson of the past two generations was to teach man, and more especially the home escaping woman, to function in those groups, or circles. The lesson of this generation is to teach the skidding circles themselves to co-operate as do the wheels of a clock. The plan is called, technically, community organization.

Should the United States become more government ridden, or should it be jolted towards a finer spiritual consciousness enabling its citizens to get along with less governmental toggery, less taboos, it seems inevitable that our clumsy, overgrown populations must be prepared to meet the dangers of civic and national overcentralization by some such parallel, unifying program.

EL EN CANTO, SANTA BARBARA

Jefferson, seized by the same paralyzing fear which made Tennyson see the hungry peoples as a panther drawing nigher talked yearningly of his *civic hundreds*. Woodrow Wilson, had the war not engulfed him, would have made the school center his distinguishing experiment. The idea, detested by politicians, has been sent again to the catacombs of unlabeled obscurity. To keep it alive, understood by its apostles, and yet protected from its enemies, is a problem of this decade.

Fortunately there is scarcely a community which does not harbor some pale Cassandra or lean John the Baptist preaching the civic doctrine of the golden rule made practical and specific. New York, Rochester, have made glorious experiments, and have set signposts of unsafe thoroughfares. Cincinnati has achieved her Social Units. All progressive towns hold the germ of community organization in some apparently unrelated social activity. Palo Alto has its community house as the mainspring of its social-civic life. Santa Barbara has as its heart the finely conceived community Arts. Pasadena has its Community Playhouse. No city can boast of more splendidly planned social centers than San Francisco, and Los Angeles and Oakland are on the way. But because the label is dangerous, many members who enjoy the benefits and privileges of these groups might be surprised to learn that they are furthering a program for a New State.

THE VALUE OF A COMMUNITY ARTS ASSOCIATION

THE BANDSTAND, CENTER OF MANY ACTIVITIES IN ALAMEDA PARK.

TROPICAL GROUP PLANTING, ALAMEDA PARK, SANTA BARBARA.

SANTA BARBARA, in the past two months, has gained a new knowledge and appreciation of its parks. The days following upon the earthquake saw them in use, not only as a refuge, but as the center of the town's life—canteens, hospitals, banking and business houses even, for one day, a newspaper was set up in the city Plaza. In the Alameda Plaza many people were allowed to cook their meals and to sleep; public-spirited men and women arranged for Saturday afternoon concerts, and the churches held union services there. In Oak Park and the Plaza del Mar tennis tournaments, games and music were kept up. Altogether, many children owe what sense they had of safety and normal pleasure in those days to the fine co-operation of the community, and to the existence of parks.

Over a hundred acres of land has been either donated or otherwise acquired by the city for its recreation grounds. Distributed as the parks are, each quarter of the city has its open space for turf, trees and flowers; each park has also its especial character and uses.

To the West, 17 acres bordering upon Mission Creek have been made a center for pic nicking and games. There are few restrictions in Oak Park; save for lawns, the country has been left to itself. Fine old oak trees and sycamores shade the play-ground, the cement tenis courts, the benches and tables for picnickers. Special arrangements have been made for barbecues, and Oak Park is rarely without its guests. The Mesa forms a natural boundary to the West; to the East shrubs border and protect the park from the street.

Just above the business district, in the center of town, is Santa Barbara's oldest park, the Alameda. Many years ago newcomers from Spain set aside the land of which this ten acres is a part, and the care and thought of succeeding generations have made it of interest to horticulturists. Planted there are fine specimines of the Montezuma Cypress—a Mexican species reported to antedate anything on the continent; the Hawaiian koa tree; kawrie pines from New Zealand, and the Central American wine palm, among other tropical trees. There, also, the King and Queen of Belgium planted 3 redwoods as a memorial of their stay in Santa Barbara. The park has been laid out in such a way as to frame and give full value to the trees; on its thick turf the children hold their May-pole and Folk dancing—and since the earthquake Mr. Clerbois conducts well-attended community "sings."

Vera Cruz Plaza is a blessing to East Santa Barbara—at noon the trees offer shade for the eating of lunches and rest; at night the Mexicans sometimes meet there for their "sings." To hear them is a privilege, and to realize Mexico's rare instinct for music.

Along the East Boulevard the city has acquired two miles of land from Salt Pond—the Bird Refuge—to Santa Barbara street. Bonds for its development cannot now be issued, but when this becomes possible the highway will be moved back, an esplanade laid down, and the planting for two miles of ocean park in order. Mr. David Gray has promised the city a public bath-house and play-house there.

The Plaza del Mar at the Boulevard's West end, contains tennis courts, a swimming bath is nearby, and the baseball field of Pershing Park adjoins the Plaza. Mr. Ledbetter has given the city an additional 15 acres in this district which will one day be filled in and used, in part, for new tennis courts.

The recently acquired Hillside parks offer a splendid view of the coast and islands. The numbers of people who came here for the view resulted in the building of a "Look-out," off the road, and some decrease in danger to Riviera traffic. In the future when Santa Barbara has recovered from her disaster, unusual conditions will make this land, sloping from the State College and El Encanto Hotel to the residences below, a center for exotics.

The Park Commissioners hope also, with time, to make the Plaza de la Guerra a typical Spanish plaza paved with flagstones and bright with flowers and fountain. The moving of the town hall to one side of the square makes such a plan feasible. It is here that one gets a sense of what the city with courage and patience, may become; within these few blocks, overlooked by the Lobero Theatre, beauty and peace have survived an earthquake.

Altogether, Santa Barbara owes much to its benefactors and to park commissioners of the past—all the more to Winsor Soule, president of the present board; Ralph T. Stevens, Fred D. Jackson, F. A. Wright and Mrs. George A. White, the secretary. M. C. NORDHOFF.

ONE OF THE STREET DANCES IN FRONT OF ALAMEDA PARK SANTA BARBARA, CALIFORNIA. THESE DANCES, SPONSORED BY THE COMMUNITY ARTS ASSOCIATION, WERE GIVEN WEEKLY DURING THE PERIOD FOLLOWING THE EARTHQUAKE. OVER TWO THOUSAND ATTENDED EACH WEEK

IN AN EMERGENCY—SANTA BARBARA, CALIFORNIA

THE SURVEY, which has recently taken up several interesting California enterprises, speaks of our Community Arts Association of Santa Barbara as "a society of unusual scope and great influence which has coordinated cultural activities in that city, providing a federation through which plans can be effectively promulgated in this period of regeneration." It publishes, also, in its issue of August first "Santa Barbara Resurgent," by Pearl Chase, Secretary of the Community Arts Association, to whose competent direction and strong stand among her fellow citizens "in sickness or in health" is due much of the "great influence" and all embracing efficiency of the work of the community of Santa Barbara.

SYCAMORES IN OAK PARK, SANTA BARBARA. THIS TREE IS BELOVED BY CALIFORNIA'S ARTISTS

That Santa Barbara had in times of peace prepared for emergencies is shown nowhere better than in this notably well written account of what happened on June 29, at 6:44 a. m. and in the hours immediately following. Surely, co-operation has proved its vital place in a democracy; and Santa Barbara leads the way in organized community work.

Those who have never experienced an earthquake may well be grateful to Santa Barbara for this noble example of how to be prepared and how to act.

San Francisco's citizens were brought very close together by the fire which drove them out to the cemetaries for shelter; but San Francisco was not prepared, by years of co-operation, to carry a united front after the fire. Santa Barbara, so closely in touch with San Francisco that many of her people experienced both earthquakes, knew how to act and acted quickly; but her success in carrying out the unique plan of rebuilding in pure California style is possible only because the city itself was already convinced as to the necessity of a renaissance and had made great strides toward a plan into which this rebuilding in the original Santa Barbara style fits.

The work of the Plans and Planting section of the Community Arts Association under the inspiration of Mr. Hoffmann's broad vision and comprehensive organizing powers, has prepared the people to work as a community rather than as individuals; as the *Survey* says, "has stirred the inhabitants to rebuild with integrity and beauty." M. U. S.

THE BEACH BELOW MONTECITO, CALIFORNIA, HAS BEEN A GREAT SOURCE OF RELAXATION FOR THE PEOPLE WHO LIVE NEARBY AND FOR THE HUNDREDS WHO HAVE SPENT THE SUMMER THERE. FROM SAN FRANCISCO COME MANY CALIFORNIANS WHO GREW UP IN SANTA BARBARA COUNTY AND WHO ARE NOW LIVING IN THE CITY. OTHERS, FROM THE SOUTHLAND HAVE LEARNED THE SHIBBOLETH AND MEET HERE THEIR FRIENDS FROM OLDER SECTIONS OF CALIFORNIA. ON THE POINT AMONG THE TREES THE BEACH CLUB HAS BUILT ITS CLUB HOUSE AND HERE OPENED ITS HOSPITABLE OUT-DOOR DINING-ROOM TO MEMBERS OF THE MONTECITO COUNTRY CLUB WHILE THAT CLUB HOUSE WAS TEMPORARILY CLOSED.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

MAY FAIR

By MICHAEL ARLEN, *George H. Doran Company*

A year ago perhaps, who had heard of Michael Arlen? Now who has not? Publicity will of course accomplish wonders, especially since the war, when the world and his wife learned exactly how to do it, but it will not keep people continually talking. So we decided to investigate, and began on "The Green Hat." Now this proved to be for us a strange region in the literary world, and right in the middle we lost our way in what seemed like a hot moist greenish and shimmering miasma. That hat of course was responsible. Fortunately we extricated ourselves before our person got contaminated. And still the talk went on. Well we simply must go exploring again, so we plunged, with serious purpose, this time into "May Fair," determined to find that charm or perish.

We found it. First we must execute a solemn duty and advise no one whose principles are not glove-fitting to even think of entering this demoralizing domain. Mr. Arlen, being apparently a youthful cynic, who was born with his wisdom teeth all cut, is but a questionable guide for the weak or feeble-minded. He seems to regard the world with an amused and supercilious condescension, having absolutely no faith in its sincerity, idealism or morality. In short he sees every one as a sinner, and considers it his mission to show the individual how to commit his little pecadillos in a graceful manner. To this end he gives as examples, members of England's upper crust, executing their sinful acts, with a sprightly affability, that well might be a lesson to us all. Whoever heeds this may do so with the comforting assurance, that he is following in the steps of rank and fashion.

We trust by now the would-be reader has received sufficient warning concerning the risk he runs in deciding to read these sparkling tales. We advise him then, to lay aside his principles in some place safe but also convenient, since he is likely at any moment to need them in a hurry. Before him lies unalloyed enjoyment of wit unparalled; of neatly turned and twisted diverting phrases; of a marvelous dexterity in the use of words, with every shade of meaning allowed them by scholarly lexicographers, and then some; in short he is in for some hours of chortling glee. And while revelling in this orgy of advice, we would like to pass some on to Michael Arlen; to keep his head; not to lose his wits; and to do more of these charming people for our blissful contemplation, should we ever commit the social error of indulging in the vulgar feeling of remorse.

MICHAEL ARLEN, AUTHOR OF MAY FAIR. COURTESY OF GEORGE H. DORAN COMPANY

SEDUCERS IN ECUADOR

By V. SACKVILLE-WEST, *George H. Doran Company*

However misleading at first, this title may appear to the casual reader, it is perfectly consistent with the theme of a decidedly unusual flight of fancy. Certainly the characters are anything but seducers, and as the scenes are laid in Egypt, on a yacht in the Mediterranean, and finally in London, we do not advise people desiring information on Ecuador, to seek it within the covers of this book. The inscrutability of fate links this whimsical title to the events in this capricious tale, exactly as in life, unprecedented course of conduct on the part of an individual, puzzling both to himself and his associates may be traced, did he but know it, often through devious ways, to a blind force set in motion in a far distant spot. Awareness of such freakish irony displayed by fate makes the significance of this slender volume.

The innovation of foretelling at the beginning exactly what happens to the characters at the end, may also appear startling, but it is irrelevant. In fact the substance of the tale, which is suggested rather than related, is like a seed, which may grow to almost any proportion, depending on the fertility of its reception. The author has an efficient literary style, but is unable here at least, to do little more than dally with the tremendous theme, upon which rests the claim of the old Greek dramatists to immortality.

SEIBERT OF THE ISLAND

By GORDON YOUNG, *George H. Doran Company*

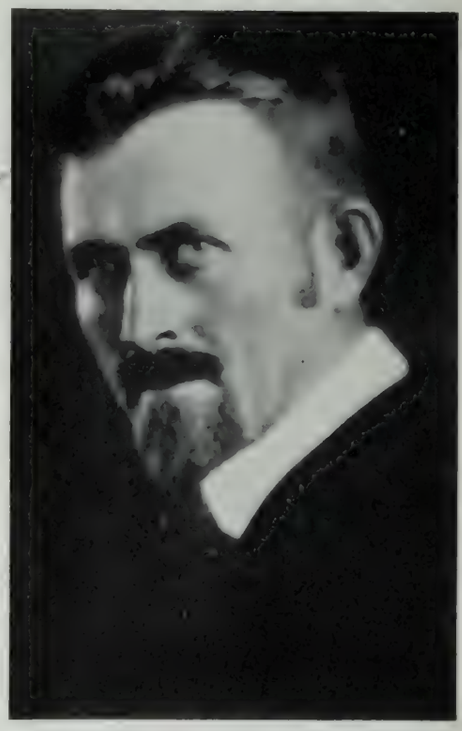
When he first started writing this narrative, the author had considerable trouble with his constructive machinery. But after a period, he got control over its spasmodic motions, and it went to humming in right good earnest. We can almost hear in our fancy its steady rapid throbbing, as we read the tale it spun out of the coarse human material, peculiar to one of the south-sea islands. The result is a fabric of a surprisingly fine texture. Although it is stark undiluted melodrama, it may very well be founded on incidents of actual occurence. The predominent figure of the island planter, has a striking quality of visibility, reminding the reader of some noticeable individual continually encountered in public places, until one comes to know every feature of his outward appearance, while his inner life remains always a baffling mystery.

TEN YEARS AFTER

By PHILIP GIBBS, *George H. Doran Company*

The original Pandora's box of troubles was as nothing compared with the evils, which the crisis of 1914 loosed upon a world just beginning to pride itself upon accomplishing much in matters of justice and humanity. The resulting calamity found civilization in 1918 very sick indeed, with a complication of ills so inextricably entangled that even could a cure be found for one or several, no appreciable improvement would be likely to follow for the patient. Probably there is no man living who can diagnose correctly this illness in all its ramifications; certainly diplomats, statesmen, politicians and financiers have been busy with nothing else, since the end of the war. The literary output on this critical condition however has been comparatively small, doubtless because writers and students understand the appalling difficulties of undertaking any analysis. But now as time is widening the perspective, the literary tide is beginning to surge and the crest of the wave brings to our attention at least one admirable and extremely valuable book, "Ten Years After," written by Philip Gibbs.

The author of this brief but illuminating summary and discussion of what has happened to civilization in the last decade, is a well known newspaper correspondent. More than that, he has an unusual capacity for keen penetration into matters of vital moment and the power of exercising sane and impartial judgment. Since 1912 he has had remarkable opportunities for observing events that sooner or later will form the subject of volumes of history. In that year he was at the front in the Balkan war; during the Great War he visited all the fronts; since then he has been in many European countries and even several times in America. His wide experience then, has given him every chance to do some independent thinking, making this discussion of conditions, of much value; a value much increased by his lucid and virile prose, as stimulating to the layman's mind as a tonic to his system. At best it is a perplexing subject with many and varied aspects, but the general reader will find worthy of consideration the views of a man, so evidently one who has looked steadily at the matter and seen it as whole as is humanly possible for the individual mind.



GORDON YOUNG, AUTHOR OF SEIBERT OF THE ISLAND. COURTESY OF GEORGE H. DORAN COMPANY

A GYPSY OF THE HORN

By REX CLEMENTS, *Houghton Mifflin Company*

One of the anomalies of literature is the failure of one man to make a record of daily life, a pleasure to read, while another succeeds in coloring it with an appealing charm. Of course as everybody knows, success or failure depends on the whim of the particular Muse whose business it is to attend to such matters. Certainly no one can be expected to accomplish much with this lady frowning disapproval at his elbow. But she apparently had nothing but smiles for the author of this English rival of our American classic, "Two Years Before the Mast," while he was writing "A Gypsy of the Horn," a book so widely appreciated in England, that it is now in its second edition. Its subject is a graphic description of a long voyage in a windjammer, taken twenty years ago, by the writer, then a sailor's apprentice literally learning the ropes. Out of no material other than the sea and sky, and the mysterious ways of a sailing ship, by means of a style most simple, unaffected and unpretentious, he has traced for us a pathway of silvery brightness, through the trackless waters, from England to Australia, by way of Good Hope, and thence across the Pacific to Peru, and home again around the Horn. A very leisurely recital, it is still not monotonous, and never ceases to hold the reader's attention from beginning to end.

The entertaining quality of this narrative does not depend on its human interest, nor its exciting experiences, although naturally there is included a little of both. A really splendid piece of vivid narration, describes the terrific struggle which took place below the Horn, when old Father Neptune decided to add the Arethusa to his trophies at the bottom of this lonely and tempestuous sea. Although all his minions rushed to aid him, he lost out, but it was a thrilling battle.

(Continued on Page 24)

PASADENA COMMUNITY PLAYHOUSE IN ACTION

SET AND CAST FOR "THE GREEN GODDESS." POSED BY GILMOR BROWN ANR HIS CAST IN THE NEW COMMUNITY PLAYHOUSE, PASADENA

PLAY PRODUCTION

By Robert R. Sharpe, Art Director of Pasadena Playhouse

SETS BY ROBERT R. SHARPE
PHOTO GRAPHS BY MARGARET CRAIG
COSTUMES BY MRS DAVID BLANKENHORN

AFTER the stage designer has conceived the settings, the work of making the actual scenes really begins. How little does the public realize the stupendous amount of thought, emotional force, and physical labor that contributes to the creation of beautiful stage pictures.

Stage sets must have the double virtue of visually aiding the plot and underlying meaning of a play, and of providing a charming background for the actors. Therein lies the basic motive of scenery: it must always remain a background, no matter how important its symbolical influence upon the play. Subtlety and subordination are essential.

Then the designs must be made practical, so that the carpenter, painter, and electrician can adapt them to the actual working limitations of the stage. The scenery must at no time impede the action; the lights must be revealing as well as beautiful in effect; the costumes, furnishings, and sets must harmonize.

Take for example, the item of furniture: here the Pasadenans prove their true Community spirit. Unless the play be bizzare—in which case we must rent our things from a property-firm in Los Angeles—the local stores and shops are wonderfully helpful. From Cheesewright's we get lovely hangings, and stunning modern furniture: from Serendipity fine antiques; Miss Nicholson and Mr. Bentz lend us beautiful Chinese objects; Ely gives us exquisite ornaments; Nash and Model Grocery help us with household goods. Sometimes a kindly shop in Los Angeles, honoring our prestige, will contribute props—otherwise almost impossible to obtain because of their expense; such an one is Meyer Di-Segni. And then, often, people lend us things from their very homes, so anxious are they that our productions be in perfect taste.

THE FAIRYLAND OF PIER GYNT

IN "THE SHOW SHOP," the farcical satire which James Forbes has written around the professional stage, Pasadena Community Players have selected a production which should start the local playhouse off on the most successful season in its history. As a play for such a purpose, "The Show Shop" is singularly well chosen. It is clever, bright, in places even brilliant; it is overflowing with wit, with humor; it vibrates with kindly qualities of human interest and it is pregnant with a subtle satire, incisive yet delicious.

"The Show Shop" does for the professional theatre what "The Torch-bearers" did for the little theatre. It reveals the actor's life in all its raw ramifications and it satirizes the professional producer, the professional play and the playgoer as well. The author, in mocking

(Continued on Page 18)

COMMUNITY PLAYERS OF PASADENA IN "THE LADY OF THE LAMP." SET BY ROBERT SHARPE, COSTUMES BY MRS. DAVID BLANKENHORN AND STAFF.

SOUTHLAND

The Community Playhouse is a Social Laboratory

THE attitude of those who affiliate with the Playhouse Movement must be of unselfishness in the ultimate sense—this in itself is a great attainment. The theory of the Playhouse is that the work is not to glorify or advertise the individual who takes part, but that he who takes a part, great or small, is a useful unit in a great social scheme. Idea of individual material compensation, direct or indirect, is definitely impossible; the actors, though occasionally professional, are when engaged in Community Playhouse work as actors receiving no compensation. Directors on the Board of the corporation regardless of the burden an dresponsibilty of their duty receive no compensation, direct or indirect, or patronage, or tickets, or concessions of any sort, manner or form. Whatever they do is for the community utterly and entirely and without equivocation.

The staff in the sense of the producing head, the stage crew and the business division are on living salaries and devote their full time to their duties even as teachers and preachers do to theirs. But lest the institution might be criticized for the size of the staff used to man this machinery, it might be well to remember that the thousand and one details of producing a play have to be consummated by persons who are busy business people at work in the daytime and who can rehearse only in the evenings and all rehearsals and preparations of the cast must be done in after-work hours, in evenings and under great pressure by relatively small group of professional actors working days, as well as evenings, might do much work around a theatre and learn parts and rehearse in the daytime as well. In other words it is relatively more expensive to train a novice cast who are working free than a paid professional cast who may more or less train and assist one another.

The Playhouse is unique among other institutions, because it frankly makes an appeal to all normal men and women. Even at the risk of repetition the writer again urges that the amusement and drama presented at the Playhouse is but a manifestation of the spirit that has wrought the conception known as the Community Playhouse Movement, and has kept its home fires burning in Pasadena brighter year after year. We would not pretend that it is the only community institution, because it is not. Their variety is legion in every highly organized city; nor shall we contend it is necessarily the most important community instiution, for many men have many minds and one's own personal needs may color their judgment on the relative importance of those particular institutions that meet their needs. The general proposition that the writer stands for is this however, that the Playhouse, or what it stands for, is an institution of instituions in the growth and cultivation of pure community spirit. The suggestion may be at least tentatively advanced that the good fortune and progress of such a peculiar thing as the Playhouse Movement in a community may be a very fair test of the real vitality of communal spirt without which all the general so called community institutions must languish.

If a function is to be retained it must be exercised and if a community is to retain a normal, wholesome brand of genuine community spirit, not just promotion or politics or wheels within wheels, but real intelligent and discriminating devotion to the perfection of the human type in a given community—pure, unselfish community spirit must be studied and its laws discovered and then observed. The Playhouse as it stands to-day, therefore, is a manifestation of the idea of a laboratory for the study of the laws of the development of community spirit.

From what has been suggested in the foregoing paragraphs the reader may be justified in inferring that the Community Playhouse as it stands organized and housed in Pasadena did not spring fully panoplied from Minerva's brow. It has been a result both of thought and experiment. One must arrive at a common meeting ground for all humanity. In the presence of political upheaval economists are always much concerned by the tendency of the "middle class" to be ground between the upper and the lower.

We deplore this because it is a fact that what they call middle class always represents the vital force of society and its promise for the present and immediate future. Their upper and lower classes both emerge without much damage —the upper class because of its resources—the lower because it has little to lose and also because so much attention to its assistance is rendered by society. The middle class though greater in number is unstable in the presence of great social or economic changes. So, often even when society is considered from an American basis,there is an analogy to the foregoing in that the well-to-do have the resources with which to improve their environment at will and society pours out its resources to countless institutions of a eleemosynary nature to assist and subsidize those who are weak.

Every community is full of institutions and organizations engaged in advancing one particular program or idea to meet some special need. There are those to promote trade, those to alleviate suffering, to help the weak or restrain the over strong. There are the churches, the clubs and the lodges, but the Playhouse is the monument particularly for normal average Americans who in life are neither especially strong nor especially weak, neither exalted nor oppressed, and yet feel an instinct for self expression and the joy of living and it is of such as these that the true community Playhouse Movement must be made. If it succeeds all other legitimate business in the program of other community institutions will be advanced with a renewed vitality. Thus we may hope to learn how to live together and the art of living together is the sum of civilization.

J. W. MORIN.

Share With Santa Barbara

THE appeal which the State Chamber of Commerce has sent out to every citizen of California should be answered so spontaneously that there will appear no question of our ability to take care of our own.

All the world is glad to respond in cash to San Barbara's dire need and then to come out to the coast to see what was done with it when San Barbara arises. Just now Santa Barbara is prostrate and the Chamber of Commerce have undertaken to rise the one million one hundred thousand needed. It must be raised rapidly if we are to save our own reputation and Santa Barbara's life as a community.

$15,000,000 out of an assessed valuation of $30,000,000 is the extent of the damage done to Santa Barbara by the recent earthquake. Business buildings, hotels, homes, hospitals, orphanages, schools, churches, charitable institutions, Library, Court House, Jail, streets, highways, water and sewer systems were destroyed or seriously wrecked.

Of this huge sum Santa Barbara business men and citizens, by heroic effort through years of economy, will carry $13,900,000.

$1,100,000 must be secured from sources outside of Santa Barbara in order that the citizens of that city may have a "fighting chance" to come back. Without this aid it becomes a crushing load.

The money will be spent in reconstruction and repairs to hospitals, orphanages, charitable organizations, emergency health and sanitation work, and for temporary schools.

Santa Barbara, in the past three years, has financed a program of civic betterment including schools, streets, water and sewers, to the legal limit for bonded indebtedness. Even if it legally could be done, the effect of double or excessive taxation on the affairs of men now in business, or those who might want to start in business in the future, is so apparent that it needs only to be stated.

In appreciation of Santa Barbara's true California spirit;

In thanksgiving that your loved ones, and you, were spared the paralyzing terror of that hour when Santa Barbara crumbled;—

Share with Santa Barbara by making out a generous check payable to the order of the Santa Barbara Relief.

OPINION

The Greatest Law

ON Sunday morning, May 31, Dr. Harry Emerson Fosdick preached his first sermon as pastor elect of the Park Avenue Baptist Church in New York.

This sermon had been preceded by a meeting of the members of the church on May 22nd at which it had been voted to extend a call to Dr. Fosdick to become pastor of the church.

Irrespective of what this may mean in denominational circles the kernel of this sermon is epoch making and we present its main argument as a great, clear, electric light shining "in a naughty world."

But this morning, above all, I wished to speak about something that would illumine and exalt the kind of adventure that we are about to undertake in this church. From no better place could we start than from the passage which Dr. Woelfkin read for the Scripture Lesson (Mark 12:13-17, 28-34). The scribes had gathered around Jesus to try Him. They had thought of all the teasing questions they could lay their minds to. This one was ready with a query about the tax; another asked about the Sabbath law; that one proposed a problem about circumcision; that one enquired about clean and unclean foods. They were heckling Jesus about religion, and one of them finally asked what the greatest law was anyway. Then the Master saw His chance. Then He turned on them and into the triviality of their questioning He projected a few great words that the world never has been able to forget: "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind, and with all thy strength. . . . Thou shalt love thy neighbor as thyself." And Mark's Gospel tells us, "No man after that durst ask Him any question."

Why not? Why did the carping questions cease? Why did that next interrogation about some detail of the ritual law die on the questioner's lips, ashamed of its own utterance? Does not the explanation lie here?—Jesus had led them when they were least expecting it into the presence of something in religion so great that for the time being their querulous questions died out. They supposed they had been talking about religion. Then Jesus talked about it—Love God with all your heart; love your neighbor as yourself—and in spite of their littleness they knew that that really *was* religion.

You see the theme of this first sermon that I preach as your minister elect. That thing is always happening to religion which happened to it in Jesus' day. It runs out from its main propositions and becoms absorbed in its corollaries. It entangles itself in trivialities. It starts with the weightier matters of the law, justice, mercy, faithfulness, but it ends by tithing mint, anise, and cummin. And then it has to be reformed. Only, a vital reformation is not well done by controversy. You cannot get at it negatively. The Master's way is the only constructive solution—lead men positively into the presence of something in religion so great, so redeeming, so beautiful, that central things become central.

This morning I wanted to talk with you about that method of meeting a disturbed and confusing religious situation.

For I cannot preach to you today merely a formal sermon. Under most extraordinary circumstances you have called me to be your pastor. I marvel at you. The sacrifice which you are making, both in substance and in sentiment, is very great. It did not seriously occur to me at first that you would actually do it. Now that you have done it you have done a courageous and sacrificial thing. As a great religious journal said about us this last week, this is a "thrilling adventure" which we are undertaking here.

But what is it an adventure after? What are we trying to do? Some will describe it in negative terms: we are against this or we do not believe in that. That, however, is surely an utter misrepresentation of our spirit and this morning I wanted to say that, as I see it, we are endeavoring to do what the Master did in this passage—to exalt the central and spiritual elements in Christianity, to make great things great and small things small, and to make this so explicit in the organization of our church that nobody can mistake our sincerity in meaning it. We want to say to this city that just one thing is central in Christianity—discipleship to Jesus—and that anybody who has that spiritual root of the matter sincerely in him ought to be welcome on equal terms with everybody else in the Church of Christ.

* * *

You cannot fit Jesus into the idea of an exclusive church where people are kept out on non-spiritual grounds. He will not stay there. You cannot make Him any sectarian thing under heaven. And this is the reason: He always was thinking about the one who had been left out. You get ninety-nine sheep all safe in the fold and evrybody else perfectly satisfied, only He is not satisfied. He said Himself He could not keep His mind at home from the one who had been left out. He did not want anybody left out. He lamented it even when He left Himself out. He wanted everybody included.

* * *

What are the requirements if this venture of ours is to be a success? You can tell the quality of any adventure by the things in us which it requires. And the requirements of our new endeavor are very noble. First, it demands a real care about people. We must get the Master's balance between people and institutions when He said, "The sabbath was made for man, and not man for the sabbath." There are many people who need the kind of church we plan because they really are much more religious than they think they are. Frequently young men come to me saying, for example, "I do not believe in God."

"Tell me," I say, "the kind of God whom you do not believe in." Then they describe the God in whom they have lost faith. Nine times out of ten I answer, "I do not believe in that God, either, whom you describe. Let us start as atheists together with reference to such a God and then see what we can find to believe in. Do you really think that dynamic dirt going it blind is an adequate explanation of this vast and varied universe and of us within it, and that mothers and music and the laughter of children at play are nothing but the sublimated consequence of the fortuitous concourse of eighty-odd chemical elements?" Almost always the youth refuses to acknowledge any such blank and barren materialism. Upon which I say. "Then you are a flat failure as an atheist. You are an absolute and complete failure as an atheist. You really do believe in some kind of God," and after we are through such youths often go out surprised to discover that they are not nearly so irreligious as they thought they were, that they had been deceived as to what religion really is, that churches which put non-spiritual things in the show window have misled them as to what the spiritual stock was which they carried on their shelves. There are so many in this situation—like that boy who came to me a few weeks ago, saying pugnaciously, "I do not believe in the divinity of Jesus," and went out, an hour afterward, saying, "My, if that is what you mean, I believe in the divinity of Jesus with all my heart."

* * *

My friends, we cannot say it to ourselves too often that Christianity is a personal experience. One evening in the West Point delegation at the Northfield Student Conference, conversation fell on serious lines and one of the men threw this question into the circle: "What is Christianity, anyway?" After a long pause one of the cadets gave this answer: "Oscar Westover." Exactly! I do not know who he was. May God have kept him through these terrific years that have befallen since. Only, he was one of the cadets living a kind of life so that when the boys thought of Christianity they defined it in terms of him. That is the only way you ever can define it. It is "Oscar Westover." It is not a creed, nor an organization, nor a ritual. These are important, but they are secondary. They are the leaves; they are not the roots. They are the wires; they are not the message. The thing itself is life: it is "Oscar Westover."

What Is Christianity?

What is Christianity? Is it the Nicene Creed? That is a great creed, I think the greatest of all the creeds. But it is not Christianity. What is Christianity? Is it the Catholic Church, or the Episcopal Church, or the Baptist, or the Presbyterian Church? No. These are important. They have made great contributions, but they are secondary. They are not Christianity. What is Christianity? Is it baptism or the Lord's Supper? They are very beautiful symbols and those of us who know them find in them deep significance. But they are not Christianity.

What is Christianity? Christianity is the spirit and quality of life breathed into people from fellowship with Jesus, and the people in whom it is you will find among all creeds and churches . Father Damien, the Catholic, going out to help the lepers and, as Robert Louis Stevenson said, shutting the door of his own sepulchre—that is Christianity. George Fox, the Quaker, proving the reality of the inner light that God had given him by the radiance of his living—that is Christianity. The Protestant missionary, murdered by the Boxers in China, sending back word to his ten year old son that when grown he should go out to China to tell the people who had killed his father about the love of God—that is Christianity. And the folks whom we have known, through whom God hath shined marvelously to make life beautiful—our fathers and mothers and friends—they are Christianity. When you are all through discussing the formal and elaborate things that are needed for the improvement of the church, this is what the church needs most of all: more real Christians, to whom Christianity is keeping fellowship with the Master and learning how to live.

May God bless you in this adventure which we have undertaken. For a long while I have been looking forward to the year of sabbatic leave and rest that awaits me. For the first time now, I am almost sorry that I am going to take it. I know that I shall be tugging at the leash before I get back. I should like to begin at once upon this enterprise that is so full of promise and that is certain to enlist the interest and devotion of many forward-looking men and women. In the meantime let us pray for one another that God may watch over us all, keep our judgments sound, keep our heads level, keep our hearts sweet.

Out of the confusion of present day controversy and unbelief, comes this clear, ringing statement of what religion means to life. "And I, if I be lifted up will draw all men to me," said Jesus. Happy the church and happy the people whose leader can thus lift up the Christ before the world.

M. U. S.

ON THE GAY FIELD OF SPORTS---EAST AND WEST

CALIFORNIA HAS MANY SILVER STRANDS THAT OFFER INVITATIONS TO EQUESTRIANS, ALL EQUALLY ATTRACTIVE THOUGH NOT ALL SO WELL KNOWN AS THIS BEACH NEAR THE GOLDEN GATE.

THE fields of sport were so crowded all during the past month as to suggest a traffic jam, with various attempts to swim the English channel as a marine outlet.

Perhaps tennis had a little the best of it in point of general interest, certainly to Californians, with Helen Wills, of Berkeley, winning the National Tennis Championship for the third straight year, giving her permanent possession of the silver championship trophy. Miss Wills and Mary K. Browne, also of California, won the Women's National doubles championship over Elizabeth Ryan and Mrs. May Sutton Bundy, for many years National champion, from California and who returned to the courts this year after several years' retirement.

The fifth annual regatta of the Southern California Yachting Association, held at Santa Barbara, was naturally of much more interest to the nautically inclined. The first regatta of the south was held in Santa Barbara in 1921, she was hostess again in 1923, and this year the hospitality was not lessened despite the recent catastrophe.

The opening of new golf clubs is as continuous as the winning of championships. No mountain or beach resort is complete without at least a nine hole course.

The outstanding event of September, however, is the annual California State annual amateur golf championship tournament, opening at Del Monte, September 14. This, of all the tourneys of the year, holds the greatest anticipation, as it promises nearly two weeks of golf with the delightful social diversions that always form its background.

—Photograph by Margaret Craig

POLLY HOLBERT AND DOUGLASS MONTGOMERY, OF THE PASADENA COMMUNITY PLAYERS, WHOSE INTEREST FOR THE MOMENT IS TENNIS. POSING FOR CALIFORNIA SOUTHLAND BEFORE THE PLAYERS OWN FOUNTAIN.

—Golden State Limited Photo Service

MRS. WILLIAM CARTER, AND MRS. A. E. D. TRABUE, CHAIRMAN OF THE WOMEN'S AUXILIARY OF THE SOUTHERN CALIFORNIA GOLF ASSOCIATION, ARE OFTEN SEEN ON THE ANNANDALE COURSE. MRS. CARTER PLANS TO PLAY IN THE MIXED FOURSOMES DURING THE OPENING OF EL CABALLERO COUNTRY CLUB, SEPTEMBER FIFTH, SIXTH AND SEVENTH.

THE "SHOW SHOP"

Continued from Page 15

the art, reveals a fine appreciation of dramatic technique. Out of the chaos of fun, and from the virulent enthusiasms which mark the earlier stages of the play, there comes an excellently conceived dramatic touch which rises to strong heights of force and ability and climaxes the third act of the play with unexpected and delightful finish.

The thing is a satire, pure and lively. It could easily be a burlesque, bright and rollicking. Fortunately, Pasadena Community Players can offer a cast that will give this play a presentation that will make the production stand out as one of the most original performances ever offered here. I am looking forward to it. For I know, from my reading of the play, that if any group in this country can present it as it should be shown, it is the local players.

Characterization is a feature of the play. Here is where the work

LOIS AUSTIN OF THE PASADENA COMMUNITY PLAYERS, AS THE PRINCESS ALEXANDRA IN THE "SWAN," THE ONLY WESTERN PRODUCTION OF THE FRANZ MOLNAR PLAY. POSED BY MARGARET CRAIG IN THE FOES STUDIO.

will be given its truest interpretation. There is a Mrs. Dean, for instance, who should rank as one of the unforgettable figures who will haunt the local playhouse. Indeed, the leaders in the lengthy list of characters are all marked with a rich individuality. They are all kindly, lovable figures, filled with human virtues and failings, working together in humorous harmony and aiming at delectable ends. Again, I say, I am looking forward to seeing the players present "The Show Shop." For I have mentally cast the production in my own mind; and I realize that Gilmor Brown has the very talent for this particular play among the confreres he has surrounded himself with, in the South El Molino avenue theatre.

"The Show Shop" is claimed to be the only play ever written in this country which reveals the actual conditions prevailing in the theatrical profession. It was produced in the Hudson Theatre, New York, on the last day of 1914 and it is interesting to record that Douglas Fairbanks took his farewell of the legitimate stage with the production. Since the local players decided to revive the play, the management of the Actors' Theatre, New York, has similarly decided to present it.

Gilmor Brown sees the play as one possessing that distinctive calibre which should prevent it from being lost to the stage. It is not a work that would typically represent an interesting topic for stock companies, and with qualities which are too fine to permit the play lapsing from theatrical annals, the local players hail the opportunity of assisting in making it a vital thing for this later decade of play-goers. For an evening's genuine entertainment I doubt if anything will surpass the first Coast production of "The Show Shop."

ALEXANDER INGLIS.

MORE AND MORE THE PASADENA COMMUNITY PLAYHOUSE BECOMES THE CENTER OF THE SOCIAL LIFE OF ITS DEVOTEES. *Margaret Craig*

THIS UNUSUALLY BEAUTIFUL SPANISH ARCADE, IS PLANNED FOR COLORADO STREET, PASADENA TO HOUSE STUDIOS AND SHOPS OF DISTINCTION. WALLACE NEFF, ARCHITECT

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

Sept. 1st, 12:15 p. m.—Round Table Luncheon. Dr. Margaret Carhartt will speak on Modern Plays.
Sept. 3rd, 10:30 a. m.—Meeting of Shut-In Committee.
Sept. 8th, 10:30 a. m.—Meeting of Executive Committee.
Sept. 11th, 10:30 a. m.—Meeting of Good Samaritan Committee.
Sept. 14th, 10:00 a. m.—Meeting of Day Nursery Committee.
Sept. 15th, 10:30 a. m.—Meeting of Executive Committee.
Sept. 17th, 10:30 a. m.—Meeting of Shut-In Committee.
Sept. 22nd, 10:30 a. m.—Meeting of Executive Committee.
Sept. 24th, 10:30 a. m.—Meeting of Good Samaritan Committee.

POSED BY THE STAFF OF THE ASSISTANCE LEAGUE- GOWNS FOR SALE IN THE THRIFT SHOP. PHOTOGRAPH BY MARGARET CRAIG

In the passing of Mr. Hancock Banning the Assistance League has lost a valued friend and loyal advocate. As an expression of sympathy and affection for our President and as a testimonial of the high order of our friendship for Mr. Banning, the Board of Directors and close friends of Mr. and Mrs. Banning will complete the Tiny Tim Hospital Bed Endowment Fund to be known as the Hancock Banning Memorial.

We knew him to admire him and found great pleasure in his friendship, his understanding and his ever gracious hospitality. We mourn his passing and our great loss.

LAVENDAR AND OLD LACE

A glimpse of the dignity and grace of yesteryear was afforded the visitors and patrons of the Thrift Shop through the generous donation of a number of beautiful costumes worn several generations ago. Lustrous silk! Quaint chintz! Rare lace! to delight the casual visitor and to attract the attention of the picture producer and director. No make-believe is necessary with costumes like these available. Even New York of thirty years ago is present in a costume worn to the Charity Ball by Lady Astor. Such donations are a boon both to the League and to the purchaser.

DAY NURSERY

The Children's Day Nursery goes on uninterruptedly in its work of building men and women of tomorrow into good, healthful citizens. Careful examinations are made upon admission to the nursery and if there are unhealthful or unwholesome conditions in the homes, immediate attention is given to the correction of these. Thus the children of the nursery go from their proper day-time care into good home conditions and are the means of raising the standard of living in the family.

Our very devoted staff are administering their duties intelligently and the children show rapid improvement from the day of admission. We have had an average daily attendance of 38 children. We wish every reader could see these thirty odd mothers coming in from their day of bread winning with the look of deep contentment shining from their eyes, in spite of the long hours of work made long beyond their industrial tasks by keeping the little home going Without an institution like our Day Nursery, it is a hard choice these mothers must face—either staying home and starving with them, or leaving the babies alone in their little abode, chancing, hoping and wondering as they stand at their day long tasks: "Is my baby safe?" for there have been many cases of asphyxiation and other tragic endings to these little ones while Mother was at her work earning the bread.

We cannot do too much for our children. There can be no question as to the wisdom of such charity as this. Such assistance does not have the weakness of charity to older people, in that it so often weakens their efforts to do and encourages them to depend upon others. Children cannot feel a stigma or humiliation, nor can they be made indolent by this help, but it is the making of good citizens and the shaping of human lives. The future of this country rests upon its children, and if they are to be right, they must be saved from ignorance and vice, and the first step is to give them good food, fresh air and clean, fine play, so that they will have strong, clean little bodies.

This work is supported by the Los Angeles Community Chest.

OFF TO THE SUMMER CAMP

The Assistance League has sent 34 children to summer camps for outings of from two to four weeks—some to the seashore, others to the mountains—to sleep in tents, to tramp the hills and to live, literally, on the fat of the land. With but one exception, the camps have been conducted by agencies financed by the Community Chest. The children for the most part have been those of widowed or deserted mothers and would otherwise have had to spend the extra time out of school in the cluttered yards of tenements called home. The faces happy with anticipation as the buses left for the camps, and sunburned and rosy-cheeked when they returned, fully repaid the time and effort spent in arranging these trips. One of the mothers had become so discouraged in her struggle to support two little lads that she felt she couldn't go on and said: "If I were out of the way, someone would care for my boys." When the boys went off to camp for three weeks, we found a place for her in a rest home, where the good food, rest and freedom from worry have restored her courage.

And thus the work of the Good Samaritan, instead of lessening in the summer, as was anticipated, has increased considerably. We are now facing the Fall and Winter months, when all social agencies in their various capacities will be called upon to meet the increasing need for assistance. A full time case worker is being added to the staff to help our manager with this work.

GOWN DONATED TO THE THRIFT SHOP. A GLIMPSE OF THE GRACE OF YESTERYEAR. PHOTOGRAPH BY MARGARET CRAIG.

SHUT-IN

One of our Shut-Ins, a little old lady, whose fingers are crippled and whose knees bend under her weight, has sent us a large consignment of kitchen aprons made on her electric machine. She will take orders for aprons of any pattern. We are hoping to sell enough of these to make her self-supporting. Remember our Shut-Ins when buying aprons, tea towels, luncheon sets and woven goods.

Membership renewals are now past due. Have you sent in yours?

Now that our members are returning from their summer holidays, may we urge those who have not already done so to send in their membership renewals at once? Our membership year is from May 1st to May 1st.

Kitchen aprons, maids' aprons—any pattern desired—ranging in price from 50c to $2.00, made by a little old lady of our Shut-In group on her electric sewing machine. May we count on you for an order?

When you are renovating your rugs this fall remember our expert mender and cleaner of Oriental rugs. A number of our Board members have been very well pleased with his work and his charges. Place your order at the office—HEmpstead 5133.

MORE CLOTHES FOR THE THIRFT SHOP!!!

Men's, women's, children's shoes, hats, suits, dresses, underwear, old sheets for make-up cloths for the Movies. Just everything you don't need we can use.

California Clothes
Photographed in Pasadena
by Margaret Craig

POSED IN THE PATIO OF THE PASADENA COMMUNITY PLAYHOUSE NEAR THE STATUE AND FOUNTAIN IN AZTEC STYLE, DONATED TO THE EMBELLISHMENT OF THE COURT BY THE COMMUNITY PLAYERS. MISS WADE, WHO IS NOTED FOR HER HORSEMANSHIP AND IS ASSOCIATED WITH MISS SMITH, OF THE GRIFFITH PARK SCHOOL OF RIDING, HAS HERE POSED FOR SOUTHLAND IN THE EQUESTRIENE GARB IN WHICH, WITH NINE PUPILS OF THE MARLBOROUGH SCHOOL SHE RODE IN THE LOS ANGELES HORSE SHOW LAST WINTER.

MISS WADE IN TWO OF HER NOTABLE JUMPS
—Hughes

RIDING HABIT BY UHRICH, PASADENA. BREECHES OF BEDFORD CORD WITH SEAMS OR BUTTONS ON INSIDE OF THE KNEE, LEATHER FACINGS ENGLISH PATTERN.

MEN'S RIDING CLOTHES MADE BY UHRICH MAY BE SEEN AT FLINTRIDGE AND ON OTHER LOCAL RIDING TRAILS AROUND PASADENA.

AT THE PATIO TEA ROOM TABLES IN THE PLAYHOUSE COURT. SUMMER HAT FROM LENZ STUDIOS, HOME-SPUN COAT GOWN FROM HEWSON STUDIOS, MADE BY HICKERSON, 790 GARFIELD.

Back of the Satin Brocade

Note the godets which indicate the coming styles

Left—Black satin brocade gown dignified and smart for numerous occasions in Pasadena. Posed with the background of foyer and Patio tea room, Community Playhouse Pasadena, where the social and dramatic interests center.

Mrs. M. Millicent Schaffer, who kindly posed for Southland's readers has just received this and many other attractive gowns in large sizes. The Gown Shop is at 566 East Colorado St., Pasadena.

THE CAMERON HOUSE AT PALOS VERDES

KIRTLAND CUTTER, *Architect*

SOUTH of Redondo Beach and far removed from the hurdy gurdy and the din of the beach resorts, lies Palos Verdes. Its cliffs and rolling hill sides bathed in the spray of its booming surf have waited throughout countless ages watching the sun set over the blue Pacific. Day followed day in ceaseless beat of time. The Spaniard came and claimed the land and Palos Verdes with its more than 16,000 acres became the possession of a great Spanish grandee. Its green slopes echoed to the shout of his vaqueros as they tended the cattle which roamed its wide range. Then came the days so vividly described by Dana in "Two Years Before the Mast" but still Palos Verdes basked peacefully in the bright California sunshine. Almost a century slipped past. The eyes of the world were upon Southern California for in that space of time the tiny, scattered settlements which Dana found had changed to great cities and millions lived where he had left only the far, rolling plain.

One day a small group of men stood on the great bluff at Palos Verdes and looked far out over the sparkling blue sea. The grandeur of the scene and the magnificence of its scale awed them to whispers. In the group were

renowned planners of cities, famous architects, landscapists, and financiers. They were drinking deep of the inspiration which has made possible the realization of a great dream. The dream was that of a community where the lavish beauty which nature had bestowed could never be destroyed by the works of selfish or ignorant men. The dream is coming true even more rapidly than most of them had dared hope possible. Palos Verdes will soon be the most beautiful community in America. It has already been called the Riviera of America and is indeed a duplicate of the French Riviera overlooking Nice. Four hundred and fifty acres have been set aside for parks, playgrounds, schools, churches, theatres, and other community buildings. There is an excellent eighteen hole golf course where play can go on every day of the year. There are hidden miles of bridle paths "where you ride with nothing but hills and sea and sky, as alone as the first vaquero that ever spurred a broncho over this ancient Spanish grant."

Among the first houses to be built at Palos Verdes was one designed by Mr. Kirtland Cutter, A. I. A. for Mr. A. E. Cameron. It is situated high on the hillside overlooking the tremendous vistas of the Pacific.

It is low and rambling and designed in the true Spanish manner with patio and fountains and broad simple surfaces of gunite walls to form a background for a wealth of beautiful flowers. Formerly the walls of the old Spanish Colonial houses in California were constructed of soft adobe bricks which were plastered crudely by hand. Those which are still standing possess great charm, but their lack of permanence prevents the frequent use of adobe walls. The walls of the Cameron house have this same hand made art which came from the trowel of the Indian workmen, but are made of a material so hard and dense that it will outlast the adobe by centuries. The material is known as Gunite and is composed of rich cement mortar shot on to the wall surfaces by compressed air. A heavy steel fabric is imbedded in the Gunite which adds greatly to its strength and to the rigidity of the house. Numbers of houses at Santa Barbara with Gunite walls came through the earthquake with a remarkable showing. The extreme density of the Gunite is such that it can be subjected to water pressure for hours without a trace of moisture showing through the wall. These desirable qualities coupled with its beautiful texture as a wall finish make it of great value to the architect or home owner. Complete data on this wonderful material may be had from the Cement Gun Company of Los Angeles.

It has been an appropriate movement on the part of California architects to adapt the Spanish Colonial architecture to our complicated modern house plan. It has done much to preserve the precious traditions which are one of California's chief assets. It is particularly happy that this style should be one of the first to appear at Palos Verdes. Perhaps the thing which has brought the most pleasure

WROUGHT IRON GATE OF THE CAMERON HOUSE MADE BY THE ATLAS ORNAMENTAL IRON WORKS, LOS ANGELES. KIRTLAND CUTTER, ARCHITECT, LONG BEACH, CALIFORNIA.

to the heart of the architect and the connoisseur in this return of the Spanish manner, is the revival of an almost lost art; that of the iron craftsman. In the Cameron house three groups of workers in iron have collaborated. At every turn in the house their handiwork has brought the atmosphere of old Spain.

It would seem that a door handle, a key hole plate, a hinge, would be meagre material indeed for the designer-craftsman to work upon. The work of the Earle Hardware Company upon the wrought iron hardware in the house shows a love for the craft and an intelligence in design that is a joy to behold. Every piece is appropriate to its position and a true expression of the material. The smallest bits of hardware made by these craftsmen are as carefully thought out and executed as if they were the most important elements in the scheme of decoration. The shop of the Earle Hardware Company is located at 2369 East Fifty-first street. Another notable piece of work which Mr. Earle has recently done is to be found in the Bourne House. It has attracted much admiring comment and will be shown when that house is featured in our next number.

The second of the three craftsmen in iron, who, like the first one, believes "the gods see everywhere" is the Meyberg Company of 633 South Grand Avenue. Except for a few beautiful imported pieces which Mr. Cameron possessed, the lighting fixtures and andirons were designed and executed by the Meyberg Company. They are all in excellent scale and the wokmanship on them shows the thought and care which always goes into the pieces turned out by this fine organization. Seldom can one visit their shop without finding some new and beautiful object to admire. They are constantly alive for new ideas which will raise their excellence in workmanship or design. One of the members of their design department is now in Europe searching for appropriate material.

One of the best known of Los Angeles iron craftsmen to add his bit to the beauty of the Cameron house, was Mr. Rall of the Atlas Ornamental Iron Works. The wrought iron gates and window grilles came from this busy shop. Mr. Kutter was indeed fortunate in the selection of The Atlas for this work, for Mr. Rall is a capable designer and a practical craftsman as well. He has executed work from most of the architect's offices in Los Angeles and is widely known as one of the best. The Atlas shop at 2510 East Fifty-second Street is never a dull place to visit, for the sparks are flying and the anvils ringing from early 'til late. The busy hammers of the Atlas force have left their mark on many of California's most beautiful homes.

Interior of the A. E. Cameron House, Palos Verdes. Kirtland Cutter, Architect.

FURNITURE FOR FINE HOMES AT BARKER BROS., INC.

By M. URMY SEARES

FURNISHING the hundreds of thousands of homes which spring up over night in this intensively settled corner of California is a very extensive and prodigious undertaking. Twenty years ago this section of the state made little of its own furniture, and even the packing boxes which brought heirlooms to the Coast were preserved and made use of. Many people in ignorance of conditions left even treasured pieces behind.

Growing and developing to supply the needs of such an extensive community as has been established in Los Angeles and vicinity during the decades just past, the firm of Barker Bros., Inc. organized its forces and built up a service which met the conditions in a uniquely successful way. So many new householders came each month, so many houses were built each year, that ordinary salesmanship was not equal to the task of supplying the demand of furnishing the homes, the offices, the hotels and apartment houses of this new metropolis and its suburban towns.

The standard, too, has been shown to be above the average of ordinary homes in Eastern cities for California is prosperous and there is no reason why every one should not have good things in the home.

The desire on the part of many homemakers in Los Angeles "for something better than they had known" has led this firm of furnishers of homes to do much in the way of education and exhibition and to exhibit rooms already complete in detail, as well as period rooms fully expressive of the ancient, and modern copies of antiques.

But with the increase of leisure to study, and the adaptation of needs to our simpler Californian living there has arisen a wider demand for individual, fine pieces and a finer choice in the individual home.

To meet this demand and the demands of the architects who are now designing houses in the Mediterranian style so appropriate to Pacific Coast houses, Barker Bros., Inc. have answered with a large stock of furniture from Europe and a series of studios of interior decoration, textiles and fine copies of historic pieces which they can reproduce in their own shops. A library, extensive and well selected, will be at the disposal of students and architectural draftsmen and thus along with our changing ideas of what a beautiful home contains we shall have the opportunity to furnish our individual homes with good furniture we have chosen for it instead of having to go to the Atlantic Coast or to Europe ourselves or send our architect.

THE GLORIOUS XVI CENTURY CLAIMS THIS OLD VENETIAN DESK. A FINELY CONCEIVED PIECE WITH RICH ORNAMENTAL DETAIL IN FLAT, SHALLOW CARVING AND PUNCH WORK BACKGROUND. THE VARIOUS PANELS DEPICT PHASES OF VENETIAN RENOWN. UNUSUAL BECAUSE OF PRIMITIVE EFFECTS IN DESIGN AND COLORS IS THIS SARDINIAN EMBROIDERED TAPESTRY OF THE EARLY XVI CENTURY.

The amount invested by this firm in fine furniture to serve as models or to grace some new and elaborate residence in the Spanish or Italian style is guarantee enough to architcets that they can find what they want in these studios of interior decoration so conveniently set before them by a firm which does what it does in a thorough and comprehensive way.

No attempt is made in these studios to dictate or even to suggest to architects; nor, on the other hand can the finer materials and furniture be entirely segregated for the benefit of those who do not know what they want but want only the best. Those who do know what they want to fill a certain space or to give a certain touch of color in an interior may well investigate the unrivalled display of interesting pieces now set forth for their delectation or stored away to be shown on demand.

Architects who do not expect a commission—and no reputable architect does—will find this new arrangement to their liking for the Italian and Spanish houses are being built faster than furniture to fill them can be brought to the Coast or properly made at home. As our Arts and Crafts article in this month's issue emphasizes, we must develop our own fine furniture along with our new California architecture and in training our local craftsmen and our youth to do good cabinet work we need just such a generous bringing in of good old pieces as this enterprising firm has accomplished in the last few months.

In this new venture for California homes, standardization is not possible; individuality is encouraged, and distinctive taste is served as efficiently as it can be in one extensive store.

RECENT BOOKS—REVIEWS

Continued from Page 14

The arduous duties exacted from this sailor seem pretty strenuous, but still he found time to indulge his intense passion for natural history, and to read to tatters his copies of Shakespeare, and the Bible. If this sort of reading be responsible for the literary craft and culture displayed in "A Gypsy of the Horn," by all means, let's put the growing generation on a mental diet, consisting only of these famous masterpieces.

LORENZO THE MAGNIFICENT

By DANE COOLIDGE, *E. P. Dutton & Company*

There still exists one corner of our country so alien as to preserve the atmosphere of a foreign land, and it is used as the scene of the novel "Lorenzo the Magnificient." The story concerns events in New Mexico just after the exploits of Geronimo, when pioneers from Texas were driving great herds of their cattle into the vast pasture lands in the central part of the state. Trouble arose from the opposition of the old Spanish settlers, descendants of the conquistadores. In the making of this tale unfortunately divine fire seems lacking and the author has not made the most of the romantic situation. His characters are like flat figures painted on canvas that seem to have no sides or backs. On the other hand he has given a conscientious description of customs and men forming a part of the historical period during the amalgamation of this state into our union. So that at least we gain some reliable information even if we find no thrills.

TEA-ROOM RECIPES

By LENORE RICHARDS AND NOLA TREAT
Little Brown & Company

At the present time the operation of tea-rooms is a popular occupation. Women thus employed will find very convenient this book especially prepared with their needs in mind as well as those of home-makers, desiring dainties for entertaining at luncheon or tea. The method of offering these recipes is very systematic. A list of the necessary ingredients is arranged in a row, with the directions for putting together following, and ending with notes mentioning the number of servings, the amount of one, the number of calories and the cost.

Schaffer Gown Shop

Specializing in

Gowns in the Larger Sizes

For tall women who are slender, for short women who are not. There are special numbers easily adjusted.

566 EAST COLORADO
PASADENA

QUALITY SERVICE

THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Original Frederick Remington for sale.
Oil Painting, size 40 inches by 26 inches.
Unusual style and action
Address: George F. Rogers,
2410½ W. 7th St., Los Angeles, Calif.

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

FRENCH HOME COOKING

By CLAIRE DE PRATZ, *E. P. Dutton & Company*

Cooking among the French people is considered an art, and its success depends on the artistic temperament of the operator. This is true, whether the cookery happens to be the type, called La Haute Cuisine, the expensive luxury of the wealthier classes, or the more moderate La Cuisine Bourgeoise used by the average family. The recipes in this book belong mostly to the latter, and have been collected by Madam de Pratz from persons to whom they have descended like furniture and other heirlooms.

Those who having lived in France, have developed a taste for the native food, may find in these pages just how it is done. Others not so fortunate in looking for novelties, may use these receipts for adding zest to the monotony of the daily menu, thus pleasing all the family. Recipes however are not all we get out of this book. While turning the pages, we gain glimpses into a domesticity, which would ordinarily be hidden from a foreigner.

Welcome to call and Browse
Rare & Art Books
Dawson's Book Shop
627 So. Grand Ave.
First Editions · Early Printing · Autographs · Americana
Books Notable for Printing Illustrations and Binding
Catalogues sent on request:—
LOS ANGELES

PHONE TERrace 0127
Lunch, Tea or Dine at
El Patio Tea Room
COMMUNITY PLAYHOUSE BUILDING
37 SOUTH EL MOLINO PASADENA, CALIF.

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. Pasadena
DUnkirk 4909 — 2508½ W. 7th St. Los Angeles

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

UP THE VALLEY AND DOWN THE COAST

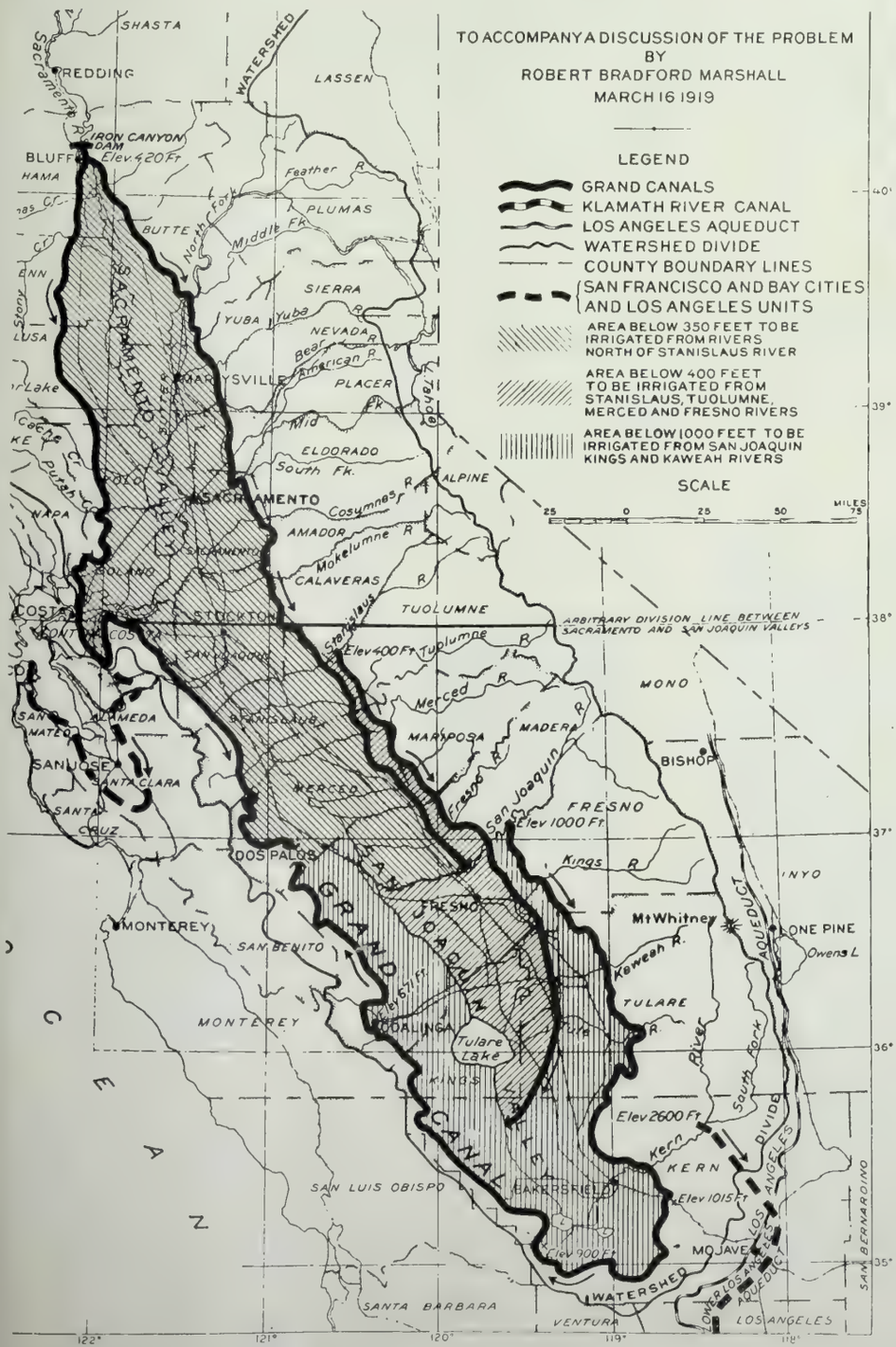
THE MARSHALL PLAN

IN the November 1920 issue of California Southand the advantages of uniting in one great circulatory system the life-giving waters of the state, so that all parts should have a share and none should waste, were set forth from the standpoint of the United States Geological Survey. Col. Robert Bradford Marshall, Chief Geographer of the U. S. Geological Survey, has for twenty-five years surveyed and topographically mapped areas in California. During most of that time he had administrative charge of the State Co-operative Survey as well. He has now assembled and laid before those interested in development by water, the results of his twenty-five years of study.

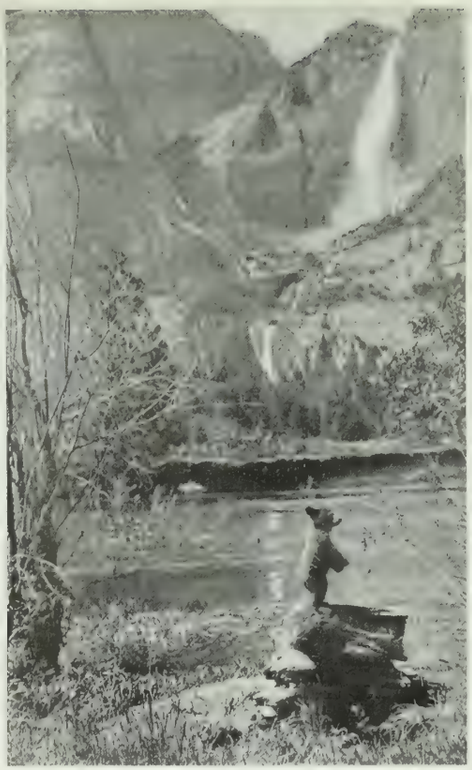
As shown in the map, part of which is here presented, Col. Marshall's plan would turn the waters of the Klamath River, now going to the sea unused, into the Sacramento River by means of a great canal. The added supply would be carried down both sides of the San Joaquin and Sacramento Valleys and, with the impounded waters from the Sierra Nevadas controlled by properly situated dams, would form grand canals in a system reaching from Red Bluff to a point below Bakersfield.

This would allow the turning of the waters of the lower Kern River into the sections of southern California which even now need more water. The only ample supply of water for this section of California is the Kern River which from the inexhaustible snows of the high Sierras, will supply the desert sections and southern cities for centuries to come.

Map of the Great California Valley and Its Water Supply



LOS ANGELES IS ON A LINE DRAWN DIRECTLY SOUTH FROM OWEN'S LAKE NEAR PARALLEL 118. CONTINUING THIS LINE NORTH UNTIL IT STRIKES THE NEVADA STATE LINE WE STRIKE A POINT ALMOST DIRECTLY EAST OF SAN FRANCISCO WHICH IS AS FAR WEST OF LOS ANGELES AS IT IS NORTH. PARALLEL 120 DIVIDES THE STATE ABOUT EQUALLY, INTO EASTERN AND WESTERN CALIFORNIA.



YOSEMITE VALLEY AND FALLS. BEHIND THIS ARE THE HIGH SIERRA WATER SOURCES

EVENING SNOW

By Ernest G. Bishop

FROM the door of my mountain cabin I look out across a broad expanse of level range covered with myriad wild flowers among which blue and gold and pink are the predominating colors. In the immediate foreground are frail, delicate California bluebells and sturdy little fly-flowers so massed that they form rich tapestries of blue and gold. Beyond these gleams the pink of filaree blossoms blending harmoniously with the green of young barley in an adjoining field.

In another direction, in the midst of a meadow verdant with tall waving grass, islands of cream-cups lift their creamy, yellow cups to the sun and ripple onward until they merge with another carpet of golden fly-flowers lying along the base of the hills.

The same fields present different colors and aspects at different times of the day. When the sun begins to sink beyond the western hills and the long shadows of evening lie over the land, behold the miracle that has taken place! The prevailing golden and pink tints become faded and subdued, and in their place a sea of pure white dominates the landscape.

The cause of this rather abrupt transformation is the frail little flower commonly known as Evening Snow (Gilia dichotoma). When the California poppy, wild dandelion, and cream-cup fold their petals for a night's rest, the Evening Snow unfurls its waxy-white flowers and keeps watch over the silent fields throughout the long night. This plant is rather difficult to detect in the daytime because the tightly-rolled flower resembles closely the bare ground in this way: underneath each petal is a margin of brown spread in such a manner that when the flower is closed no white is visible.

It is interesting to watch the fields as the sun begins to decline and sink from sight. Behind bushes from which the shadows of night first commence to lengthen, the Evening Snow begins to expand and unfurl its pure white petals. Being very sensitive to clear light many plants await the complete disappearance of the sun before they begin to open. An hour after sunset parts of the fields, especially in the sandy washes, appear as if lightly sprinkled with snow, hence the most appropriate name, Evening Snow.

It is when a full and mellow moon beams down upon the silent earth that the Evening Snow is seen in all its beauty and loveliness, with its pure white blossoms bravely keeping vigil over the sleeping flowers of the night.

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Fall Term, September 17, 1925

Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge

Telephone HOlly 2886

The Westlake
School for Girls
333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited

Departments of Art, Music, Home Economics

Fall Term Opens September Thirtieth

JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

NEW HOME
OF
PACIFIC
MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

Fall Term, September 16, 1925

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

Urban Military Academy

The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Fall Term, September 16, 1925
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

The Elliott School for Girls

Residence and Day School. Fall Term September 21.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place. EMpire 5347

An Ideal School for Young Women
Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School and Junior School under same management

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles
WHitley 3427 —TELEPHONES— WHitley 7311

SECRETARIAL COACHING

For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Registrations begin August 17th.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. FItzroy 1763.

ARTS AND CRAFTS SOCIETY

By MARION HUGUS CLARK

GO to any good library and you will find one or two volumes of valuable information on weaving, textile-printing, their art and archaeology; but upon their application to interior decoration in our modern age, there is very little. The men and women who are doing things are too busy to write about it. What they could tell you is of the greatest importance; but you cannot learn what that is unless you present the proper credentials and then hunt them out.

An interview with Mr. Kem Weber has value.

Mr. Weber is connected with a very big firm. From a craft point of view that might seem fatal to an artist-craftsman's originality inspiration and whatever it is that spells joy in his work. Your modern craftsman often invents and works for his own pleasure and that of his fellow craftsmen alone. Mr. Weber has carried this war for progress, originality and beauty into the enemy's camp.

Let us say something for this so-called enemy.

A business house to live must give people what they want. People have been educated for generations to want period furniture and we can scarcely expect a buyer with this desire to recognize the rococo and other bad influences that enter into the later periods of the seventeenth and eighteenth centuries.

It remains for men like Mr. Weber to act in the capacity of a lawyer to his client. As Mr. Weber told us: "Although you can't be entirely free, you can tell your client why what she wants is wrong, why the proportion is bad and why this is not the right color combination."

"The average decorator is more or less of a salesman. He will say to the woman wanting curtains: Oh, Mrs. Jones, you will like that beautiful pink. Mrs. Jones says that she abhors pink. Pink may be be the popular shade in curtains and Mrs. Jones shows her independence by prefering purple.

"The conscientious decorator, having seen her house knows that the room in question requires a cold color. The decorator may have a personal preference for cold green, but he knows that purple it must be to meet Mrs. Jones requirements, so he tells her that she shall have purple but he serves her best by giving her a cold purple. You can make a cold red if need be.

"I want to state," Mr. Weber continued, "that we are living in a modern age and I am not sold on the idea of copying an old.

"We are vain enough and conceited enough to think that we can copy the old periods. One would think that the modern colonial house built by Americans was a true copy of the early colonial also built by Americans. But we have added modern fixtures and modern appliances that, in the old houses, seem foolish.

"The discrepancy between the old Spanish architecture and the modern is greater. For here we are Americans copying the architecture of another nation. Our modern conveniences fit even less well than in the early Colonial. There are the baths. The Alhambra itself had its bath. It was glorious—large enough to take up a modern house. A bath was a performance in those days with half a dozen servants.

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ball Room Dancing—Miss Kramer
Fall Terms Opening October
460 N. Western Ave.
HEmpstead 3530

The Katharine Branson School
Ross, Marin County, California
A Country School for Girls **College Preparation**
One Hour From San Francisco **Outdoor Athletics**

The Girls' Collegiate School 34th Year October 1
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year. FALL TERM, Sept. 21, 1925.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

GIRLS COLLEGIATE SCHOOL GLENDORA CALIFORNIA MYRON HUNT ARCHITECT MYRON HUNT & H.C.CHAMBERS.

ARCHITECT'S DRAWING OF THE NEW HOME OF GIRLS' COLLEGIATE SCHOOL IN THE GLENDORA FOOTHILLS OVERLOOKING BEAUTIFUL SAN GABRIEL VALLEY. OF ITALIAN RENAISSANCE TYPE ARCHITECTURE, THE SCHOOL WILL BE ONE OF THE FINEST IN THE COUNTRY. MYRON HUNT, ARCHITECT.

"Our requirements are different. We have electric heated bathrooms that are small. The bed-rooms are the same. The way I see the problem is that we have to use our modern essential necessities as a foundation. There is no objection to using period design as a suggestion of motifs. In which case it requires a designer to combine the modern with the period we happen to admire.

"Now instead of copying a room to its minutest detail, let us note and enjoy the effect of sunlight percolating through the leaves of a pergola. How it throws just the right light upon the walls and ceiling. Not whether the top of that door is round or an exact reproduction of the period we have in mind.

"Of course you have, as I said at first, to meet the requirements of your client."

We asked Mr. Weber how it was possible to meet the needs of all the people who come to him.

"Well," he answered, "you have to study the client's characteristics first."

"Second. You have the character of the room. "Third. Expenditure.

"Fourth. And this is the sum of all the other points. It is your design. You have got to use your proper judgment and you get a room perfect to the situation. Afterwards comes color harmony, proportion, all the possibilities.

Parenthetically speaking, we are not sorry for the people who can afford to employ Mr. Weber. Our sympathy goes out to the larger number who love beauty and do not know where to find beauty that they can afford. It is these people that the Arts and Crafts Society in their educational work hope to serve. Mr. Weber, who is in sympathy with our aims, will give a talk before the society this fall.

CHRISTINE SQUIRES

INTERIOR DECORATIONS
MATERIALS

Exclusive Furniture
Designing

3217 WEST SIXTH STREET
WASHINGTON 3433

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

the cool Summer way East

Santa Fe "all the way"

Through the Arizona, New Mexico and Colorado Rockies. You are a mile or more up in the sky most of the way.
FRED HARVEY Dining Car or Station Hotel meal service.

daily back East
Excursions
—to principal points in United States and Canada at reduced round trip fares.
See Grand Canyon National Park *en route.*
Santa Fe Ticket Offices and Travel Bureau
Santa Fe Station, PASADENA
221 South Broadway, LOS ANGELES
6405 Hollywood Blvd., HOLLYWOOD
915 State St., SANTA BARBARA

Where the most delicious creams and ices, cakes and pastries are made. Catering to small and large parties!

The Elite
CATERERS AND CONFECTIONERS
629-641 S. FLOWER ST. LOS ANGELES, CALIF.
In Pasadena 634 East Colorado

BREAKFAST
LUNCHEON
DINNER
Hollywood
4902 Hollywood Blvd.

BULLETIN OF SOUTHERN CALIFORNIA CHAPTER A. I. A.

HAROLD O. SEXSMITH, *Editor*

COMMENTS ON THE AUGUST CHAPTER MEETING OF THE SOUTHERN CALIFORNIA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

An August night in the hills beyond Pasadena is always one to be remembered. The Chapter was the guest at the O. W. Morgan ranch near Glendora, where a very pleasurable meeting was held. The summer meetings of the Chapter have always been pleasant affairs and no doubt have caused some strenuous work on the part of our busy secretary in arranging for them. We would like to bear witness right here to the fact that we appreciate his efforts. We also take this opportunity to thank our hosts for their kind invitation.

Charles Lummis was a guest and made some interesting remarks relative to the restoration of the Santa Barbara Mission. Mr. Lummis stated in part that the California Missions ahve a deep significance in the economic life of Southern California, for they have brought thousands of people to this section to visit them. While the Missions are the property of the Catholic Church, in a larger sense they are really a heritage of all Californians and should be looked upon as such in the present emergency. It is greatly to be hoped that generous contributions will be forthcoming for the restoration work. We were also pleased to hear Mr. Lummis remark that the Mission at Santa Barbara must be restored in a historically correct manner and not as some architect might conceive that it should be.

Oscar Maurer

TZIN TZIN TZAN, MEXICO

ADDRESS OF MYRON HUNT, GIVEN AT THE 58th ANNUAL CONVENTION OF THE A.I.A., 1925

THE architect's palette in the optimistic, arid southwest is my topic. I fancy what I really want to talk to you about is the development of local color, and perhaps the development of some local color in the southwest. In locating the great southwest, if you draw a line from San Francisco to Salt Lake, thence to Phoenix, thence to El Paso, thence along the Mexican line to San Diego, you would find that if you were able to pass along this line by railroad it would take you nearly as long as it would to cross the continent.

We are all familiar with the brick which seems to me to have made the architecture of Boston and particularly of Cambridge—brick with a peculiarly fortunate variety of color. In the same manner, we find field stone in the districts of western New Jersey and eastern Pennsylvania. These have lent themselves to the creation of a definite local color. Similar things could be said of old New York—Dutch New York. Then there is a style which I should call Baltimore Colonial, which has a local flavor which is truly Baltimore. The same thing can be said of Charleston and of New Orleans.

Now a word in reference to the influences which it seems to me have brought about local color such as this which may in part be brought about again, despite the fact that transportation has made local color a difficult thing. Let me tell you something that happened in Chicago about thirty years ago. Somewhere in Philadelphia there is a very green stone. The people in Chicago were building their residences and one man wanted to build a house in such a manner that his neighbors would be certain to realize that he had made money. He sent to Philadelphia and got this stone. The result was not local color; easy modern transportation had made the blight possible. They had to transport stone a long way in Egypt; but we transport stone, brick and materials from one part of the country to another, until it is increasingly hard to discover a local color in any one district which is the product of the material of that district.

The natural influence of tradition—the Georgian influence of the Eastern coast, the Dutch influence, and I am constrained sometimes to think a little of the Scandinavian influence in New Jersey, the French influence in Louisiana and the Spanish influence of the southwest—are all recognized by us.

Then there are the climatic influences—the preparation for snow loads in New England, the lack of that preparation in the south—the amount of sunlight required in New England, sunlight obtained through windows, and the amount of sunlight required in the Gulf district. There is still less sunlight required in the southwest, where the light is so penetrating.

In the southwest, the first traditions originated in Spain, sifted through Mexico. I had hoped to be able to show you today a collection of colored lantern slides of Mexican work of the period of Mexican building, a period almost as rich as the period of Cathedral building in France. The lack of ability to run a lantern here has made that impossible. Suffice it to say that I think it would be a matter of surprise to some of you to know that there are probably twice as many examples of worthwhile Spanish buildings in Mexico as there are in Spain.

We have in Los Angeles in various libraries, in private and public collections, photographs following up the original work of Bertram Goodhue, who published a collection some years ago, which make you feel as though Mexico were as rich as all of southern Europe.

An interesting thing is the influence of the Indian workman, coupled with the traditions brought by the Spaniards. These Spanish settlers moved northward. In their company were the Franciscan Fathers. They built missions a day's journey apart, beginning a few miles below the present line between Mexico and the United States, and extended all the way to a point north of San Francisco. Many of these buildings are still in existence. They form our original tradition. It is true that even more than in Mexico there buildings were influenced by the labor as well as by the material used. The material was coarse rubble, when it wasn't mere adobe. The laborers were Indian converts, and everywhere you find, when you are anywhere near Aztec traditions among the Indians, the influence of the workmen who actually executed the work.

I am reminded of that early Renaissance attempt in France wherein one feels the remnants of Gothic by workmen who were unable to keep the Gothic touch out of what was intended to be an execution of Italian architecture.

Then in California we have the old, original "49" families, those people who were big and strong enough to have resisted the weeding out process of getting across the plains. They brought with them truly American traditions from all parts of the eastern coast and middle states.—*To be continued.*

Remarks of Mr. Beresford Pite, of the Royal Institute of British Architects, sworn to the Draftsmen at the 58th Annual Convention of the A.I.A., 1925.

IF I were in England I should be addressing an audience of "ghosts."* In the spiritual frame of mind I view you as the inspiring element of American architectural life. May this term "ghost" have a blessed spiritual import, and not merely indicate some ghostly skeleton inhabiting the architectural cupboard.

I am a draftsman, have always been a draftsman, and wish to be a draftsman, and have from the bottom of my heart a contempt for an architect who is not a draftsman. (Applause.)

I like to reflect that my friend the artist, the painter, is a man who draws things as they seem to be, as they appear to be. He is an impressionist. But apart from your own selves the practical has taught that things are not what they seem to be, and it is the part in life of the architectural draftsman to draw things as they are. The glory of our geometrical occupation is that it represents that secret of philosophic difficulty, reality.

And who and what is the architect's best friend? In a word, the India rubber. (Laughter.) This blessed little bit of India rubber signifies not only that, but the aspiration which refuses to be satisfied until perfection is accomplished; with that continual sacrifice of effort to perfection which is the mark of every true artist. You don't get paid for what you rub out. Keep on rubbing

Oscar Maurer

THE CATHEDRAL, OAXACA

out until you do something that is worth being paid for.

In England we are welcoming into the draftsmen's ranks a steady flow of charming ladies. I hope that it is the condition in America. We find them apt in draftsmanship, infinitely industrious in application, and delightfully refined executives. Under those circumstances one looks forward in the words of your own poet again:

Wives of great men all remind us,
We can make our wives sublime;
And departing leave behind us
Widows on the sands of time.
Widows which perhaps another
Traveling o'er life's troubled main—
Some forlorn and shipwrecked brother—
Seeing, may take heart again.
Let us then be up and doing,
With a heart for any fate.
Still achieving, still pursuing,
Learn to labor and to wait."

**A "ghost" in an English architect's office is the man in the draughting department who produces the actual work of the office, but is not known outside, or as a member of the firm.*

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director

GLADDING-McBEAN ENTERTAINS

The announcement that the club was to be entertained at its August meeting by the Gladding-McBean Company, was greeted on all sides with acclamation. The hospitality of Tropico et al is known of old and consequently there were about two hundred who responded and lined up army style for the barbecued Mexican dinner which was served hot off the block by swarthy gentlemen in long white aprons. There were plenty of guides to show the party around and much valuable information was gleaned, but perhaps the most absorbing of all was the inside of kiln thirteen. All roads seemed to end at the entrance to its gloomy interior. However, the gloom was in the kiln and not in the hearts of the loyal men and true who came grinning from its yawning depths. A. C. Martin and Don Parkinson are better qualified to enlarge on this subject than is the writer. Can anyone imagine the taciturn Don voluntarily making a speech. Nuf sed.

The club greatly appreciates the hospitality of the Gladding-McBean Company. We've known the excellency of Tropico products for some time and can now truthfully say that Tropico hospitality is "up to the specifications."

JESS STANTON RETURNS

It was a real pleasure to greet Jess Stanton again after his recent trip to Europe. He evidently used the seven league boots judging from the wide geographical range of the beautiful sketches he made on the trip. Another thing which surprised us was the stunning photographs he took. He had some forty or fifty hung for our inspection at the Tropico meeting of the club. We had always thought that William Clark had a corner on the art of architectural photography, but—well, we're just fortunate to have two such geniuses among us.

Jess has also brought back some very beautiful tiles and pottery from the Mediterranean countries. We prophesy that Gladding McBean tile is due for a rise.

PENCIL POINTS TAKES US UP

Had you noticed that the program of the last club party was published in the Pencil Points Magazine for August? Man, man, the half has not been told!

SHARE WITH SANTA BARBARA

Those of us who cannot contribute to the fund as much as we would like to in cash have the opportunity now of helping Santa Barbara in other ways as well. The reaction has set in and most of us have gone back to our own daily grind forgetting that the tired people who have carried on so bravely are more tired than ever and will not be able to put over their splendid plans for California architecture unless everybody who knows anything about good building and good design does his bit.

No one person, no one hundred people can rebuild a whole business street. It takes a whole community working together to do it. It take a whole state helping with generous purses and constructive suggestions to realize the splendid thing Santa Barbara has undertaken. Plans of small, tiny homes are needed to help visualize the new scheme to the hundreds of laymen who want to conform but do not konw how. Encouragement is needed from outside. Give to the fund first: it is needed —but give of your best thought, your time,

Invite the friends you know in Santa Barbara to change places with you that those who went through the terror may get away for a week and rest—or if you can't do that go up there and spend some money in the town shops. Send a plan, send a sketch. Don't hesitate to help—just as a big-hearted neighbor ought to help a friend. Send your suggestions and contributions to 15 de la Guerra street, or to the Architectural Advisory Board. You may say California Southland suggested it—or you may send it here and we'll print it.—M.U.S.

ARTHUR KELLY RETURNS FROM THE BIG CITY

Shortly after kiln thirteen closed for the evening Roy Kelly appeared at the Tropico party having just returned from New York. It is not reported whether the Tropico ladle slingers opened up the kiln again for Arthur. Whether or no, we can always trust an Irishman to take care of himself. We are glad to see our vice helmsman back again safely.

OLD MEXICO HAS LOST ITS CHARM

At least we should judge so for one our esteemed club members has just come back from there after a two and a half months stay with the architectural department of the Southern Pacific. He blew into the office the other day wearing a cork helmet. He says the helmet is the best thing he brought back with him. We understand that Horace Moses (by the way he is the man under the helmet), was standing in the street by a safety sign last Saturday and the paymaster from the department of streets came up and tried to pay him $14.37 for a week's work. He was really quite embarrassed when he found that Mose was not the man he was looking for.

NEXT MEETING

It is probable that the next meeting of the club will be an open meeting to which all architects, draftsmen and contractors will be invited to hear about and discuss the Santa Barbara earthquake. It is planned to have stereopticon pictures to illustrate several short discussions. Much very valuable information has come from the quake and no man can afford to be uninformed on the subject. Further notice will be forthcoming.

DURING THE YEARS OF ITS DEVELOPMENT THE PALOS VERDES PROJECT HAS PLANNED WHOLE TOWNS LIKE THIS PLAZA SET IN THE MOST APPROPRIATE LOCATION AND SURROUNDED BY ROLLING COUNTRY AND THE SEA. KIRTLAND CUTTER IS THE ARCHITECT OF THIS PLAZA.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesia Street

LOS ANGELES, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Avenue *Pasadena, Calif.*

Coromandel Screen, 8 leaves, 5 ft. 11 in. by 9 ft. 4 in.
Favorite Chinese Subject "Boys at Play"

CHINESE ART

SCREENS

Antique and Modern

Coromandel, Cinnabar, Gold Lacquer
Teak with Porcelain Insets,
Carved Stone Incrustations
Kossu Tapestry

Gump's

S. & G. Gump Co. | San Francisco
246-268 Post St. | California

Stained and Leaded Glass in the Modern California Home

By THE ASSOCIATED STAINED GLASS CRAFT, *Los Angeles*
Address—2512 West Seventh Street

FOR many years stained glass has been extensively and continuously employed as one of the outstanding features in the finer European homes. This constant use developed craftsmen in the art to such an extent that a high state of artistic perfection was reached with beautiful examples of their skill everywhere extant.

Several years ago American Architects, striving for these glass effects so finely expressed in the homes in England and the Continent, sought the same results with the artists and craftsmen at their command in this country. While the product was commendable, when our limitations were taken into account, the work was not altogether satisfactory nor pleasing. This was due to the lack of background, training, and experience, therefore the art languished and its use declined. American pluck and persistence never cease however and for the past decade our glass makers have not only made a study of the craft at close range in Europe, but have been bringing to this country, in ever increasing numbers, the best artists and artisans available abroad.

Nowhere in the world are there more progressive Architects than those right in our own California. They are buiding homes in the Southland which equal, to say the least, any of those which the world traveler may see. To a great many of us our local progress appears to have gone far beyond anything heretofore attempted. Certainly nowhere in the world can the Architect find equal opportunity for the expression of the art that is within him.

The "growing vogue of stained glass in the home" is due largely to the Architect. He has recognized that the workers in glass in this country and especially in this locality have been improving and that today the craft is rivaling that of the old world. To the faith and belief of the architect will the craft ever be grateful, for this faith has led architects to specify stained glass at a price that makes it possible to make the finest without continually "taking a loss."

And what a difference it has made in the homes! One steps into an English style home and he sees lead mullioned windows in the halls—with simple heraldic devices—and the atmosphere is proper and correct. In the Italian as well as the Spanish, stained glass true to type and color, lends an air that can be indicated by no other medium. We should not overlook our brightness of atmosphere in the Southland, for nothing subdues and cools like fine stained glass.

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

R. F. Angula Tile Works

Genuine Hand Made Roof Tile

Plant 1, Santa Barbara—Phone 2983-W
La Cumbre Ave. between Highway and Modoc Road

Plant No. 2, Reseda, California, Phone Owens 30-J-2
Los Angeles, California

Designed and Built by Heating Experts

BETTER HOMES
ARE HEATED WITH

OHRMUND BROTHERS

Unit System of Heating

ELECTRICALLY CONTROLLED

Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.

HEATING AND SHEET METAL CONTRACTORS

PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena **Fair Oaks 9393**

TERRA-COTTA FOUNTAIN IN LILY POOL

THIS piece of garden pottery was specially designed and made for the garden of a Los Angeles home. The figure is about life-size, and is in a mat glaze ceramic finish of approximately the color of Tennessee marble. Similar special work can be executed from architects' designs.

Prices upon request.

Gladding, McBean & Co.

Los Angeles Office: Los Feliz Blvd. and S. P. Tracks

Tropico Plant: Glendale, Los Angeles County, California

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting

34 North Broadway

Phone Col. 5656 Pasadena, Calif.

THE WESTERN TILE AND MARBLE CO.

Importers and Contractors

386 SOUTH RAYMOND AVENUE

PASADENA

For the convenience of patrons planning houses, gardens, patios, and any other building in tile this Company has on display tiles from every portion of the world.

Spanish	*American Encaustic*
Mexican	*Pardee*
Persian	*Batchelder-Wilson*
Moroccan	*Gladding-McBean*
Holland	*California Clay*
English	*California Art Tile*

TELEPHONE, FAIR OAKS 3157

Carrara Marble Neptune Fountain, Reproduction by a Pupil of the Great Sculptor Gianbologna, of his Celebrated Fountain of Neptune in the Piazzo del Nettuno, Bologna, Italy.

THE MEYER AND di SEGNI GALLERY

Antique Furniture, Paintings, Fabrics, Marbles and Bronzes.

640 South Figueroa Street Telephone VAndike 2936

Los Angeles

A little bit of Old Spain. Corner of School Building RANCHO SANTA FE

15 Square Miles of Uniform Beauty

53 Miles of Excellent Roads . . . Lovely Spanish Homes . . . A Civic Center . . . Orchards . . . Scenic Grandeur . . . The Finest Rural-Estate Community In America!

You cannot visualize the vivid *unusualness* of Rancho Santa Fe. You must *see* it! It is unlike other developments; it stands quite alone. Imagine, if you will, 9,000 acres of Southern California's choicest sea-and-mountain country being developed to conform to the *artist's* ideal of exquisite colorings and community oneness. Is the picture not intriguing? Would you not like to live in such a place always . . . in unbounded contentment?

You who have the love of Nature in your souls, you who hear the flutey call of nesting birds, you who would be friends with nodding flowers—you will be charmed beyond measure at the glories of Rancho Santa Fe. It is a new experience—one you will not soon forget.

Fifteen square miles of *uniform* beauty! Yes, that's the story—the story you cannot help being interested in if you seek serenity . . . and a sunset home place. A subsidiary of the Santa Fe Railway. Ample development resources available. $3,000,000 already spent, $7,000,000 *more* to be represented in the ultimate investment. 53 miles of splendid roads. Lake Hodges, impounding 12 billion gallons of water. One of California's finest underground, steel and concrete irrigation systems. A beautiful Civic Center Group—administration offices, store, garage, first unit of grammar school, service buildings, plaza. "La Morada" the charming Spanish Guest House, with practically every convenience and luxury of any metropolitan hotel. Electricity for lighting and cooking. These are not promises. They are actual *facts* and actual accomplishments awaiting your careful investigation!

For you who want land within the Rancho Santa Fe Irrigation District, conditions are extraordinary. Extremely fertile soil; famous San Diego climate; abundant water; a staff of expert horticulturists maintained for your guidance and profit. Resident or non-resident care of land. Thousands of avocado, lemon, valencia orange, apricot, walnut and deciduous fruit trees now thriving in remarkable fashion and all giving promise of returning most gratifying incomes.

Rigid, yet most sensible, building and cultural restrictions assure a permanence of uniform charm and beauty. No home costing less than $5,000 can be constructed; on some of the more desirable beauty spots, not less than $15,000. Each purchaser must plant one-third of his arable acreage or build his home within one year. . . The land is being sold at cost, plus improvement charges only. 15% cash; balance 7 equal, annual payments, 6%. All land improvement work and home building is a cash consideration.

It's a wonderful place, with a most wonderful natural setting. If you can qualify for home ownership here you have the unusual opportunity of living in a colony comprising 15 square miles of *uniform* beauty! *See* Rancho Santa Fe! See it *soon!*

Choicest land $300 *to* $450 *an acre—None higher!*

Rancho Santa Fe is located in San Diego County, 5 miles inland from Solana Beach or 7 miles from Del Mar.

Come in or write us for further information. The Sales Office in Los Angeles will be glad to arrange for you to visit the Rancho.

Rancho Santa Fe

SANTA FE LAND IMPROVEMENT CO.

SAN DIEGO COUNTY CALIFORNIA — 601 SECURITY BLDG. LOS ANGELES

MAIL THIS—FOR BOOKLET C.S.-9-25

SANTA FE LAND IMPROVEMENT COMPANY, 601 Security Bldg., Los Angeles.

Kindly send me your illustrated Booklet and further information about Rancho Santa Fe.

Name..... *Address*.....

CALIFORNIA STATE LIBRARY

CALIFORNIA SOUTHLAND

Courtesy of Cannell and Chaffin Galleries. *From a Painting by Ivan Olinsky*

No. 70 **OCTOBER, 1925** **25 Cents**

THE WOMAN'S ATHLETIC CLUB OF LOS ANGELES

A Favorite Investment

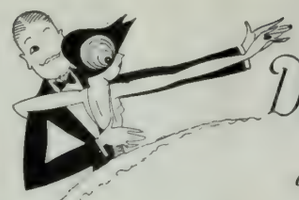
Southern California Edison securities are recommended for women investors because they are safe.

Of the 80,000 Edison Partners, 32,848 are women.

WRITE FOR PARTICULARS

Southern California Edison Company

Los Angeles



Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

The Serendipity Antique Shop

Antiques *Lamps* *Decorations*

22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor*
Telephone F. O. 7111

Announcement

The new Interior Decorating Department, has on exhibition many Lamps, Screens, Cushions and Foot-stools made in our own work-room by specialists, as well as fine fabrics for draperies and furniture coverings.

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET

LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Clarence P. Day Corporation

Engineers — Contractors
Builders

205 Boston Bldg.
Pasadena, Calif.

Phone
WAkefield 6841

"UP THE VALLEY AND DOWN THE COAST"

The
CALIFORNIAN HOTEL
MANAGEMENT H. WINGATE LAKE
FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS OF INTEREST IN THE HIGH SIERRAS.

EUROPEAN PLAN
258 ROOMS - 258 BATHS
$2 & PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

PASADENA

The Ideal Home City

—a city of rare educational and cultural advantages, of exquisitely beautiful gardens and homes, of flowers and trees, of charming shops and delightful people. Detailed information may be had at the

Pasadena Chamber of Commerce and Civic Association

TERRA-COTTA FOUNTAIN IN LILY POOL

THIS piece of garden pottery was specially designed and made for the garden of a Los Angeles home. The figure is about life-size, and is in a mat glaze ceramic finish of approximately the color of Tennessee marble. Similar special work can be executed from architects' designs.

Prices upon request.

Gladding, McBean & Co.

Los Angeles Office: Los Feliz Blvd. and S. P. Tracks

Tropico Plant: Glendale, Los Angeles County, California

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

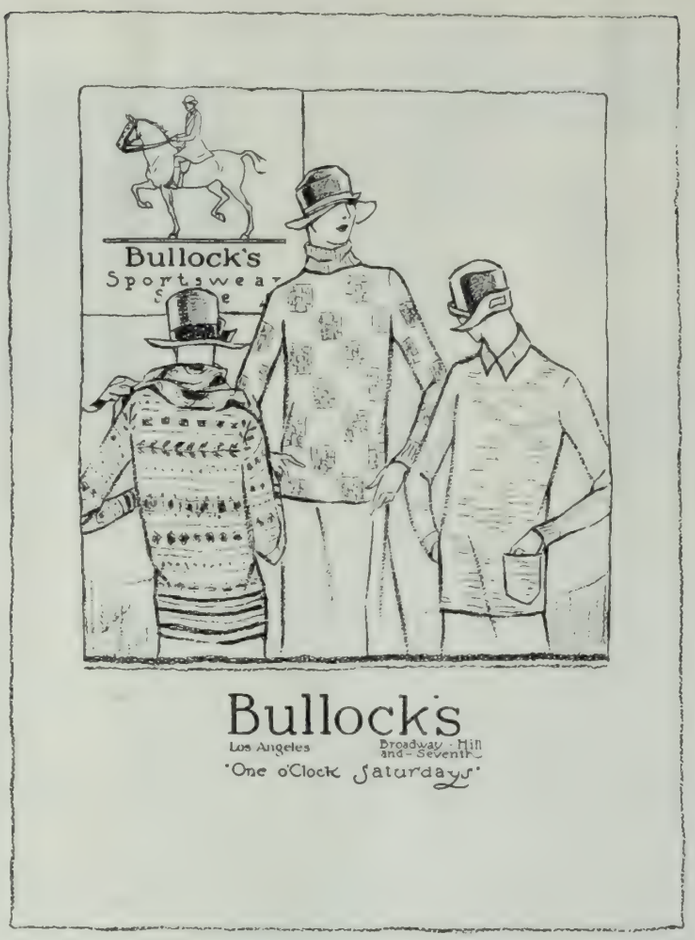
LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.



Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years Importers of Antique and Modern Silver, Sheffield Plate, Fine China and Glass.

2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena

Boston New York Washington

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Programs covering October social events are out:
October 17: Afternoon Circus Party for Junior Members.
October 31: "All Halloween Night."
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

FLINTRIDGE RIDING CLUB:
The club does not follow a program of events during the summer, but each rider or group of friends follow their own devices and trails. Tea is served on the lawn, under the oaks, and many members remain for dinner.

CALIFORNIA YACHT CLUB:
October 3-4-10-11, Sailing Races.
October 17-18, Motor Boat Races.
October 31, Closing Banquet.

NEWPORT HARBOR YACHT CLUB:
October 10—Winners' Ball. Banquet, 6:30 p. m. Presentation of trophies.

Art

LOS ANGELES Museum of History, Science and Art, Exposition Park, announces: Seventeenth Annual Exhibition of the California Art Club, October 1 to 30. November 3 to January 1, Pan-American Exhibition of Oil Paintings.
The Museum is open daily from ten to four, excepting Wednesday afternoon. Sundays from two to five.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, Exhibition of old European Masters.
Educational courses opened at the Museum in September to continue through the winter, including the usual lecture course, with the Sunday afternoon lecture at three.

THE BILTMORE SALON will continue into October the exhibition of portraits by Herbert Acker, which opened September 22, and which will be of special interest during opera week as the exhibition includes a portrait of Alice Gentle. Hanson Puthuff will hold the first one man show of the season in the Salon through the first two weeks in October. The Print Room will show a new series of etchings opening October 1st.

THE CANNELL AND CHAFFIN galleries, 720 West Seventh Street, Los Angeles, announce two shows to October 10; Jack Wilkinson Smith showing marines and landscapes, Arthur Hazard showing water colors of Cuba.
October 12 to 26, new paintings by the leading California artists will be exhibited. In the Print Room to October 10, etchings by Henri di Kruif and Troy Kinney; October 28 to November 12, Neal Ordayne.

MRS. A. B. WENZELL has opened her studio at 3002 Wilshire Boulevard, for the exhibition of paintings and drawings by A. B. Wenzell. There are landscapes that have not been exhibited before and some very lovely and unusual sketches. This is a remarkable and interesting collection of the work of one of our famous American artists, who bore an international reputation for his paintings of beautiful women. The studio is open daily from three until six and at other times by appointment.

THE EBELL CLUB, Los Angeles, resumes the monthly exhibition of pictures, with the first show, October 3, including the following artists: Norman Chamberlain, Carl Oscar Borg, Clyde Forsythe, Anna Hills, Hansen Puthuff, Roscoe Shrader, Jack Wilkinson Smith, and William Wendt. Lurah C. Davis has been elected chairman of the art committee.

THE prizes in the sixth anniversary exhibition of the Laguna Beach Art Association, held throughout September, were awarded as follows: The Sherman Stevens' prize of $100 for the best picture in the exhibition regardless of subject, went to Karl Yens for his study, "The Nightingale and the Peacock." The prize for landscape, given by Mrs. William Montgomery of Hollywood, was won by Irving Manoir's "Fairyland Country, Taos, N. M." The prize given by the St. Ann's Inn for the best marine went to Edgar Payne, and the association's prize for figure painting was awarded to Donna Schuster. Honorable mention was given to William A. Griffith, Norman Chamberlain, Clarence Hinkle, and Ruth Peabody.

WEST COAST ARTS, Incorporated, composed of women painters and sculptors, held their September show on the fifth floor of the Y. W. C. A. building in Los Angeles. The club now has under discussion the possibilities of building an art center in the Hollywood Bowl. This has the approval of Mrs. J. J. Carter, sponsor for the musical programs of the Bowl, who has suggested that the club make an arrangement with the county, similar to that made by the musicians, that the county hold the land, while the club stipulates for the ownership of the buildings to be erected.

PASADENA ART INSTITUTE, Carmelita Gardens, will hold a very interesting exhibit during October. One room will, as usual, be given to the work of the best local artists, including Alson Clark, F. Carl Smith, Frances Clark, Louis H. Sharp, Benjamin Brown, Frederick Zimmerman, Orrin White, Isabel Champlin, Carl Moon, Guy Rose, Jean Mannheim, Harold Streeter and W. D. Doss. Karl Yens will show recent oils in one room, and prints in another.

Pastels and water colors will be shown by Mrs. McCaig, and Anna Marie Wirth will exhibit a few choice miniatures. The gallery is open daily from ten to five, and on Sundays from two to five. Admission is free. Mrs. Margaret Conless is assistant secretary of the Institute.

STENDAHL GALLERIES, The Ambassador Hotel, Los Angeles, will show during the month, woodcuts by Rodliha, Checo-Slavakian artist; Etchings; and French paintings by Millet, Julian Dupre, Charles Jacque and Millais. Several canvases by William Keith and by George Innes.

ARTS AND CRAFTS SOCIETY of Southern California have taken new quarters in the twenty-eight hundred block on West Seventh Street, Los Angeles, with gallery and show rooms. Monthly meetings in the studios of members are planned for the winter, the first was held last month in the studio of Mr. and Mrs. Francis William Vreeland.

CALIFORNIA ART CLUB held the opening dinner at the Club Rooms in the Otis Art Institute last month. The dinner honored the art committee chairmen of the woman's clubs.

ARIZONA STATE FAIR at Phoenix, November 9-14, is the twenty-first State fair and the eleventh annual art exhibition. These exhibitions always carry liberal prizes, and the Woman's Club of Phoenix buys each year one good canvas from the paintings exhibited.

PRIZE winners in the art exhibition at the Los Angeles County Fair, Pomona, are as follows: "Frederica" by John Hubbard Rich, first prize for oils; "Girl" by Edouard Vysekal, second prize; "Sierra Dawn" by Leland Curtis, third prize. In water color painting: "Ravello, Italy" by Romilda Castuccio, first prize; "At the Market" by Barse Miller, second prize; "Interrupted" by Henry Richter, third prize. In sculpture: "Mantel Piece" by Roger Noble Burnham, first prize; "The Flutist" by Merrell Gage, second prize; "Prodigal Son" by Ella Buchanan, third prize. Prize winners from the Otis Art Institute are Lillian Dayton, Dorothy Dowiatt, Jessie E. Herron, George Hinckley, and Robert Genung; those from the Chouinard School of Art are Ross Dickinson, Cecil Watkins, E. W. Bagard, and Benjamin Messick. Stanley Miller of the Franklin High School was also awarded a prize.

THE PAN-AMERICAN exhibition of oil paintings, which is to open at the Los Angeles Museum, Exposition Park, on November 3, 1925, is of international importance. This year there will be held in the United States three great exhibitions of paintings: The National Academy Centenary Exhibition, to which the Corcoran Gallery at Washington will devote all its exhibition space; the Carnegie International Exhibition, to be held in Pittsburgh, and this Pan-American Exhibition to be held in Los Angeles. The first will be devoted to American art and will be largely a retrospective exhibition. The second will include modern American art, together with contemporary paintings from England and the continent of Europe. The Pan-American Exhibition will include paintings by artists of North, South and Central American, with about thirty paintings from Mexico by representative Mexican artists.

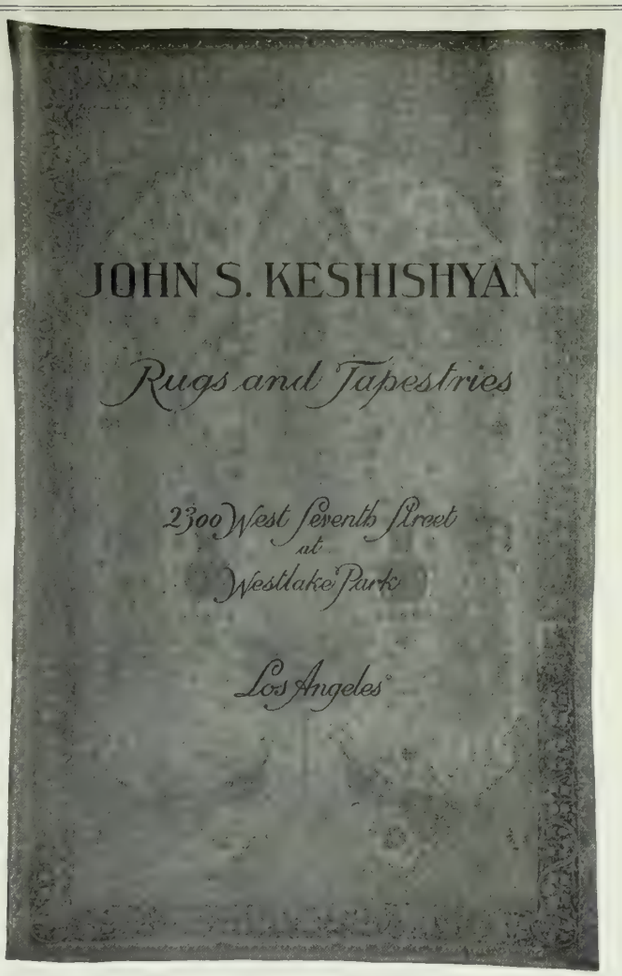
AARON KILPATRICK is driving north on a sketching trip which may extend to Vancouver.

THE SAGEBRUSH ART CLUB of Tujunga held their fourth exhibition last month at the studio of Laura Lee Sweet.

EVYLENA NUNN MILLER exhibited a collection of paintings, representing a "round the world tour" at the Pasadena Art Institute, Carmelita Gardens, last month, including studies of Egypt, Palestine, India, Malay, Singapore, China, Japan, Italy, France, England and Scotland.

Music

LOS ANGELES GRAND OPERA ASSOCIATION, Benjamin F. Bledsoe, president, Merle Armitage, business manager, announces the revised presentation schedule of the second season of grand opera: "Carmen," Thursday, October 1; "Lakme," Saturday (matinee), October 3, and "Cavalleria Rusticana," and "La Navarraise," Monday, October 5. The season opened with "Aida," September 29. Artists appearing in the leading roles are: Alice Gentle, Rosa Raisa, Anna Ruzena Sprotte, Maria Kurenko, Mme. Elizabeth Rothwell, Charles Hackett, Giocomo Rimini, Richard Hageman, Edward Johnson, Vincente Ballester, Kathryn Meisle, Desire Defrere, Margaret M. Morris, Ulysses Lappas, Eduard Coutriel, John Marshall Brumbaugh, Flora Myers Engel, and Marjorie Dodge. Richard Hageman conducts, and William Tyroler is director of the chorus. The opera will be given at the Philharmonic Auditorium.



The Cheesewright Studios, Inc.

Decorators and Furnishers

322 EAST COLORADO STREET
TELEPHONE FAIR OAKS 8820

PASADENA CALIFORNIA

CALIFORNIA OPERA COMPANY, under the direction of Gaetano Merola, with Alexander Bevani, art director, will open a Los Angeles season at the new Olympic Auditorium on Grand Avenue at 18th Street, October 6 to 12. The opening opera will be "Manon" with Rosina Torri in the title role. Other principals of this organization include Claudia Muzio, Elvira de Hidalgo, Vittoria Trevisan, Marguerite D'Alvarez, Riccardo Stracciari, Fernand Ansseau, Tito Schiapa, Oliviero, Nicholich, Journet, Ceasare Formichi and Antonio Cortis, also the Los Angeles singers, Eleanor Marlo, Mary Teitsworth, Leoto Castellau and J. H. Beauparlant.

Other operas of the season's repertory include "Aida," "La Tosca," Samson and Delilah," "Barber of Seville" and "Love of Three Kings."

THE Philharmonic Orchestra, Walter Henry Rothwell, director, will open the seventh symphony season, Friday afternoon, October 23, and Saturday night, October 24. The first soloist of the season, Felix Salmond, English 'cellist, will be heard at the second pair of concerts, November 6 and 7. The concerts will be given, as usual, at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles.

THE LOS ANGELES TRIO, May MacDonald Hope, pianist and founder, Sylvain Noack, violin, Ilya Bronson, 'cello, will give their six evening concerts in the Music Room of the Hotel Biltmore, Los Angeles, opening October 28.

THE eighth regional conference of the California Eisteddfod Association was held Saturday afternoon, September 26, at the Fine Arts Building, California University, Southern Branch. Supper was served in the Indian Village Tea Room, near the University, open to members and guests. There was a musical program and jinks. Circulars containing the music contest selections and rules of the 1926 Eisteddfod were distributed. These include contests for pianists, singers, violinists, choral clubs and church choirs, orchestras, college glee clubs, elementary and high school choruses, men's service or luncheon clubs, and community singing groups. The next regional conference will be held in Oxnard, October 24.

L. E. BEHYMER announces the opening of the Tuesday Evening Artist Course Series, October 20. The artist is Elizabeth Rethberg, dramatic soprano of the Metropolitan. Under a new arrangement for this season patrons are offered a selective course by which fourteen events may be chosen from the twenty-one listed under the Tuesday and Thursday Artist Courses. All recitals will be held at the Philharmonic Auditorium, Los Angeles.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, will open the third season with Vincente Ballester, baritone, Metropolitan Opera Company, November 2.

SAN DIEGO OPERA COMPANY, INC., announces the second season of Civic Grand Opera, October 8 to 15, to open with "Aida," which will be followed by "Il Trovatore," "Faust," "Martha" and "Samson and Delilah.' The performances will be given at Spreckels Theater.

ARTHUR FARWELL'S masque, "The March of Man," closed the musical season at Fawnskin, Big Bear Lake, last month, with four delightful performances.

THE Seven Arts Club of Long Beach, Kathryn Coffield, director, announces a series of thirteen concerts and lecture events for the season. There will be seven Tuesday afternoon attractions, opening with Alice Gentle, October 6, followed by Dr. Robert A. Milliken, scientist, November 3, Grace Wood Jess, costume recitalist, December 1; Cecil Arden, Metropolitan contralto, January 19; Ethel Leginska, pianist, February 16; Thelma Green, violinist, March 2; and Gay MacLaren, reader, April 20.

PASADENA Oratorio Society, Robert E. Clark, director, began rehearsals in the music rooms of the Pasadena High School early last month.

THE Opera Reading Club of Los Angeles and Hollywood, Mrs. Ralph Waldo Bucknam, president, announces the opening program of its fourth year will be held at the Woman's Club House of Hollywood, October 5. Frank Nagel will present the opera, "Samson and Delilah."

THE Glendale Musical Club, Mrs. M. Boyd Jones, president, will present during the season seven musical attractions, including solar recitals by Vincente Ballester, Hulda Leshanska, Margaret Matzenauer, and Olga Samaroff.

THE San Francisco Symphony Orchestra, directed by Alfred Hertz, will begin its fifteenth season October 23. There will be a series of thirty-four concerts.

THE New Music Society of California, at Los Angeles, it is announced, will be the first to play D. Rudhyer's symphonic poem, "The Surge of Fire." It will be directed by Arthur Bliss in October. It is a trilogy for small orchestra: three pianos, a quartet of strings, trumpet, horn, trombone, flute, oboe, clarinet and bassoon.

THE Alhambra Community Sing, Mrs. Mary Harwood, president, opened the third season's work last month, at the High School Auditorium, under Hugo Kirchofer's direction, with Clarence Kellogg as accompanist.

Announcements

PASADENA COMMUNITY PLAYHOUSE: "The Show Shop" by James Forbes, October 1 to 10; "Pharoah's Daughter" by Dr. and Mrs. Allison Gaw, October 15 to 24; "The Main Thing" by Nicolas Everynoy, October 29 to November 7. Each play will begin on a Thursday and end on the second Saturday; eleven performances, matinees on Saturday only.

ALHAMBRA-SAN GABRIEL COMMUNITY PLAYERS will present the mystery play, "The Thirteenth Chair" as the opening offering of the season, October 12.

POTBOILER ART THEATER, 930 South Grand Ave., Los Angeles, is continuing "Fata Morgana," the continental comedy-drama, by Ernest Vajda, into the second week, opening September 28. The cast, directed by Nathaniel Frank, includes Stella de Lanti, Mervin Williams and Michael Dark.

PILGRIMAGE PLAY ASSOCIATION plans to purchase the amphitheater sites on Cahuenga Avenue as a permanent home for this regularly produced Passion Play, which closed the sixth season in September.

SHAKESPEARE CLUB OF PASADENA announces a Spanish Fiesta at the Hahn Rancho, Foothill Boulevard, October 17, for the benefit of the building fund.

PASADENA BROWNING CLUB will hold the regular meetings of the year at the Community Playhouse clubroom, 39 South El Molino Avenue, opening Thursday, October 8. Meetings will be held the second and fourth Thursday of each month and Dr. Bertha Lovewell Dickinson will again direct the study. Mrs. Stuart W. French is president of the club.

BUSINESS and Professional Women's Clubs, Southern District, California Federation, held the sixth annual convention at the Women's Athletic Club, Los Angeles, September 5. The following officers were elected: Miss Sue Brobst was elected president; Mrs. Winters, vice-president; Miss Elsa Beregasy, recording secretary; Miss Octavia Leseur, treasurer; Miss Golda Madden Wright, auditor.

HOLLYWOOD WOMAN'S CLUB is sponsoring the Fall Flower Show to be given October 16-17, afternoon and evening, in the clubhouse and grounds.

THE FRIDAY MORNING CLUB made the newspaper women of Los Angeles the honor guests of the first affair of the season, a luncheon held September 26 in the banquet hall of the clubhouse, Mrs. O. P. Clark presiding.

THE SOROPTIMIST CLUB, after two month's vacation, resumed their monthly luncheons, with programs, at the Biltmore Hotel, Los Angeles, Tuesday, September 8; the first being California Admission Day program, celebrating the Diamond Jubilee, arranged by Grace S. Stoermer. The second was a musical program by Madame Grace Whistler, assisted by her artist pupil, Olive Coles. The third was a business meeting, and at the fourth the program was given entirely by the members.

PASADENA FALL FLOWER SHOW dates are October 22, 23 and 24, at the Maryland Hotel, under the auspices of the Pasadena Horticultural Society. The 1925 prize will be awarded the dahlias, last year the prize was given for chrysanthemums, and next year it will go to roses.

FIESTA DE ANZA is the title selected for the pageant of the Southern California Fair at Riverside, and the first presentation is announced for October 1.

PASADENA PUBLIC LIBRARY serves an increasing number of people every month, and through the Reference Department information on practically every subject may be obtained. The Hill Avenue branch, a Spanish type of building, opened in the Spring, has grown steadily in popularity.

DR. JOHN CAMPBELL MERRIAM, president of the Carnegie Institute of Washington, was in California in September, visiting several departments of the Carnegie Institute, the Mt. Wilson Observatory, the department of plant physiology at Carmel, and the department of ecology, the units of which are in various sections of the state.

MILLS COLLEGE, Oakland, California, will celebrate the one hundredth anniversary of the founder, Susan Tolman Mills, October 2-4. The annual Shakesperian play, "Twelfth Night," given by the Student Drama Association; the Centennial pageant, "The Torch of Youth," written by one of the alumni, will be two of the interesting features. The new art gallery will be formally opened October 4, from two to six.

UNIVERSITY OF CALIFORNIA, at Los Angeles, has secured the services of Captain Paul Perigord as head of the French department and professor of French literature. One course will be confined to French civilization, based upon personal observation and knowledge.

MAURICE BROWNE, one of the founders of the Little Theatre movement in Chicago, is to give courses in acting, staging, and producing at Metropolitan College, University of Southern California, this fall. Mr. Browne, who was casting director for Margaret Anglin, is to have charge of a Friday afternoon group in **Preliminary Staging**, constituting a foundation course in practical stagecraft, and lighting. On Friday evening a class will be given in **Preliminary Acting**, which will meet at 7 o'clock for instruction in practical acting, including diction and pantomine. A **Producing Group**, covering advanced rehearsal work, and including the training of directors, leading to actual production, is to be conducted by Mr. Browne on Monday, Tuesday, Wednesday, and Thursday evenings at 7 o'clock. All of these three coursese are to be given at Metropolitan College, on the top floor of the Transportation Building, Seventh and Los Angeles Streets.

Carrara Marble Neptune Fountain, Reproduction by a Pupil of the Great Sculptor Gianbologna, of his Celebrated Fountain of Neptune in the Piazzo del Nettuno, Bologna, Italy.

THE MEYER AND di SEGNI GALLERY
Antique Furniture, Paintings, Fabrics, Marbles and Bronzes.
640 South Figueroa Street Telephone VAndike 2936
Los Angeles

MEXICAN Fabrile GLASS

Still made as in the days of the "Ancients," this glassware from Old Mexico bears the crude grace, the mark of character, and the distinction of a bygone civilization in which each artisan endeavored to make his handiwork excel.

Sold in America's most exclusive shops, from the importations of the

Talavera Importing Co., Inc.

322 E. Colorado Street *Pasadena*

From the Alameda in Mexico City, comes the authority for the use of Talavera Glazed Tiles in Civic Architecture for California.

Glazed Tiles from Old Mexico

We are now carrying a stock of Mexican Talavera Tiles and Tile Panels, which is added to regularly by the shipments received from our connections in Mexico. Ask your architect or tile dealer to show you the possibilities and decorative qualities of Mexican Talavera Glazed Tiles; or write to us directly.

TALAVERA IMPORTING COMPANY
322 E. Colorado St., Pasadea

Pomona College, Claremont

AN unusually fine program for the Pomona College Music and Drama course has been arranged for the ensuing year The opening number of the course presents the Metropolitan Opera Singer Hidalgo in concert Friday evening, October 23.

In addition to the Music and Drama course numbers, two lectures have been secured by the college, to be accompanied by motion pictures, the first will be presented in Holmes Hall, October 21, by E. C. La Rue, hydraulic engineer and a member of the last party to go through the Grand Canyon under the conductorship of Claude Bird-eye. He will lecture on the canyon, showing scenery, and experiences of the party. Roy Chapman Andrews, the man who first discovered dinosaur eggs and is now in China, will lecture in November.

Santa Barbara

SCHOOL OF THE ARTS, Frank Morley Fletcher, director, is an educational movement, maintained by disinterested persons and supported by contributions and fees. Its purpose is to provide instruction for students intending to follow a professional career, students who desire to develop their own interest and talent in a particular branch of art, and others who wish to advance the Santa Barbara Community Arts Assn. of Music, Drama and the Fine Arts. The 1925-1926 term is divided into two semesters: October 12-January 30; February 1-May 15, inclusive.

During the week of October 5-10, the new temporary quarters of the School of the Arts will be open for inspection, and the deferred exhibition of students' work will be held. Address all inquiries to Mrs. Jeanne Auge, Executive Secretary, 916 Santa Barbara Street, Santa Barbara.

THE WOMAN'S CLUB OF SANTA BARBARA will sponsor a series of concerts for the season. The first event to be a concert by Olga Steeb, pianist, and Marjorie Dodge, soprano.

THE COMMUNITY ARTS PLAYERS announce the opening of the Sixth Season of plays to be given in the Lobero Theatre on October 22, 23 and 24, 1925. Under the direction of Colin Campbell Clements, the first half will include: "Merton of the Movies," by Kaufman and Connelly; "Wappin' Wharf," by Charles S. Brooks; "A Kiss for Cinderella," by Sir James Barrie; "Minick," by Edna Ferber.

SPECIAL benefit production for the new School of the Arts, "Mr. Pim Passes By," a delightful comedy by A. A. Milne, under the direction of Ian Wolfe, is announced at The Lobero Theatre, Saturday, October 3, matinee and evening. The cast includes: Maud Morley Fletcher, George McConnel, Dudley Carpenter, Margaret Barr, Richard Seares, Claire Ayles.

Extended Service

LAKE ARROWHEAD LODGE, (formerly Arlington Lodge), on Lake Arrowhead, California, E. K. Hoak, owner and manager, announces that every preparation is being made for sports throughout the season. Snow carnivals and winter sports, skiing, snowshoeing, skating, tobogganing, and sleighing add new pleasures to a winter in California. The Lodge is well heated throughout, with a huge fireplace in the great lounge to insure winter comfort.

"THE AZTEC," the new Monrovia Community Hotel, formerly opens this month.

THE GREEN TEA POT, the charming cafe in the Green Hotel, Pasadena, reopens October 12, under the management of Maurice Perrin, formerly of Hotel Oakland.

HENRY C. FOES
INTERIOR DECORATOR
Studio, in Patio of the Community Playhouse
33 So. El Molino Ave. Pasadena
Phone Terrace 0883

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

School Calendar

ELLIOTT SCHOOL FOR GIRLS—Elaborate Hallowe'en Party and Program for Students, Parents and Faculty about October 30.

GIRLS' COLLEGIATE SCHOOL—Opening of the New School at Glendora, October 8. Four of the School Buildings and the "Five Dormitories Under One Roof" will be ready.

WESTLAKE SCHOOL FOR GIRLS—Alumnae Tea, October 1; Junior College Student and Faculty Dinner, October 29.

NORMA GOULD STUDIOS—Opening of the Season October 3. Dancing Classes for Babies, Children, Young and Older Women. Also Ballroom Classes. Miss Gould and assisting dancers at Ebell Club, Fullmore, California, October 27.

Miss Gould and assisting dancers at Woman's Club of Orange, November 1.

Miss Gould and assisting dancers in costume lecture and demonstration, Tuesday Afternoon Club of Glendale, November 10.

KENWOOD HALL SCHOOL FOR GIRLS—Preceding school opening, Al Fresco Breakfast in School Gardens for Faculty and Friends of the School.

URBAN MILITARY ACADEMY—Opening of the magnificent new indoor swimming pool early in October.

Hallowe'en Party for Cadets, October 29.

F. W. Riedell

Interior Decorations

Technical knowledge and wide experience gained in connections with best decorators for many years. Shops equipped for service to those of most exacting demands.

Fine Draperies

Upholstering

ANTIQUES
REPAIRED AND RESTORED

Parchment Lamp Shades

Awnings of Venetian Sail Cloth

Wall Fabrics Slip Covers

Mihran Studio Bldg.

Santa Barbara, Calif.

25 E. Carrillo St. Phone 1735

FOR SALE: In Montecito, Santa Barbara's exclusive suburb, a charming, newly-built Norman-French cottage (Pierpont & Walter S. Davis, architects). Eight rooms and entrance hall, three master bedrooms, two baths, two maids' rooms and bath. Double garage. Brick terrace. Lot 100x150, attractively planted. Convenient to private school. Less than mile to bathing beach. Price $32,000. Kodak prints and further details sent on application to owner, Miss C. M. Taber, 1519 Bath Street, Santa Barbara.

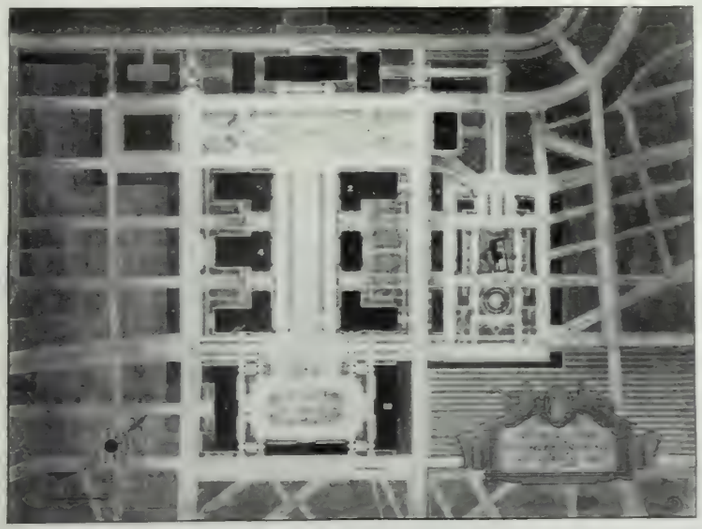
SANTA BARBARA, CALIF.

H. G. CHASE

(Established 1905)

Real Estate and Rentals

1012 State St. Phone 125



No. 2—Hall of Justice. No. 4—City Hall. No. 10—Proposed Union Terminal

THE ADMINISTRATION CENTER

This gift of service to the City of Los Angeles and the County of Los Angeles by the Allied Architects Association of Los Angeles is an outstanding example of foresightedness, good judgment and civic appreciation. Foresightedness in that it provided for and had faith in the Plaza Terminal; good judgment in that it fulfills all the requirements of other plans: Civic appreciation in that it preserves the Historic Plaza; the sole remaining link between our pioneer founders and this great modern Metropolis.

Mt. LOWE
Earth has no finer view to show.

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.
Information Bureau Phone MEtaio-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot

CHARLES B. HERVEY, *Proprietor*

The
Biltmore
Salon

Los Angeles Biltmore

PAINTINGS
ETCHINGS
BRONZES

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 70, VOL. VII OCTOBER, 1925

CONTENTS

	PAGE
FROM THE CANNELL AND CHAFFIN GALLERIES.....Cover Design	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6
THE WOMAN'S ATHLETIC CLUB.....*Mrs. William H. Anderson (Allison & Allison, Architects)*	9
AN INTERIOR DECORATOR WHO WORKS WITH THE ARCHITECT..	11
PORTRAITS AND PAINTINGS BY TAUSZKY....*Richard Walgrave*	12
PARIS EXHIBITION OF DECORATIVE ARTS.....*Ethel Rose*	13
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	12
LITTLE THEATER OR COMMUNITY PLAYHOUSE...*Mary Nordhoff*	14
MURAL DECORATION IN EL PASEO PATIO.....*John W. Gamble*	15
SOUTHLAND OPINION	16, 17
THE DEL MONTE TOURNAMENT	18
OTHER PLACES, OTHER SPORTS	19
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA	20
A LOVELY HOME ON LOMBARDY ROAD *(Wallace Neff, Architect)*	22
YOSEMITE VALLEY, CALIFORNIA.....*Edith Thomas*	25
A COURSE IN THE APPRECIATION OF ARCHITECTURE *(Prepared by Nell Huntington Gere, Associate Professor of Fine Arts, U. C., at the Request of Mrs. R. B. Peters, State Chairman, Art Division, California Federation.)*	26
SOUTHERN CALIFORNIA CHAPTER A. I. A.....*H. O. Sexsmith*	28
LOCAL COLOR IN ARCHITECTURE.....*Myron Hunt*	28
BULLETIN OF THE ARCHITECTURAL CLUB	29
ARTS AND CRAFTS SOCIETY.....*Marion Hugus Clark*	30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1925, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. Don B. Sebastion, 2410½ W. 7th St., L. A., Pub. Representative
Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7034 for assistance
During Press Week, 24th to 30th, call TRinity 1501

J. W. Robinson Co.

Order Now

Personal Engraved Greeting Cards

DISTINCTIVE designs, interesting color effects, novel envelope linings combined with skillful engraving contribute to the effectiveness of the new cards.

Many of them are designs exclusive to Robinson's, meeting the requirements of good taste, appropriateness to the season and individuality.

Large Norcross masterpiece folders with name and greeting hand lettered on each folder priced as high as six hundred dollars for one hundred cards.

Other cards priced as low as $8 for 100 Cards.

Round the World Cruises
$1500 and up

Mediterranean Cruises
$900 and up

Agency for all tours and cruises. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
294 East Colorado St., Pasadena
Phone Fair Oaks 8026

Patio in the house of Harold Waldmann

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment

Official Photographer for California Southland

3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

THE MANSFIELD SHOPS
Pasadena and Los Angeles
Consulting Decorators
Interiors designed and executed— WAshington 3473
Embroideries - Textiles— DRexel 1747

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE WOMEN'S ATHLETIC CLUB OF LOS ANGELES

By JESSICA CALHOUN ANDERSON

IN the rush and confusion of Los Angeles downtown business district in Flower street near Eighth, one comes upon a building of quiet grandeur and great architectural beauty, the Women's Athletic Club of Los Angeles. It is in seven stories in the highest part, the remainder in six, and of solid reinforced concrete, covering one hundred and fifty feet square.

The interior produces the same impression of dignity and loveliess. The ceilings are high and vaulted, the downward curves melting low into the walls. The halls and rooms are spacious. Their harmony of proportion, arrangement, outlines and the design of decoration give a sense of poised, cultural intention and form a perfect example of the Velesquez principle in art—"low in color, high in tone."

The whole building, inside and out, is an expression of the taste and ability of the women who gave about two years of their lives almost exclusively to directing its construction and furnishing, from the inception of the idea to the completion. And its general effect is to inspire the conviction that womanhood is given to earth to conserve in all things, beauty, wholesomeness, grace, and nobility.

The club home is an achievement upon which any group of people anywhere could be congratulated, not only as a great financial feat of over a million dllars' scope and an artistic creation of modern architectural magnificence, but also as a thorough, practical institution in its utilitarian aspects. The hardware, draperies, furniture, and service appointments are of the very best and newest workmanship, and are the pride of the local factories and artcraft shops where they were made. In fact, the requirements of the present-day woman's social, business and club life are met in a way that not only gives satisfaction but alluring charm.

One of the most refreshing features is the patio, sixty by sixty-five feet, on the second story above the street, enclosed on the east by a high stone wall and on the other three sides by the building. Its gay flowers and olive trees bordering the lawn make a colorful frieze and lacy patterns of tall, soft green foliage against the gray stone walls. This delightful spot with its loggia for statuary, is overlooked by the library bay, by balconies and the windows of private rooms, and is entered through wide opening French doors from the great reception hall and private banquet rooms.

The club affords its members, resident and nonresident, not only congenial living quarters, overnight rooms, conference, writing and reading rooms, but a downtown place for luncheons, dinners, all sorts of entertainment for usual guests and distinguished visitors, besides offering the best the age affords in well equipped plunge, showers, baths, dressing rooms, "beauty parlors," gymnasium and a provision for a roof tennis court. It is elastic in its ability to give accommodations for all sorts of occasional requirements.

Women who have seen women's clubs in the world's great capitals have said that this is the most beautiful and highly satisfactory of them all. Guests from this country and abroad have here a haven of rest and members find it the acme of California life.

THE GARDEN PATIO OF THE WOMAN'S ATHLETIC CLUB OF LOS ANGELES. ALLISON AND ALLISON, ARCHITECTS. PHOTOGRAPH BY SEDILLA

THE MAIN FACADE. PHOTOGRAPH BY MARGARET CRAIG
THE WOMAN'S ATHLETIC CLUB ON SOUTH FLOWER STREET, LOS ANGELES

ALLISON AND ALLISON ARCHITECTS

THE problem of the architects was manifold. They must design an exterior expressive of the building's purpose and yet limited by the restrictions of a cast iron city street.

That he succeeded is manifested in the tall, slender, and remarkably graceful structure which looks out over the city with the calm poise of a woman who has lived fully and exquisitely. In detail the exterior has many qualities of charm and strength, and its perfect proportions and delightful decorations will fill days of study for those who are looking for growth in the appreciation of fine architecture.

The interior is here shown mainly in photographs, for pictures speak more subtly than words to those who know how to appreciate beauty in the finer application of art to walls and furnishings.

Dignity and reserve greet the guest and the club members as they enter the spacious hall on the street floor.

These qualities remain with one as she goes up to the living quarters of the club. Everywhere there is mastery of color and line. Color greets one as it does in a landscape, subtle, satisfying, never obtrusively, never out of place. The ceilings are as rich as is the sky above us, the hangings balance in luscious tones so controlled that they keep their place and sing as a symphonic whole.

Chosen by the architects and working with them from the inception of the plans until their completion, Mr. Tierney and Mr. Lawford went to New York to look over the local

THE INTERIOR OF THE WOMAN'S ATHLETIC CLUB WAS COMPLETELY IN THE HANDS OF TIERNEY AND LAWFORD, OF LOS ANGELES—THE ENTRANCE

field and importations, for materials which might be available. In composing the picture they planned to make of these quiet, exquisitely colored rooms, they left no corner of the art market unsearched. Every piece of furniture was designed for a certain spot and its textiles and fringe changed if it did not suit the artist's eye.

Thirty-five important manufacturers and importers of furniture and fabrics contributed and thousands of samples were studied before these artists were satisfied.

Knowledge of what the world of Art has to offer is the first essential in an interior decorator's success. Then when the fabrics and the designs are selected, taste and skill will weave them into a perfect whole.

THE MAIN DRAWING ROOM OF THE CLUB HOUSE OPENS UPON THE GARDEN AND IS BRILLIANTLY LIGHTED, SHOWING THE SKILL OF THE ARCHITECT IN AN INTERIOR AND THE SYMPATHETIC COLLABORATION OF THE DECORATOR—TIERNEY AND LAWFORD, DECORATORS

TIERNEY AND LAWFORD, DECORATORS

DETAIL OF THE DRAWING ROOM. PHOTOGRAPH BY MARGARET CRAIG.

THE DINING ROOM AND BALLROOM. TIERNEY AND LAWFORD

FROM THE HANDSOME SHOW ROOMS OF TIERNEY AND LAWFORD ON SEVENTH STREET THE FURNITURE WAS SUPPLIED, EACH PIECE MADE TO FIT ITS PLACE IN FORM AND COLOR. PHOTOGRAPH BY MOTT

THE painter, out of the alchemy of his brain, places on canvas the picture formed by pigments of differing colors: the decorator works with colors and pigments too, but his is a more complicated task. Upon a cubical canvas which the observer views from the inside, he must place his flat colors, his hangings, his objects of art and of usefulness so blended by the skill of his talent and training that his constantly changing audience may wander from room to room and find new delight at every turn, new pleasure and new evidence of harmony.

These brilliant, harmonious pictures were made by the genius of trained architects and trained decorators working in sympathy.

MR. TIERNEY AND MR. LAWFORD WENT TO NEW YORK TO LOOK OVER THE MARKETS OF THE WORLD IN TEXTILES AND FURNISHINGS AND SUPPLIED FROM THEIR OWN SHOPS THE DESIGNS AND THE DETAILS OF FURNISHINGS WHICH UNITE THE WHOLE INTERIOR SO SUCCESSFULLY

WISTARIA, BY TAUSZKY, SALMAGUNDI CLUB, NEW YORK AND THE ARROYO STUDIO ABOVE BROOKSIDE, PASADENA

THE ART OF DAVID TAUSZKY

By RICHARD WALGRAVE

ART as exemplified in painting on wall or canvas may be looked at as evolved through the life of the race or through the life of an individual. In either case the process is the same.

First the childish effort at representation with occasional rewards that startle and inspire, leading the race, or the painter, on to further efforts. Then the concentrated thought on improvements in tools, medium, skill and scientific knowledge—that has mastered perspective, foreshortening, texture, edge and tones.

Always the evolution has been upward; and always the human form, developed through the ages in beauty, has been the difficult ideal of the painters' art, difficult to represent because it is "made in the image of God," a spiritual concept.

Landscape forms the background for human effort. It is outside ourselves. It may be very beautiful and its representation gives great pleasure to the human mind. But to enjoy a great landscape painting we project ourselves into the scene and the observer thus inserts his own humanity into a picture otherwise bereft of that highest object of art.

Pasadena has entertained many painters who are proficient in landscape; and her arroyo and her mountains, her oaks and sycamores have spread abroad in the field of art, the beauty of her environment. But during all the half century of her existence her young students have had little opportunity to gain skill in the life class but have wasted their student years on background alone.

The coming of more and more professional painters will place Pasadena in position to train good painters and cultivate her evident talent to the highest point. An interview with Mr. David A. Tauszky, whose beautiful painting, "Youth" appeared on the September cover of CALIFORNIA SOUTHLAND records the training of the painter schooled in New York and Paris.

Mr. Tanszky says:

"The question has often been put 'How best to study art'? There always has been a diversity of opinion on this score as on every other, "Taut homines, taut Sententiae."

However, now that the schools of sensationalism are slowly dying a natural death, and the more or less academic school, the school that has studied and profited by all the work that has been handed down the ages; is to be seen still holding its own;—I think one can speak of Art as the term has always existed and always will exist.

In order to have a well-rounded training in Art for the purpose of becoming a professional painter or sculptor, it is absolutely necessary to be an almost perfect draughtsman; to have a thorough knowledge of construction, of modeling, of values, of composition. The mixing of color, the understanding of the juxtaposition of warm and cold color; the knowledge of color values, can only be acquired by work.

PORTRAIT OF MRS. T. R. COE, NEW YORK, BY TAUSZKY.

THE WHEREFORE OF THE DECORATIVE ARTS IN PARIS

By ETHEL ROSE

OVER MANTEL, "A MAID OF VENICE," BY DAVID TAUSZKY, PAINTED FOR MR. AND MRS. E. S. SKILLEN, PASADENA, TO BE PLACED IN THEIR BEAUTIFUL HOUSE ON LOMBARDY ROAD

THE United States is not represented in the great exposition of decorative art which is attracting the world to Paris this year, our government having declined to participate on the grounds that we could not afford the expense.

It has therefore interested me as I think it may others, to learn why France, poor in money and drained of so much of her productive life and resources, should at this time not only have felt that she herself could undertake such an enterprise, but have obtained the official co-operation of eighteen other countries, among them those who were the worst sufferers from the war as well as newly born nations that are still struggling for existence.

One of the government architects of the city of Paris has sent me an address delivered by Monsieur H. W. Magne, professor of the National Conservatory of Arts and Industries, at one of their meetings, the president of the conservatory being the general commissioner of the exposition.

From this address we learn that art in manufactures and in decoration is in Europe considered as a national asset rather than a negligible luxury. Instead of being an extravagance this exposition is in response to an economic necessity and on its now assured success depends the industrial renaissance of a new era of prosperity for France.

Until, roughly, one hundred years ago, design in such things as architecture, gardening, furniture, silverware, jewelry, cabinet work and textiles was original and contemporary with their manufacture, both of which simultaneously developed and adapted themselves to the ideas, needs, and manner of life of the times, as had been the case from the dawn of history in all countries.

Since then however, with the exception of woman's dress, design in decoration has been

THE MONUMENTAL ENTRANCE TO THE PARIS EXPOSITION OF ARTS AND CRAFTS. DRAWING BY ETHEL ROSE

copies or adaptations of things already in existence. Added to this, the growth in world communication and the greatly increased facilities for fine work abroad have led to other countries supplanting France as purveyors of such things.

Thus the greater and finer part of our surroundings and accessories are leftovers from another age different in almost every way from the present.

Since 1900 when the happily short-lived "nouveau art" made its appearance there has been an increasing trend toward a new form of expression, an urge such as has occurred again and again in history.

In 1912 the French government, always observant of the artistic mood of the nation, saw its opportunity to encourage this and had planned an exposition for 1916 when the war intervened. At the end of the war two chances for the rehabilitation of French industry showed themselves. With the supremacy in the manufacture of steel assured by victory certain ones desired to compete for the world markets, but it was finally decided that on account of a reduced industrial population as well as the lack of native coal and certain other essentials that France should rather count in developing her commerce on the superiority of design and workmanship of those manufactured articles which always have been and always will be desired by other countries.

The entire public service was unanimous in desiring this end and to its carrying out have gone an immense amount of energy, work and perseverance.

Not only did the government see the meaning and value of such an effort but the French people, by individual subscriptions, covered the entire cost of the project so that not one cent of the public funds will be called for.

Every entry in the exposition has had to pass a jury and absolutely no account has been taken of names and firms; so anxious have they been to encourage new men and talent that young artists and artisans have been aided financially to enable them to show their work.

The four principal groups are: architecture and decoration; furnishings of all kinds including vehicles; clothes and objects for personal use and adornment; and the theatre, streets and gardens; the whole presenting a complete picture of modern life. For one of the distinctive ideas of the plan is not to show the exhibits like specimens in a museum but as they would be used in life, each in its proper frame and circumstance.

To this end an astonishing collaboration of all the architects has been necessary and a remarkable discipline has been exhibited in controlling the five thousand Frenchmen, all individualists, so that they should work together to produce a harmonious ensemble.

Besides the great state exhibits each region of France has its special program in which its characteristic production is shown as the central theme and the secondary industries are used as surroundings and decoration. Thus Lyons and St. Etienne specialize in silks, Nancy in ironwork, Bourges the metairie, Normandy the cider industry with a typical Norman farm, etc.

Fifth and last of the main groups is that of instruction, housed on the first floor of the marvelously re-constructed grand palace, where one sees not classes learning, but real work shops with workers producing the thing shown in the other four groups. There are about sixty of these ateliers where one can see the processes of stone cutting, frescoing, modelling, wood carving, forging, enamelling, metal working, and the making of mosaics, glass, silver, hand and machine embroidery and lace, the weaving and decorating of fabrics, shell and ivory working, etc.

Individuals and firms also have concessions and there are all sorts of attractions and amusements from the village of toys to the restaurants; among the latter are a dance pavilion and the three red, white and blue "peniches" or barges of Paul Poiret with their unique decorations and lighting. These are moored to the quai directly in front of the great luminous fountain that plays at night.

The Pont Alexandre is transformed into a street of little shops, and the great dreary "Place des Invalides," directly beneath which is the railway station of that name, has blossomed magically into a gorgeous garden whose sudden fertility is due, not to irrigation, but to pots and tubs, all hidden by remarkable decorations, for the soil there is not deep enough for planting. All the French colonial possessions are represented by native work and there is a Tunisian market in a building that looks as though transplanted bodily from Africa.

The foreign countries participating with restaurants, exhibits and official buildings are Czecho-Slovakia, Holland, Poland, Sweden, Monaco, Austria, Japan, Belgium, Great Britain, Turkey, Denmark, Greece, Switzerland, Italy, Spain, Jugo-Slavia Luxembourg, and the Social Republican Union of the Soviets.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

HARRY HERVEY IN INDIA. MR. HERVEY IS THE AUTHOR OF WHERE STRANGE GODS CALL, AND ETHAN QUEST, REVIEWED IN THIS ISSUE. PHOTOGRAPH BY COURTESY OF CHARLES B. HERVEY, HOTEL GREEN, PASADENA, CALIFORNIA, THE INTERESTING CENTER FOR WORLD TRAVELERS ON THE PACIFIC COAST

THE TALE OF GENJI

By LADY MURASAKI, *Translated by* ARTHUR WALEY, *Houghton Mifflin Company*

In the year 1000, Europe, the chief protagonist on History's stage, was just emerging from a vague chaotic period, designated as the "Dark Ages." The Saxon kings were still on the throne of England, and emperors of the same house governed, or attempted to govern the Holy Roman Empire of the German nation; in France the Capet family, destined to rule for centuries had just seized the power, and a part of Spain was still in the hands of the Mohammedans. It is an age that seems like far off unhappy times, when men were cruel, comforts and luxuries unknown, and ignorance and superstition common to all classes. And yet here is a tale of Japan, written at that very time, curiously modern in many respects and entirely free from evidences of that barbarity, which we associate with the age in Europe.

In translating this tale of the erotic adventures of Genji, son of the emperor and his favorite mistress, Mr. Waley has apparently caught the spirit of the original, or achieved a distinctive work on his own account. It is a quaint and sensuous narrative, presenting in a languorous fashion, a picture of a court, which in its artificial elegance, its serious occupation with affairs of gallantry, its eccentric, standards of morality, might be compared to the court of Louis XIV of France. The central figure is the youthful prince Genji, gravely pursuing his business of love making, much as a butterfly flits capriciously from flower to

flower in search of sweets. The poetic and artistic quality of this work is not to be questioned for a moment, but after reading the varied experiences along this line of the youthful sybarite we shall certainly turn with a feeling of relief to the latest foot-ball classic and the joyful contemplation of the sporting exploits of young men in modern times.

THE HARP

By ETHELREDA LEWIS, *George H. Doran Co.*

It is rarely that we come across an author, with such decided talent, who fails notwithstanding to make a convincing book. This is due, it would seem to a wrong sense of values. The lady who wrote this tale of South Africa, has a delicate touch, much finish and individuality to her style, and a really considerable gift for poetic imagery. Yet the result of her writing is pale and colorless, with scenes and characters reminding us of those viewed through a mist.

This is a story with a hero only, a boy deeply emotional, born and brought up in South Africa. Readers familiar with that far-off land may find the descriptions of nature very alluring as well as truthful. We others who know so little about it, may gain illuminating glimpses of modes of living, of racial antipathies, and of attitudes and viewpoints different from our own, as would be natural. But the novel as a whole is dreamy and inclined to lean so far toward the sentimental, that it fails to gain the confidence it would otherwise deserve.

ETHAN QUEST

By HARRY HERVEY, *The Cosmopolitan Book Corporation*

Mr. Hervey is a young man who has every appearance of having taken long draughts from the Pierian Spring. Even more than that he has bathed his brow therein, and while still under its inspiring charm, has accomplished a noteworthy contribution to the artistic literature of the present day. He calls it a "saga," this psychological study of the mind of gifted youth, searching vainly and frantically through the world for the aesthetic but elusive ideal of his dreams. It is done with sincerity, a deep appreciation of beauty, and well sustained emotional force, all of which shows this youthful author, to be possessed of talents of a high order. His faculty for understanding seems limitless, so much so that he has been almost too lavish in its use, but in time he will learn to practise conservation. Also if he is to continue with this sort of colorful and impressionistic diction, he needs a more distinctive manner, although the one he has is adequate enough for ordinary material. There is not one false note. He is inexorable in his fidelity to his artistic conception, never once yielding to the temptation of adding banal touches. Even at the end, where he might do so with no sacrifice to art, he refuses to allow the tortured and disillusioned youth, to vanish beneath the waters of oblivion.

On the fly-leaf is a dedication, so poignant that it stabs the consciousness. We can have no idea of its significance, but it is infinite in its suggestion. We read this bit of exquisite loveliness, and seem to hear the "horns of Elfland faintly blowing," or the reedy notes of Pan stealing forth from some forest glade. Surely we owe acknowledgment to the youthful genius who can write like this, even though we realize that to many readers he will make no appeal. His art is too uncompromising for popularity with the public.

THE CRYSTAL CUP

By GERTRUDE ATHERTON, *Boni & Liveright*

After reading "Ethan Quest," we took up "The Crystal Cup," and were Mrs. Atherton to have the same experience, she would be quick with her sympathy. And she can well afford to be generous, since her novel will doubtless have hundreds of readers to Mr. Hervey's one. She is occasionally a brilliant

(Continued on Page 31)

MRS. GERTRUDE ATHERTON, CALIFORNIA'S MOST FAMOUS NOVELIST.

SANTA BARBARA'S DRAMA

By MARY NORDHOFF

COLIN COMPBELL CLEMENTS, the new director of the Santa Barbara Community players, has had an interesting and varied career. A student in the Universities of Montana and Washington, he next turned to the Carnegie Institute, where he learned the art of acting under Thomas Wood Stevens, and to Professor Baker's courses in play-writing at Harvard. Since then he has been stage manager, actor and play reader for Stuart Walker's Portmanteau Theatre; director for three seasons of the school of the little theater in Gloucester, Mass., and, through this school affiliated with the Wharf players of Provincetown, directed by Frank Shay.

Immediately after the war, Mr. Clements volunteered for relief work in the Near East. The Armenian town in which he had charge of an orphanage was besieged by the Turks. With starvation at hand, they capitulated; the Turks seized the 500 French soldiers garrisoned there, and slaughtered them. While Americans escaped this fate, they were kept prisoners until, finally, help from outside made possible an escape across the desert.

In situations not quite so engrossing, Mr. Clements found time for a study of the theaters of Roumania, France, Turkey, Greece and Italy. In the Rumanian National Theater, at Bucarest, he directed several plays, one of which was written by Queen Marie.

Returning to this country, he became a lecturer in Emerson College, Boston, and edited for Small, Maynard & Co. He himself is the author of "Plays for a Folding Theater," "Plays for Pagans," and other volumes. His hope as director of the Community Theater is to return to and strengthen the spirit in which it was founded.

The Community players have been, perhaps, too representative of one section of the public; the other, the larger, elements seemed to lose interest. Such a division threatens the life of the community, as opposed to the little theater, and Santa Barbara's greatest need is for a community theater. In larger cities, the little theater, making advances in thought and stage technique which the commercial theater must beware of, has at least a sporting chance of survival. Santa Barbara, while it is not a city, is yet unlike the average town. Its situation has drawn, from all over the world, lovers and creators of beauty; people of leisure and people who are more, or is it less, fortunate. It is this variety of life, and viewpoint, which makes the difficulties and possibilities of a community theater here so great. The majority must settle the nature of their theater, but, whatever the type of play produced, whatever the cast, artists in Santa Barbara stand ready to help and to make the production the best of its kind.

A SKETCH OF COLIN CAMPBELL CLEMENTS, BY HARDIE HUNTER ALBRIGHT

COLIN CAMPBELL CLEMENTS, DRAMATIST, AND HARDIE HUNTER ALBRIGHT, ARTIST, DISCUSSING THE PRODUCTION OF A JAPANESE NOH PLAY GIVEN BY THE GLOUCESTER PLAYERS. THE MASKS USED IN THE PLAY WERE DESIGNED AND MADE BY MR. ALBRIGHT. DARLING, PHOTOGRAPHER.

A small boy at Rugby, struggling over his part in the house debate, echoed an everlasting trouble. "The stage," he scribbled, "like everything else in this world, has got to develop. In Shakespeare's time things were so strict that no girl was allowed to act at all. Well, imagine what would happen today if a bill was proposed that no girl should act on the stage!

"As far as I can gather from the speeches, there is nothing particularly wicked in the plays under discussion, but they are new. The ladies of Cranford, you may remember, were shocked and doubtful when they witnessed a conjuring show, which we see every Christmas at every children's party; and they were only convinced by noticing that "the Church," as represented by the rector, was smiling approval. Similarly, if you took a very low Churchman into a very High Church he would be shocked and denounce the ritual. Very good; let him stop away. But because some people disapprove of certain things of which others approve, that is no reason for stopping the whole show.

"Again, the influence of these plays is surely limited; a few terms ago this house voted that the cinema did not exert a bad influence on the youth of the world. Well, you may have read in the papers a few weeks ago that a lad killed his father with a hatchet because he'd seen it done at the pictures. The cinema exerts a far greater influence than these plays; and the type of person who goes to see them has enough

Mural Decoration in the New Refectory Room of the Paseo de la Guerra Santa Barbara

Mural Paintings by Dudley S. Carpenter whose interpretation of the life of St. Francis has made a charming room.

sense, we hope, not to fetch his pater one with a big stick and plead that "he saw it done at the theatre." Just because these plays are new, people attack them. Let us remedy our greater evils and wider influences first. I ask you to vote against the motion."

The Community Theater gives—and must ask for—tolerance. A recent children's play, directed by Marion Craig Wentworth, bears witness to the benefits derived from such a spirit. The lighting, the costumes, the settings, were the work of artists—men and women whose instinct for, and knowledge of, beauty goes deep. The actors, children between 8 and 16, were chosen from a number of public schools; they worked hard, for the love of the work, giving up an evening at the circus for one more rehearsal. At the matinee were many small children in charge of Catholic Sisters; not a few "highbrows," people of all ages and many types. The best of the thing was that children, to whom the

commercial theater in Santa Barbara offers so little, might see a play such as "The Golden Touch" and see it given by their own kind.

The newcomer to Santa Barbara may be indifferent to "Community spirit" or he may dislike it. A knowledge of any branch of the C. A. A.—the dramatic for instance—will do much to convert distaste. Both the facts and the atmosphere bear out one truth: Here for a nominal fee any resident of Santa Barbara may find the first-rate instruction in stagecraft, acting, play-writing. If interest and talent keep pace and he "finds himself," the way is open. If talent exists, and the fee is lacking, scholarships are provided. Night classes often meet the demands of those who are engaged by day.

At present, any one interested in the theater, anxious for a part in the coming plays, or advice as to the courses in dramatic technique offered by other branches of the C. A. A. may see Mr. Clements. He is in his office from 10 to 1 of the morning and interested in just this work. So far all who have applied have been given parts.

Last year the variety offered by the C. P.'s was great: "Lilliom," "The Hottentot," "The Beggar on Horseback," "Outward Bound," among others. This year, in answer to public opinion, plays of a different calibre have been decided upon. Announced for the first of the season are: "Merton of the Movies," "Wappin's Wharf," by Chas. S. Brooks, "A Kiss for Cinderella," and a bill of one-act plays.

(1) Wm. Morris (oppressed by the ugliness and waste in life) imagined a Utopia. If the small towns of America demand and support such organizations as the C. A. A., the picture in Morris' "News from Nowhere" may well be less of a contrast to reality. For the C. A. A. proves to its members that one of the greatest, perhaps the only lasting, pleasure lies in the attempt to create beauty of one kind or another. The results, opinions as to what is beautiful, may differ, but that is scarcely the point.

THE Mural Decoration of the small refectory in El Paseo is quite the most important and complete art work which has been done in Santa Barbara, for the purpose of adding to the beauty of a room.

Mr. Dudley S. Carpenter has been engaged upon this work for some months, and has succeeded in so making use of a religious motive that it is not at all out of place in the small private dining room of what is perhaps the most unique and charming restaurant in the United States.

He has designed a double band which follows the side walls of the room and is carried from corner to corner, crossing in the center of the ceiling. In the divisions thus formed are circular medalions, enclosed in the same pattern, representing four episodes from the life of St. Francis. Mr. Carpenter also designed the decorations for the furniture and has succeeded in working out a delicate color scheme quite in keeping with the architecture.

It is to be hoped that the beauty and fame of this little room may encourage others to make use of a form of decoration of which one sees too little in these days.—JNO. GAMBLE.

A VISIT to Santa Barbara has convinced the editor that Estado's charming buildings in the new California Rennaissance will not be monotonously arcaded. Every architect is using the arcade where he can and striving to make his building the most interesting on the street. Contributions to the Santa Barbara Relief have been received by CALIFORNIA SOUTHLAND as follows, and Eastern readers desiring to help now are invited to come to Santa Barbara next year, or at once, and see how the money is being used.

Mrs. Henry Laws, La Solano, Pasadena.....$ 50.00
Miss Gertrude S. Thomas, New York..... 100.00

SOUTHLAND

In Poetry—The Answer

(The Book of Earth by Alfred Noyes-Blackwood.)

UNDER the surface, which even now is ruffled by its force, the strong current of modern thought flows toward spiritual understanding of life and its relation to the Highest. Alfred Noyes has proved himself the greatest poet of our time by his answer to this deep longing of the race for knowledge.

The first volume of his Torch-Bearers, Watchers of the Sky, caught its inspiration from a visit to Mount Wilson Observatory in Pasadena, this second volume, "The Book of Earth," reads its first lesson in the Grand Canyon of the Colorado. So this section of the country, which ten or twelve years ago attached the big name of Fundamental to a "literal" but wholly selfish and little interpretation of Holy Scripture, may well redeem itself in the eyes of the educated world by reading, studying and assimilating this beautiful and satisfying answer to thoughtless and uneducated scoffers at scientific research as a road that leads to God.

Mr. Noyes, with the profound insight of the poet, has grasped the real fundamentals of creation and has shown, in an exquisite conception of man's groping for knowledge through the ages, how "in the beginning God created the Heavens and the earth" and how He is still directing the evolution of man's spirit.

"New every morning the Creative Word
Moves upon chaos. Yea, our God grows young.
Here, now, the eternal miracle is renewed,
Now, and forever, God makes heaven and earth."

Problems of the Playhouse—Developing a Constituency

IN the growth of social institutions as in the natural sciences, progress of development is characterized by differentiation and specialization of function as time goes on. Thus in the beginning with the playhouse the director was a composite of all functions rolled into one man. Certain earnest and typical community citizens decided to espouse a certain earnest young theatre director who had an idea—which was the germ of the present Community Playhouse Association, in its essence a social experiment. Hitherto it had never been supposed that the community would even pay money to attend a show produced by its self except as an occasional matter for formal charitable or similar objectives. The notion that the community would eventually make itself a well defined constituency for all that its amateur representatives would offer, night after night for over 200 nights each year, was yet beyond the horizon.

Naturally therefore, the first organization plan of the Community Playhouse Association was simple in the extreme. A friend who did not live or belong in Pasadena but had a vision which was greater than any of us who have since followed, contributed to this Pasadena group $2,000.00, and thus made the start in a Community Play program possible and led to the brilliant consummation of the present year.

The community group of Pasadena for its first year had as resources and organization only a director and for financial record only a check book. It had not ever a rudimentary germ of a business or a promotion department. Naturally when faith, hope and enthusiasm get hold on an idea such as this, a deficit soon develops, measured approximately by the good will and the good nature of the community.

It became necessary after somewhat more than a year to have a business department as separate from the production director's department, and the facing of the salary requirements for this first new member of the staff seemed staggering to the Board at the time but it was the wisest step ever taken in the history of the Playhouse.

The institution began to marshall records of attendance, costs, expenditures and various types of experience in the form of statistics which have a greater and greater value as the years go on. For in the eight years that have passed almost everything has been tried and the results have been set down under all sorts of headings and classifications in book records of experience—various policies have been tried in the matter of ticket prices—scrip, discounts, children's tickets, matinee special prices, different prices for different parts of the week, bargain prices in the whole house, free tickets for special objects, together with experiments in different types of plays from the sublime to the ridiculous.

Out of all this welter of figures has come an answer to almost any speculative question which might be asked our business department as to what will and what will not work at the playhouse and it is doubtful if any other novel business without precedent of published record or published literature has ever achieved a more dignified record of real accomplishment and stabilized business policies based on rational thinking in the brief eight years that the Community Playhouse Association of Pasadena has existed.

One of the first discoveries made was that the mere absorption in the production of good plays conscientiously acted would not get the playhouse anywhere. That without something more the institution would starve, fail and disappear and sink "without a trace" and perhaps would already have been a forgotten experiment in this one town. Like every other thing it costs money to run a church, a college or any other institution and thus all have business aspects and every business must have at least two well defined departments, a production department and a sales department.

In other words, the playhouse had to go out aggressively to let the town know that it had a good entertainment to offer at a fair price, but in addition this so called sales department had to begin and maintain a program to convey to the community the value of the intangible contribution it had to make to community life. If it was ever to mean anything except as a medium sort of amusement enterprise, it must learn to describe its wares in understandable language and must get over to the town the notion that it was the embodiment of the community itself at play, that the playhouse was of, for and by the community, belonged to all the community and to each person therein, in a great universality of common interest.

The mere statement of the foregoing proposition no matter how logically sound or truthful, however, will not cause many citizens to see a great light. As in the case of all great causes this idea had to be lived, for with the most of humanity, just as we find it, conviction comes not by debate but by contact and life with the truth, and in the course of eight years the community in Pasadena by the thousands has lived and worked in the Playhouse on committees and casts and has in tens or thousands seen its self at work and verily has been this great truth and it has become a part of the common experience of the community and a part of its life.

It may now be stated that the conclusion arrived at is that by conscientious observance of traditions and standards a certain typical result is achieved in the productions at the playhouse and while the playhouse is true to this—it is true to itself, and an increasing group of followers have come to consider it a part of their life and their possession. The playhouse has developed a constituency of

J. W. MORIN.

Earthquake Proof Santa Barbara

EARTHQUAKES are no longer, have not been for ten years, the enigma they have been through the ages. Structures survived at San Francisco, Messina, Porto Rico, Guatamala, Yokohama and Santa Barbara during the seismic disturbances which visited each in turn. In some cases the survival was more or less accidental but today we know the secret beyond peradventure. Our methods are positive, scientific and have been tested in the fire of mathematics, practical construction and the severest earthquakes in modern times. Buildings which had been de-

OPINION

signed on the basis of a statical analysis of the stresses induced by an earthquake and honestly constructed came through without seismic damage in Yokohama in 1923 when the convulsions were two to three times as violent as they were in Santa Barbara, last June.

California is a seismic country and if we would serve her best interests we would provide for these disturbances. Those who have forgotten San Francisco and El Centro and believe Santa Barbara alone is liable to be shaken, may regard these data as applicable to that locality. We choose to regard the whole state and more in the same catagory.

Before the dust had settled from falling debris there had gathered in Santa Barbara a host of technical men, contractors, material-men, financiers and the curious. And before the post-quake hysteria had quieted down the newspapers, the technical press and house organs fairly overflowed with the "Lessons of the Santa Barbara Disaster." There were many, many "experts on building construction" and a sizable group of seismologists. And the strange part of it all was that nearly all were on the defensive. The architects and the engineers said in substance, "If the materials and workmanship had been as required the damage would have been slight. Only poor structures failed." The material-men sought to find "lessons" to defend their products. The brick, lime, concrete and structural steel advocates cited "proofs" in defense of each. The state of affairs which nearly obscured the real lessons from the San Francisco earthquake and fire were enacted anew. The same attitude of earthquake sufferers caused Dr. Beard, invited to Japan by the Japanese Government after the 1923 catastrophe, to ask that none but purely technical sources of a disinterested nature be drawn upon by the Imperial Reconstruction Board in framing its report.

A reading of all that has come to our attention may be summarized in the injunction, "Build well." This is excellent but insufficient, for a radically different basis of design is necessary; and better construction along the lines outlined by our building codes will not suffice. An earthquake sets up certain forces just as definitely as does a wind or earth pressure behind a retaining wall. A structure can be designed to care for the seismic forces and thousands have been designed and constructed and passed successfully through greater earthquakes than we have ever had in California. There is no guess work any more than in any other type of engineering design.

We wish to help others in their attempts to secure better design, good materials, more rigid inspection and honest workmanship for these are necessary to produce earthquake proof structures; but by "better design" we mean statical analysis which must be the basis for all improvement over present practice. With a thorough knowledge of how an earthquake acts and the stresses set up, types of construction will suggest themselves and the relative merits of different materials for different parts of the structure will recommend themselves to the competent and unprejudiced designer.

After an inspection of Santa Barbara on the day following the quake we would make these statements:

(1) The earthquake was not a minor tremor but much stronger than the San Francisco quake of 1906.

(2) The buildings were as well built as in any coast city. Many of the damaged structures were very well constructed.

(3) The failures were very largely due to defects in design or condition and not from materials or workmanship. We believe, however, that few of the structures were the result of expert technical design. Like the buildings in most of our cities they were "just built."

In **California Southland** for August we find an article by Mr. H. C. Nickerson, A. I. A., an admirable article indeed, the expression of an artist, his dream "that the reconstruction will make Santa Barbara a joy to its residents, a refuge to the traveler and a center of culture." We add that after traveling and working widely at home and abroad we would submit our constructive criticism to these same ends that this naturally beautiful city in our native state may blossom forth the Athens of the West.

The reconstruction of the commercial center, the schools, the theatres and the public service centers must be viewed broadly as regards city planning features and perhaps general types of architecture and more technically as regards the designs of the buildings themselves. These are distinct services as the writer knows from service on one city planning commission and two committees for the preparation of building codes. Both are necessary, and much value will accrue to the city from this procedure. The personnel of the first should be composed of landscape architects, a civil engineer of municipal experience, a realtor, a traffic expert and one or two business men. The technical commission should embody architects, engineers, contractors and the City Engineer. He should also be represented on the first committee.

The three essentials of a well planned city and its structures,—convenience, beauty and safety, might be divided so that for the city the first committee will act and for the buildings themselves and especially their safety the second committee would preside. These committees should be permanent and should make progress reports to the City Council but they need not be in continuous session. Theirs is to recommend, the council will enact into law and the Building Inspector should be charged with the administration of the act. He should be a trained engineer and should receive a sufficient remuneration to hold a competent individual. He must have several competent technical assistants.

Provide, through the efforts of the technical committee, a building code which requires statical computation of stresses induced by an earthquake of a given intensity and the filing of all calculations. Make sure you have a competent Building Inspector, give him sufficient salary, remove him from wire pulling and "politics" as far as possible, give him an organization and authority and Santa Barbara will never be prostrated by another earthquake.

WENDELL M. BUTTS, B. S. C. E.,
SAN DIEGO, CALIFORNIA. STRUCTURAL ENGINEER.

The Ant or Flowers?

"TO the ant, thou sluggard, consider her ways and be wise," has been quoted to mankind for ages. How many I do not know. But if the sluggard, after considering the ways of the ant, would do what the ant has always done, with all his strength, as compared to the strength of the ant, he had better remain a sluggard. The world would be better with him thus, than with him following her ways.

Nothing grows very close to an ant hill. Though provident, the ant is destructive. Which of her ways is the sluggard to follow?

The flowers do all that it is possible for them to do to make the earth more beautiful, as also do nearly all other inanimate growths. The infinite variety and beauty of shape, foliage, color and bloom, is wonderful and inspiring. To consider, to study and to emulate these is more worth while than is considering the ant, as an example of right living.

The "busy bee" is quite as industrious and provident as is the ant, and is not destructive. And what the bee stores away is of some benefit to others,—humans and bears,—which cannot be said of what the ant hoards.

When admiring flowers, I have often thought if we humans did our part in life as well as they do theirs, our lives would be much better and happier. And that reflection will apply as justly to all other forms of life.

Moral: Let's change it to—Go to the bees, the flowers, the shrubs, the trees, thou sluggard, consider their ways and be wise, and happier.

JAMES H. RICHARDSON.

WITH THE GALLERY AT THE DEL MONTE TOURNEY

GOLF with the gallery at Del Monte during the annual California amateur tournament can prove of such overwhelming interest as to displace all pre-arranged plans as to resting, enjoying the soughing of the winds in the pines, the breath of the sea, and the beauty of the rocks and the oaks, and instead to bring not only enmeshment in the toils of golf but adding much divertissement to the enslavement, as witness lines from one heretofore immune to all charms of the game:

"This is the most exciting three weeks I have encountered since I was a girl and lived on excitement. The last three days have been spent in the sacred precincts of the golf course, where I hope I showed the proper reverent spirit. If I hadn't I would have met with such scorn that never again would I have been able to show my face in Del Monte,—most certainly not.

"It's just as well that I am not to spend the rest of my life in Pebble Beach, as I very much desire, else I should be dead before I knew it. This is our last week, and I intend to spend it lying on the pine needles and sniffing, and watching the surf dash against Point Lobos, and seeing the gorgeous sunsets from the upper roads, and wandering around the old houses in Monterey. Probably those are just the things I won't do. I haven't yet.

"Well, yesterday the tournament ended the most exciting week I have experienced for years. You have been following the papers most likely, so you know the winners. M— and I watched the Child make her way through each day's match, with long distance glasses. It was capital sport, dodging from tree to tree and skipping along behind her without her discovering that we were near. The day she qualified we all went along, too, and her score was so bad that we thought she wouldn't play at all. So there was no more of that. But as usual there is not time for details.

"Yesterday, the important day of days, I took pictures of Kathleen Wright, on the last hole she played, and her opponent, Mrs. Sheedy, and then we managed to get over here at Pebble Beach in time to see the last four holes played by Dolp and Von Elm, —very close in both matches, men and women. Over here there was a gallery of about a thousand people. It was thrilling.

"I simply must take time to tell you something priceless. As I said before, we were at Del Monte every day watching the Child literally fight her way through those matches, and of course we got interested in other young women, whose matches we could not help seeing in following hers. One girl in particular I quite fancied, and her golf was very nice. Saturday I met her as she came in from the course and asked her who had won her match and she said she had, whereupon I

GEORGE VON ELM OF THE RANCHO CLUB, LOS ANGELES, WON THE STATE AMATEUR CHAMPIONSHIP AT DEL MONTE IN SEPTEMBER.

DR. PAUL HUNTER, OF ANNANDALE, FORMER STATE AND SOUTHERN TITLE HOLDER.

KATHLEEN WRIGHT, OF PASADENA, WINNER IN THE WOMEN'S CHAMPIONSHIP EVENT AT THE AMATEUR CHAMPIONSHIP TOURNAMENT.

Golden State Limited Photo Service

THE REJUVENATED ANNANDALE COURSE OFFERS EVERY POSSIBLE THRILL TO THE BRASSIE WIELDERS IN THE NEW HILL HOLES

congratulated her very warmly with absolutely no idea of her name. She was surprised enough since she had probably never noticed me before. Then on Sunday morning we all went over with the Child, who was to play off the last match with a woman whom she had never seen, and of course we hadn't. This girl whom I had congratulated so heartily on Saturday came up onto the proch and I said enthusiastically, "Oh, I hope you win!" and she proceeded to the first tee and prepared to play with the Child. It was very amusing, doubly so since we had made a ceremony each day of solemnly kissing the Child and wishing her luck, and there I'd gone and almost done the same to her opponent. They were both so amused that they dubbed the first hole disgracefully."

THE ANNUAL CALIFORNIA AMATEUR GOLF CHAMPIONSHIP TOURNAMENT AT DEL MONTE, OPENED SEPTEMBER 14 FOR MEN, AND THE 16TH FOR WOMEN. THIS TOURNAMENT IS OPEN TO ALL MEMBERS OF CLUBS IN THE CALIFORNIA GOLF ASSOCIATION, AND INVITED GUESTS

MRS. JOHN FROST, OF FLINTRIDGE, PLAYING IN HER FIRST COMPETITIVE EVENT, WON HER FIRST TROPHY WITH A 4 AND 3 VICTORY OVER MRS. L. H. COCHRAN OF SAN FRANCISCO. MRS. FROST IS ALSO A HORSE-WOMAN OF NOTE, HOLDING BLUE RIBBONS AND TROPHIES FROM THE SOUTHERN HORSE SHOWS.

FRANK DOLP, OREGON STATE CHAMPION, WHO PLAYED REMARKABLY GOOD GOLF IN THE DEL MONTE TOURNEY BUT LOST TO VON ELM BY A SCORE OF 2 TO 1

The annual California Amateur Golf Championship is open to all members of clubs in the California Golf Association and to such other amateurs as may be invited to play by the association. The winner of the championship tournament shall hold the title of Amateur Golf Champion of California for the year, and his name shall be inscribed as such on the association shield.

The tournament each year affords thrills, it being a veritable north versus south championship, as the best amateurs of the country always enter and every hole is contested to the farthest limit of strength. Surprises as well as disappointments appear in the finals; this year proving as full of the former as past seasons.

The match between George von Elm, of the Rancho club, Los Angeles, second ranking amateur in the United States, and Frank Dolp, Oregon State champion, was of intense interest and proved the courage and sportsmanship of each man as well as his skill.

Kathleen Wright of Pasadena returned from abroad in time to enter the tournament and win the women's championship event, to add another trophy to the list she has collected in both golf and tennis during the last ten years.

Mrs. John Frost, of the Flintridge club, probably surprised herself more than she did her friends in playing through to victory in her first competitive event after less than five months of golf.

Nothing is really allowed to interfere with the game and its importance, yet the hospitality for which Pebble Beach and Del Monte are so famed is not dimmed during the tournament and many gay lunches, breakfasts, teas and dances find themselves interwoven with the matches.

WHILE IRVING HELLMAN DID NOT DRIVE HIS COACH AND FOUR UP TO DEL MONTE TO THE TOURNEY, IT WOULD HAVE FITTED INTO THE PICTURE BEAUTIFULLY

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

Oct. 1, 10:30 a. m.—Meeting of Good Samaritan Committee.
Oct. 6, 10:30 a. m.—Meeting of the Board of Directors.
Oct. 6, 12:15 a. m.—Round Table Luncheon. Mrs. Ralph Waldo Trine, speaker.
Oct. 6, 10:30 a. m.—Meeting of Executive Committee.
Oct. 12, 10:30 a. m.—Meeting of Day Nursery Committee.
Oct. 13, 10:30 a. m.—Meeting of Executive Committee.
Oct. 14, 10:30 a. m.—Meeting of Shut-In Committee.
Oct. 15, 10:30 a. m.—Meeting of Good Samaritan Committee.
Oct. 20, 10:30 a. m.—Meeting of Executive Committee.
Oct. 27, 10:30 a. m.—Meeting of Executive Committee.
Oct. 29, 10:30 a. m.—Meeting of Good Samaritan Committee.

SANTA BARBARA COMMITTEE

WHEN a special need for clothes for the children of school age in the district of Santa Barbara affected by the flood, which was occasioned by the breaking of the dam during the earthquake, was reported, the Assistance League Unit in Santa Barbara and several of our Board members who were there this summer met to plan ways and means of meeting this need. Mrs. E. Avery McCarthy, who represents the Board of Directors on this Committee, has charge of the collection of clothes in Los Angeles and Mrs. William A. Brackenridge of the collection in Pasadena. In order that the clothes may find their way into the homes where real need exists, the distribution is being carried on with the aid of the Santa Barbara Parent Teachers Association under the direction of Mrs. F. Alexander, District Chairman. Already a large truck load of carefully selected and very serviceable clothes has been sent to Santa Barbara.

League members and friends we know have done their part as individuals in the raising of relief funds and the Board of Directors is anxious to co-operate in every way with the main fund-raising committees, although the Assistance League, as such, solicited no funds. Supplying clothes in this emergency we feel is just a special way in which the Asssistance League may serve the stricken city.

COMMUNITY CHEST

Under the able leadership of our President, Mrs. Hancock Banning, and our Secretary, Mrs. James Reed, Division 16 of last year's Community Chest Campaign made an enviable record—going over the top on the third day, working unabated until the final reckoning showed that 276% of the quota had been collected.

When the call came this year from the Chest the Assistance League responded wholeheartedly. Mrs. Edwards Laughlin, our 1st Vice President, is Chairman of all residential divisions, Mrs. E. Avery McCarthy is Colonel of the Wilshire Division and Mrs. E. P. Werner, Chairman of our Day Nursery Committee, is Colonel of a down-town financial district. It is regretted by all that Mrs. Banning and Mrs. Reed will not be able to take active parts this year, although Mrs. Reed, who was called East by her mother's illness, hopes to return in time to assist during Campaign week.

Volunteer to serve on a team. Call the office and let us list you as a worker.

As you all know, the three departments receiving funds from the Chest this year are the Day Nursery, the Good Samaritan Committee and the Wilmington Unit. This year the entrance of the League as a whole is contemplated.

CHRISTMAS SALE

The Christmas Sale Committee is prepared to take orders for the articles listed below. The prices will be more reasonable than those in the down town shops. League members and friends are urged to place orders at the League as soon as possible. All articles will be ready for delivery not later than December 1st, unless a special request is made for earlier delivery.

Coat Hangers, Hat Trees, Shoe Trees, Mules, Bed Jackets, Maids' Aprons, Washcloths, Silver, Telephone Book Covers, Taffeta Hat Bags for Traveling, Taffeta Chaise Lounge Covers with Pillows in shades to match, Handkerchiefs, Work Bags, Pillows, Perfumes, Boxes, Shades, Pottery, Bath Salts, Sachets, Pajamas, Slips, Dusters, Jellies, Candies, Nuts.

MONOGRAMING

Beautiful monograming and initialing can be ordered for table linens, towels, handkerchiefs, lingerie, dresses, etc. For instance, one woman who has worked for Marshall-Fields has quoted us a price of $8.00 a dozen for three letters an inch and a half high.

BOUDOIR PILLOWS

Pieces of lace sent in will be made into boudoir pillows.

PHOTOGRAPHS

By special arrangement with one of the photographers, who does most artistic work, the League will receive a percentage of all orders taken here.

By ordering your Christmas present through the League you are not only helping to broaden the scope of our work, but you are making it possible for some of the women who are doing this work to enjoy a happy Christmas.

ALL ORDERS SHOULD BE DIRECTED TO THE ATTENTION OF THE CHRISTMAS SALE COMMITTEE.

OPPORTUNITY CIRCLE

This Committee is giving women who must earn something in their homes an opportunity to make sample children's dresses from which orders may be taken. The dresses are distinctive in design, many copied from imported models, and maybe ordered in all sizes. The committee members are compiling lists of mothers whom they think will be interested in these dresses and are themselves calling upon these mothers to show them the samples.

Be ready to receive them when they call or if you are planning to order dresses at once leave a call at the office for them—HE-5133. It will mean an opportunity for you to order dainty, attractive dresses for the little ones as well as to help some other mother to earn a living.

Call Hempstead 5133
When you have a bundle
for the THRIFT SHOP.
The Fall cleaning should
net the Shop many welcome donations.

SHUT-IN

Ask to see the baskets and trays made by a Shut-In who has not walked for eight years. Every year his friends gather the needles of the Torrey Pines and he weaves them into beautiful and useful baskets, bringing the scent of the mountains to us. By selling his handicraft we raise him from the position of being dependent upon charity to that of being self-supporting. Your friends back East would appreciate such a souvenir of California. All have heard of our beautiful Torrey Pines.

MEMBERSHIP

In answer to these questions asked us so often: "How does one become a member of the League," we wish everyone to know that membership is open to any one who wishes to join us in "All for Service and Service for All." It is not necessary to wait to be especially invited, your willingness to serve makes you eligible. A call to the office will bring an application blank to you.

THE DAY NURSERY, 5612 DE LONGPRE AVENUE

OUR DAY NURSERY, IN SUPPLYING CARE, IS KEEPING MANY A CHILD OFF THE STREET. SUPERVISED PLAY IS HELPING TO BUILD THEM INTO USEFUL MEN AND WOMEN.

MRS. ERWIN P. WERNER, CHAIRMAN
5612 DE LONGPRE AVENUE.

FIFTEENTH CENTURY MANTELPIECES OF Istrian Stone, which, as in the bridges and palaces of Venice, draws its softened polished beauty from the ages, are among the pieces in our extensive collections which will pique your interest and appeal to your imagination. These antiques are no more expensive than good modern pieces and any of them may be translated to present day settings so economically that cost of shipping is truly incidental.

S & G GUMP CO., 246-268 POST ST. Gump's S & G Gump Co 246-268 Post St San Francisco California San Francisco, California

Autumn *in the* High Sierra

—Nature makes its greatest appeal at this delightful season

Gay colors in riotous profusion; clear, bracing air of the high-lands; sparkling mountain streams teeming with gamy trout; long hikes through fragrant forests—mayhap a try at a fleeting four-pointer.

These are the attractions of the high Sierra in Autumn. So visit them now.

Buy Roundtrip Fares

—save money.

Many resorts and mountain inns remain open. Ask our agents about them, and how to reach them conveniently and economically via

Southern Pacific Lines

So Goes Milady With luxury attending

Golden State *Limited* East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations, personal service, call on

Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243
or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif. 893

Rock Island

SOUTHERN LINES PACIFIC

Meals? "The best on wheels"

Where the most delicious creams and ices, cakes and pastries are made. Catering to small and large parties!

The Elite CATERERS AND CONFECTIONERS 629-641 S FLOWER ST LOS ANGELES CALIF

In Pasadena 634 East Colorado

BREAKFAST
LUNCHEON
DINNER
Hollywood
4902 Hollywood Blvd.

A NEW HOME ON LOMBARDY ROAD

WALLACE NEFF, ARCHITECT — HOGAN COMPANY, BUILDERS

IN selecting and presenting the work of California's leading architects, this magazine endeavors rather to give to its readers pictures of the dominant trend in building rather than to show the cities of the Southland as they are today. Rehabilitation is going on all over this section in towns that have not yet experienced their first earthquake. Whole streets of flimsy houses once called "California," because built to be used by temporary inhabitants, are being removed to make way for business blocks and the residence sections are being determined on the edge of town. These are now being covered with houses in a new architecture. It is not a copy of any known style, but it is composed of elements of beauty used in past ages and constructed of local material. Its background was described by Mr. Myron Hunt before the American Institute of Architects in Washington in a talk reprinted in this issue on page 28. Mr. David Allison suggests that it be called "California Renaissance," as it is original and yet draws upon the sources of the past.

No more luscious example of the sheer beauty of this new style of California residence is to be found today than that of the Arthur K. Bourne residence by Wallace Neff, one of our youngest Californian architects, whose prolific work springs up continuously in our midst.

It is set in that eastern portion of Pasadena just north of the Henry E. Huntington estate, spoken of as "Lombardy Road." Viewed from every side it is beautiful and the view from its every window, gallery and grilled balcony is, at present, unsurpassed.

One opens the front door set in an archway off the entrance court and finds directly opposite him another door wide open to a great stretch of lawn, a low wall, and the Sierra Madres beyond. Like the doors through which Alice went into Wonderland, the walls of this lovely house seem to open where one has grown to expect blank walls and the long, low house itself seems to be but a partition between Lombardy Road and the Arcady beyond.

THE HOME OF MR. AND MRS. ARTHUR K. BOURNE. WALLACE NEFF, ARCHITECT. HOGAN COMPANY, PASADENA, BUILDING CONTRACTORS.
Geo. Haight, Photographer.

Yet the house, open as it is to California's great out-of-doors, is perfect in its service, its dining rooms, its great, high-ceiling living room and its exquisitely planned children's wing, where playthings have their place, but where courtesy and hospitality and perfect order reign. In this east wing of the house the craftsmen have done exquisite service, catering to the children's whimseys in door catch and tile work, in painted frieze and beamed ceiling.

MAIN ENTRANCE. HARDWARE FROM WEST & CO.

From the Earle Hardware Company of 2369 East Fifty-first street, Los Angeles, and the West Company of Pasadena, 45 & 47 So. Raymond avenue, came the delightful door knobs and great iron bolt rods that will interest grown-ups as well as the children's younger guests. These were designed by these craftsmen in iron, after consultation with the architect, whose idea was to have each door a unit in itself. The big Spanish sliding bolts were adapted and copied by these master workers in such a manner that they are a genuine contribution to our Californian Renaissance of European craftsmanship. The actual manufacture of this hardware was done in Los Angeles at the Earle Hardware Company, whose exclusive agent in Pasadena is West and Company.

Tiles from every portion of the globe may be found at The Western Tile and Marble Company's showrooms, 386 South Raymond avenue, Pasadena; but in this case Mr. Neff and his client selected colorful and quaint squares of glazed tile from some ancient Alhambra fitting the main stairway or the court.

Introducing color into the walls the architect has had a dado painted on the stucco around the doorways and the children's porch.

The painting of the residence was a "Bliss job," a name that speaks for itself to any architect or house owner who has employed men from the Bliss Paint and Paper Company of 109 North Fair Oaks avenue, Pasadena. Mr. Bliss has established himself as a paint merchant whose workmen can always be depended on for a superior piece of work. So successfully have his men worked on Mr. Neff's houses that it is reported that one of them will accompany the architect to Florida this

Craftsmen have here made their work so subordinated to fitness and use that one longs to live within the low walled court with its potted flowers and planted trees casting dainty silhouettes on white walls and making lacey edges where the shadows of the tiles mark the time of day.

Geo. Haight, Photographer.

Wallace Neff, has chosen for the garden, Miss Katherine Bashford, Landscape Architect, and has left in her competent hands the carrying out of the owner's wishes. This has been done in a manner appropriate to the character of the house and makes the setting a part of the Architect's plan.

ROOF TILE LAID BY FRENCH AND MELOENY
THREE PHOTOGRAPHS BY WM. CLARK

winter to do the painting for him there.

A name that may be new to some, although it comes to us with Mr. Neff's stamp of approval and is therefore worthy of notice is the name of the young man responsible for the electric fixtures, Paul Vauchelet, now temporarily located at 1530 North Western avenue, Los Angeles. Mr. Vauchelet is an artist of high attainments, and the love of the beautiful is manifest in his work as though it were carried over from the medieval ages. We recommend him to any architect who is seeking for a combination of the artistic and distinctive in electric fixtures.

Welcome to all homebuilders is the news that a firm of young, enthusiastic men has taken upon itself the study of the best methods of laying roofing tile. They know the hand-made tiles of California; they realize that care in keeping these tile soaked in water while laying them is vital and they do the work in such a way that Mr. Neff called upon them and placed their names in the specifications. The young men, French and Meloeny, of 517 North Western avenue, Los Angeles, have done such beautiful work on the roof of the house (a striking feature, as one can imagine, above the dazzling white walls) that they have won the praise not only of the public, the architect, and the owner, but also from the other workmen on the job.

Although the illustration reveal no hint of the heating arrangement, this home, in common with many other well built homes in southern California, is equipped with the unit system of electrically controlled heating perfected by the Ohrmund Brothers, whose shop is at 901 East Colorado street, Pasadena. The splendid service of this firm and its quality output has given them a place of permanence in the building world within a comparativly short time.

The architectural advance of California's truly representative houses is accompanied by a construction equally sound and substantial in its improvement over the early "California houses." The Hogan Company of 379 Colorado street, Pasadena, was given charge of the erection of the Bourne residence, not a surprising fact when one considers that they have been the general contractors for other houses which Mr. Neff has designed, such as the Milbank Johnson residence in San Rafael Heights, the fine Carroll Post residence in Oak Knoll and the Mary P. Visscher residence in Prospect Square. Their work is so thoroughly sympathetic and their interpretation of the architect's ideas so faithfully rendered that they are identified with many of the country's most lovely homes, although they are builders in the strictest sense of the word and have no architects in their own firm.

The landscape gardening is the work of Miss Katherine Bushford, selected by Mr. Neff for her ability to translate into the act-

THE CHANDELIER WAS SELECTED AT THE SHOP OF PAUL VAUCHELET

ual trees, and growing things, the pictures he carries in his mind or puts on paper. As early in the season as this it is not possible to do justice to Miss Bashford's work and yet the illustration of her work accompanying this shows her ability to make an effective display of trees and plants in late summer. In another year the Bourne garden will be a place where the trees and shrubs will grow with the air of having belonged forever. It is this sense of fitness, as well as having an eye for unexpectedly lovely outdoor effects, that distinguishes the gardens of this artist, both large and small. In the Bourne garden her fancy has been given full freedom and there she may be seen at her best.

The house as it stands in its completed state is worthy of the admiration that has been given it freely from every privileged visitor. But it has an additional charm when one comes to analyze its many exceptionally good points and to examine the work of the contractors employed by Mr. Neff and The Hogan Company. Mr. Neff is an architect who chooses with a careful eye and once he has found a satisfactory man, he gives over to him much of the work on his various houses, with the assurance that the contractor's ability will meet the demand of the job. This particular job had an unusual amount of co-operation from Mr. Bourne, the owner. In fact, so pleased was Mr. Bourne that he insisted on giving a huge party when the house was finished and he invited to it all the workmen who had any part whatever in the building and bade them to be merry in honor of their achievement and to rejoice with him over its beautiful outcome.

When one realizes the importance of an active and intelligent co-operation between contractors and architect one is far along the road to the solution of the problems of creating more architecturally sound homes in this country of architectural possibilities. Even the problem of co-operation between owner and architect is not so important. Whenever it is as satisfactorily handled as in the case of the Arthur K. Bourne house one has, as the illustrations declare, a superb piece of workmanship and an enviable home to live in.

As an outcome of this co-operation between architects of the California Renaissance the demand for craftsmen has brought to the Coast many skilled workers. Makeshift work will no longer satisfy and the public itself is becoming critical. Each craft, of iron work, plaster work, cabinet work, and pottery is growing rapidly and a descrition of the shops now established will make interesting reading as we find room for it. Designs by our best archiaects are setting a standard in all these crafts; and skilled workmen from Europe are here teaching our young artists how to execute good designs.

CORNER SHOWING THE EFFECT OF SUNSHINE ON THE WHITE WALLS. PAINTING DONE BY BLISS PIANT AND PAPER CO.

RECENT BOOKS—REVIEWS

Continued from Page 14

writer nearly always with a brittle style, and it is most amusing to find matters of sex, of which the book contains a goodly amount, treated in such fashion. Love affairs expressed in biological terms, like super-active generative hormones, interstitial cells, sublimation of the sex-urge, make a pretty strong appeal to the sense of humor, especially when we contrast this method with the sentimentality with which we frequently meet in fiction. The scene of this novel is Atlantic City, with a little of New York also, and we may surely trust Mrs. Atherton to give an authentic account of the fashionable younger set, in these two cities, showing us how they talk, how they regard life and particularly how they play. Notwithstanding social advantages, it would appear that even in these circles, a woman scorned, promptly gets elemental, and goes after her rival in love with any weapon she finds handy, in this case an automobile, which she uses with murderous intent. Kipling tells us that "the captain's lady and Judy O'Grady are sisters under the skin," and Mrs. Atherton has surely rubbed this sentiment in.

GONE ABROAD

By DOUGLAS GOLDRING, *Houghton Mifflin Co.*

The fireside traveler is a hungry soul, continually looking for his favorite brand of nourishment. In many cases he has already assimilated the cream thereof, and must depend on the quality of what is offered from day to day, hoping always to discover something to remind him of the rich flavor of that before consumed. He is the person to find some gratification in this commendable description of a rambling journey through the Balearic Islands, especially since they are so far off the beaten track of the ordinary tourist. Mr. Goldring is a travel writer with a reflective mind, who infuses his own personality into his observations with considerable success; and scenes and people are something more than just that to him. So that the narrative proceeds in a lively and spirited manner. The book contains also, some proficient character sketches with the scenes laid in Italy. At least one of these has appeared in Blackwood's magazine, a periodical which may be depended upon to publish worth while articles along these lines.

THE RED LAMP

By MARY ROBERTS REINHART, *George H. Doran Company*

Writers of this kind of fiction, are mostly content with giving their readers for solution,

MARY ROBERTS REINHART

the mysterious circumstances surrounding one murder only. Not Mrs. Reinhart. She believes in delivering his money's worth to the purchaser of this book. So the medium recording the narrative, a college professor whose style Mrs. Reinhart adopts, mentions just one murder or disappearance after another until we have no idea which is the one to work upon. Nor is this all; there are strange doings in this ghastly and ghostly tale, that even the author does not attempt to solve in the end. For instance, why does the red lamp constantly shed its baleful glow although it is locked away in an attic closet? Very spooky indeed! Who does all that coughing, we should like to know. If Mrs. Reinhart knows she keeps it a secret. At any rate she is a veteran with the pen and so is able to hold the attention of a somewhat bewildered reader, but we prefer her as a flapper or an elderly spinster, to the middle aged professor, who recounts this mysterious tale of events taking place in a summer's vacation.

RED ASHES

By MARGARET PEDDLER, *George H. Doran Company*

While this novel has a somewhat unusual and unhackneyed theme, and an average amount of narrative skill, it has little else to recommend it. It is capably commonplace. The characters have no illusions and the scenes, no atmosphere, while the situations are theatrically contrived, with their purpose perfectly obvious to the discriminating reader. The heroine of this story of English country life, with its usual accompaniments of hunting and house-parties, has suitors, each with his own method of attack. One with a dark sorrow in his past, no secret to the reader, has to be driven to the point of death, a situation of course prepared for the purpose, before he resorts to osculation. Another on the caveman order, indulges ruthlessly in the pastime on all occasions especially prepared or otherwise. Then there is the noble and renouncing suitor, who kisses a la saint very brotherly and sacredly on the brow. Nor are these all; everybody in the story is being matched. It would surely take no more craftsmanship to present true conceptions of life and art, and the use of talent in this manner is a literary misdemeanor.

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

Dawson's
"The Birds of California"
Complete in four volumes.
De luxe format $225.00 to $500.00
Smaller formats $45.00 to $110.00
Published and Sold by
SOUTH MOULTON COMPANY
301 Bank of Italy Bldg.
VAndike 4078 Los Angeles, Cal.

S. D. UHRICH
Tailor
188 East Colorado Street
Pasadena, California
Fair Oaks 1602
RIDING BREECHES A SPECIALTY

O'HARA, LIVERMORE and ARTHUR BAKEN
INTERIOR DECORATIONS
ANTIQUE AND MODERN FURNITURE
DRAPERIES
644 E. Colorado St. Pasadena, California
522 Sutter St. San Francisco

NO. 121—TALMAGE VASE
Beautiful Garden Pieces
in
Sculptured Terra Cotta
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

Welcome to call and Browse
Rare & Art Books
First Editions
Early Printing
Autographs
Americana
Books Notable for Printing Illustrations and Binding
Dawson's Book Shop
627 So. Grand Ave.
Catalogues sent on request:—
LOS ANGELES

HALF DOME ABOVE THE CEDARS

UP THE VALLEY AND DOWN THE COAST

THERE IS NOTHING ELSE AS INTERESTING AS YOSEMITE

By EDITH RICHMOND THOMAS

THE VALLEY GATEWAY

YOSEMITE FALLS IN LATE SUMMER

"THE most beautiful valley in the World," is the way the Yosemite is usually described, not only by native sons but by rank outsiders as well. And no wonder. Its scenery is absolutely unique. There are numerous pseudo-grand canyons and many duplicate Alps scattered over the earth, but there is only one Yosemite Valley and to find it you must come to California.

On our first trip there we took a Southern Pacific train one evening in Los Angeles and arrived at Fresno, the changing point for the Valley, about eight the next morning. From here a run of four hours brought us to El Portal, the gateway to the Yosemite, and another hour by automobile brought us to our destination. Our way that morning followed the course of the Merced river and as we passed into the Valley its foamy surface kept constantly coming to view among the shrubbery and dark trees that lined its banks in the depression below. After passing beneath a natural rock archway that lends the first touch of the bizarre to the scene we entered a stretch of shady pine forest which vista in turn opened up to a wonderful view of the Yosemite Valley, California's most beautiful scenic feature.

Stupendous rock cliffs towering thousands of feet above the level floor of the valley with walls polished smooth by glacier action greeted us as open arms while we sped into the enchanted enclosure. Our attention was constantly being diverted from one side of the valley to the other by the call of the boisterous waterfalls that lunged from dizzy heights to add their quota to the noisy Merced. But above all, imposing in its grandeur and simplicity loomed El Capitan, the most astonishing feature of the valley. It is said to be the largest mass of solid rock in the world. The first glimpse of it almost appalls and one remains for minutes, breathless in its presence. This towerng, 3,300 foot monster, almost rectangular in shape, stands out in majestic isolation from the rest as though well aware of the commanding position it holds, among the wonders of this picturesque rift of the Sierra Nevadas. It is not as high as some of the others but it creates a thrill and wields unending magic over all who see it as none of the rest can do. It was up its hoary side that the "Human Spider" by special permit took his way only to suffer the eclipse of his mental faculties as the result of his terrible accomplishment.

There is talk of boring a tunnel through the rock to its base and installing elevators for the use of people who wish to make the ascent, but lack of the wherewithal to do it apparently stands between it and its fulfilment. I shall not only always recall El Capitan as the chief wonder of the Yosemite, but also as one of the noblest natural monuments on the globe. The Sentinel, Dome, Three Brothers, Half Dome and Cathedral Rocks may lure away allegiance temporarily, but in the final review the one outstanding feature of the Yosemite Valley will be El Capitan.

By one o'clock we reached Camp Curry, our destination, and lunched in the spacious rustic dining-room beneath the tall, straight fragrant incense cedars that lend this camp its greatest charm. As for the loiterers here in Nature's Mansion they were many and various; dames of portly mein in hiking togs disporting themselves with all the assurance of the flapper class; blase men with Alpenstocks, giving the impression that they had long ceased to be thrilled by Nature's wonders; school teachers, moneyed crones and last but not least, movies. And not the least interesting feature of this cosmopolitan vortex was the unexpected meetings one witnessed on all sides. People who did not know the others were in this part of the world, relatives, friends. The reunions were so numerous that they seemed to be contagious. It happened just at the time of our visit that Camp Curry registered the greatest number of guests for a single day in its history. And by the end of the season, September fifteenth, it had harbored no less than 119,333.

Winding its graceful way down the Valley's center, flows the Merced, its banks lined with poplar, dogwood, and willows. And among the groves are stretches of meadows and camping grounds. Incense cedars, firs and pines thrust their tall spires one hundred and fifty feet skyward and measure nearly a dozen feet in diameter. The bark of the former is a pretty cinnamon brown, in fascinating contrast to that of the other varieties. It was with long strips of this bark that the early Yosemites roofed their wigwams, and they used it in a variety of other ways.

The rim of the Valley stands out clear-cut against the sky and like the Cordillera of the Andes reveals mysterious outlines that appear like colossal ruins left by some antideluvian race. All around are cataracts and falls, leaping and roaring as they tumble headlong from heights many times the height of Niagara. There is the Yosemite Falls, whose plunge is broken by a ledge, dividing it into an upper and lower Falls, lacking but little of half a mile in height! It is by far the highest falls in the world, although in volume, excepting when the melting snows of the High Sierras adds to it, it is surpassed by many. It is difficult to believe that the insignificant stream meandering across the floor of the valley to join the Merced, could have produced such a stupendous sight. Then there are the Bridal Veil, Nevada, Vernal and a considerable number of others some drying up completely during the summer. But this deficit is made up for in the winter when these Brobdingnagian cliffs drip with hundreds of cascades where before they numbered tens.

In watching the water descend from such a height the eye is deceived into beholding it hanging almost pendant in the air, the altitude of the unusual spectacle being temporarily lost, rather than increased by the apparent slowness of the water's movement. Time alone corrects the illusion and only after repeated visits to the Falls does a proper adjustment of vision take place. For those who have gazed at the unrivaled sight, it will set a new standard for comparison for ever afterward.

As the water reaches the floor of the valley it, in many cases, has become but a mist and at certain times of day, especially when the sun strikes directly upon it, all the colors of the rainbow scintillate therein. Circular rainbows too are seen and the sound of falling water echoing and reechoing throughout the valley day in and day out, year after year, adds but another distinctive feature to the Yosemite.

Then there are old trails and places steeped in romance, legend and mystery. Curious markings on a cliff face that has been scoured clean by the Yosemite glacier ages ago, represent evidence for some long told tale. There are nuns with woeful countenances, friars with packs on their backs, lions, soldiers, elephants heads, aborignes and a bona fide map of the United States. The car draws up close to the base of El Capitan. An eighty foot tree nestling in a lofty crevice of its side, two thousand feet up in the air is pointed out and can be seen by those with keen eyesight. Nearby the expansive sheet of rock discloses an aborigine with hand extended toward the west in the direction he appears to be going. This figure is held in great veneration by the few Yosemites still living in the valley. It represents "Choo-toose-ka" one of their ancient chiefs, who, caught in the high tide of love for a stranger maid —that not unlike the Queen of Sheba had journeyed far to imbibe his far-famed wisdom, and unconciously ensnared him with her charms—left all to follow her. It is thought that he set out westward, for that is the direction "Tissaack" took when she surreptitiously fled from the advances of the importunant chief. They were never seen again.

As for Tissaack, her portrait too hangs in the imperishable Yosemite gallery. It seems that after the chieftan's flight, terrible calamities befell his people and their beautiful home. The earth shook and trembled, splitting the rocks asunder. The great rock on which the maiden had made her home while a guest in the valley was cleft in twain, leaving it an almost perfect half dome. Here on its straight flat side as though smoothed for the purpose her likeness is depicted. Her hair is cut straight across her forehead and falls down at the sides, just as they say she used to wear hers.

(To be Continued in November)

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
WHitley 3427 —TELEPHONES— WHitley 7311

The Elliott School for Girls
Residence and Day School.
Ideal Home Life — Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

MISS HARKER'S
SCHOOL FOR GIRLS
Palo Alto -:- -:- -:- California
"The home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

The Katharine Branson School
Ross, Marin County, California
A Country School for Girls — College Preparation
One Hour From San Francisco — Outdoor Athletics

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 — 675 So. Vermont Ave., Los Angeles

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ball Room Dancing—Miss Kramer
Fall Terms Opening October
460 N. Western Ave.
HEmpstead 3530

For the Art Study Sections of Clubs

(An Introduction to a Course of Study on Appreciation of Present Day Architecture.)

THE Division of Art of the California Federation of Women's Clubs offers suggestions, from month to month, as to methods that are practicable for the study of art in sections of Women's Clubs. These suggestions are published in the Federation News, the official organ of the Federation.

They include lists of traveling exhibits of original works of art, which the Federation makes available for the use especially of smaller clubs, not accessible to galleries; also lists of books on art, chosen for their readable qualities, as well as for their value in the phase of art they discuss.

Also suggestions as to how our clubs may co-operate in forwarding civic art; for example, by careful study of the new Santa Barbara plan; also suggestions for lines of work and study that may well be taken up in art study sections that have not the advantage of an artist leader.

One of these plans for study sections is concerned with the Appreciation of Present Day Architecture, and as this course needs to be copiously illustrated, the Division of Art, through the co-operation of the publisher of CALIFORNIA SOUTHLAND, is presenting the course in this magazine, which is devoted so splendidly to the interests of fine architecture and other worthy community interests.

The Division of Art, of the California Federation of Art, is deeply interested in the finest architectural development of our state. Our thought is, not that by study of architecture, paintings, city plans, etc., we shall become technical experts or technical critics, but simply that by an appreciative understanding of the great possibilities that all these lines of art have to offer, we may arouse in our communities a greater interest in the value of beauty—real fundamental beauty of harmony and proportion.

A speaker in one of our clubs recently said that most people think of art as nothing more than "a decorative fringe on the edges of life"; this is the definition we wish to replace by something quite different.

We should like to have our clubs arouse greater community interest in the type of public building that our tax money is erecting; we believe that these buildings should not be, as they seem too often, merely a matter of so much size and so much cost per foot; but we believe that each of them should be as much a work of art as is a great painting; that by its beauty of proportion and balance, its harmony of line and color, every passer-by who sees it, should be, consciously or sub-consciously, impressed with those qualities of dignity, integrity, and beauty which we think of as the basis, not only of art, but of citizenship.

We think of the Lincoln Memorial in Washington as a great example of the qualities we would have our public buildings to express.

We believe that perhaps there is some relation between harmony and balance in our surroundings, and harmony and balance in our lives; at any rate, we believe that whatever tends to enrich life by bringing in spiritual things, is well worth our while.

We believe, moreover, that beauty is not a matter of dollars and cents, but of understanding and appreciation; that a cottage may be a thing of beauty, through some understanding of design and color; that a palace may be a monstrosity without it.

In this state of California we have a wonderful opportunity for making exquisite pictures of our homes and of our cities, because of our glorious background of mountains and sea and our luxuriant color masses of flowers and blooming trees.

We have, moreover, an inspiration for the building of these homes and cities, in the architecture that is ours by historic lineage, coming to us from the Mediterranean countries, through the Spanish Colonial era and the Mission fathers; an inspiration that the art and skill of modern architects makes suitable and beautiful for our modern needs.

Moreover this architecture is ours because it suits our climate; its color absorbs our bright light; its type fits most picturesquely against our background; it lends itself so readily to hospitality, with its friendly semi-formal patio garden—and above all, it gives us the restfulness of plain walls—surfaces of beautiful texture, unbroken by too much detail—detail which would not accord with the sweep of mountain and sea which characterizes our great outdoor country.

So we have unusual inducements for the delightful study of the appreciation of architecture.

The first subject under our outline—Creative Design versus Tradition, is being discussed on the following page, in an article by Myron Hunt. For supplementary reading on this subject see the June number, 1924, Journal of American Institute of Architects, "Influence of Tradition on Architecture," by Magonigle.

We are most fortunate in having the outline for our course prepared especially for us, by Nellie Huntington Gere, Chairman of the Art Department and Associate Professor of Art, in the University of California, Southern Branch.

In each succeeding issue, one of the subjects under her headings will be discussed by a well known California architect. Each article will be accompanied by pictures which will illustrate specifically the points especially stressed in the article.

Next month's article will be under heading 2, Domestic Architecture, and will be written especially for this series, by David Witmer, Secretary of the Southern California Chapter, American Institute of Architects.

Further suggestions to club sections, for supplementary work which may be done in connection with this course, including the making of portfolios, is given in the October issue of the Federation News.

FLORENCE W. PETERS, Chairman of Division of Arts,
California Federation of Women's Clubs.

THE FORE COURT OF THE CHARLES D. BLANEY HOUSE, SARATOGA, CALIFORNIA. THE HOUSE IS PICTURED IN TWO CUTS ON PAGE 29 AND ONE ON PAGE 28.

OUTLINE OF A COURSE IN THE APPRECIATION OF ARCHITECTURE

By NELLIE HUNTINGTON GERE

THE subjects suggested are meant to be considered from the appreciative standpoint, and not for the history or the technique of architecture.

Of all the visual arts, architecture is the most vital and inclusive; it is the reason and the background for all of the other arts. The finest sculpture has grown out of architectural problems. The greatest opportunities of the painter, lie in mural rather than easel paintings. The craft worker and the landscape architect help to realize and complete the vision of the building architect. Interior architecture gives the keynote to the decorator and furnisher; the interior becomes a background for people and costumes. Harmonious and beautiful surroundings influence us toward health, efficiency and a happier, richer life.

I—Creative Design Versus Tradition

Originality, without fine arrangement and unity, results in freakishness or the commonplace. Mere copying of style, on the other hand is the line of least resistance, but leads to no real achievement. The creative architect makes new use of old material, and new combinations to meet modern needs and climatic conditions. He is not a slave to historic styles. The finest of the old is a rich inheritance and is a constant joy and stimulus to the creative mind.

II—Residential Architecture (David Witmer)

The Relation of Building to Site.

Conservation of natural beauty, and making the most of a view. Possibilities of the level lot and the hillside site. Relation of size of building to property, tendency to crowd the small lot with too large a building. Evolution of building design from the ground plan. Lines of walks and drives in relation to building and grounds.

III—Residential Architecture

Adaptation to climatic needs; floor plans for good "circulation"; economy of space, convenience, sunlight and air, beauty of proportion. Exterior through fine design expresses dignity and hospitality. Originality and individuality.

IV—Proportion the most important Principle in Architectural Design

The first proportioning of widths and lengths in the ground plan, the width to height in the facade, the story divisions, size, and spacing of windows, doors and mouldings are all matters of scale adjustment capable of the greatest beauty and refinement. No surface enrichment will compensate for lack of interesting proportion in line and area. The Parthenon and the Companile of Florence are supreme examples of proportion. Fine proportion will however dignify any structure, a little house, a shop or a garage. We find different degrees of excellence in proportion, one building is good, another much finer, and so on up to the supreme example.

V—The Element of Line in Architecture

The roof lines, chimneys, balconies, the staircase, doors and windows. Lines of opposition as in Egyptian architecture, or in any doorway with posts and lintel; lines of transition as in the bracket; lines subordinated to bilateral symmetry as in the Taj Mahal. We find rhythm of line in the old Roman aqueducts, in cathedral interiors, in the beautiful cloisters of Monreale, Viterbo and St. Trophime at Arles and in the cathedral and tower of Pisa—in all of these rhythm in fine spacing. Mosaic frieze, wood carving, and iron grilles often give good examples of rhythm.

VI—Notan, Color and Texture. VII—The Importance of the Garden. VIII—Town and City Planning—The Architect's Greatest Problem. IX—Church Architecture. X—Civic Architecture and Buildings for Commercial Use. XI—The American Sky-Scraper. XII—California Achievements.

Editor's Note—We take great pleasure in co-operating with the Chairman of The Division of Art of the California Federation of Women's Clubs to present this series of illustrated articles on the Appreciation of Present Day Architecture to our readers. In publishing this month the introduction and part of the outline of study we hastened to announce the course before the clubs at the state settle down to work; and therefore we are using illustrations and text already in print for this issue. Our plan is to direct attention each month to page 29 on which we are now running illustrations and articles representing the American Institute of Architects—the final authority on architecture and its profession in the United States.

Mr. Myron Hunt whose extemporaneous speech on California Architecture was begun in the September number is a leading member of the Southern California Chapter A. I. A., and Vice-President of the A. A. A. With Mr. David Allison, Mr. Farquahr, and Mr. C. H. Cheney, three of our Beaux Arts men in architecture. Mr. Myron Hunt is on the Jury of the Palos Verdes Project. Mr. Olmstead and Mr. Cheney as city planners act on this jury which is leading the world in comprehensive city and architetural design. The Editor has been invited "to listen in" at the meetings of this jury and will give to this course of study a monthly glimpse of the great things there being done. The work of Californian Renaissance going on at Santa Barbara will also be recorded and illustrated from month to month.—M.U.S.

On page 28 at the top of the column is a picture of "the tower of Cathedral Alcala de Clusbert, Province of Castillon." From "Spanish Farmhouses and Minor Public Buildings by Winsor Soule. This book should be in every club library.

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

NEW HOME OF PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.
For Catalogue Write Mrs. Loughan or telephone Culver City 3294

SECRETARIAL COACHING
For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. FItzroy 1763.

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING
Semester October-May, Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

THE ATTITUDE OF THE AMERICAN INSTITUTE OF ARCHITECTS TOWARD COMPETITIONS

SINCE its foundation, more than fifty years ago, the American Institute of Architects has given much attention to the conduct of architectural competitions. These contests, instituted when the direct selection of an architect could not be made, were for many years conducted without proper regulation and often in disregard of the interests both of the owner and of the competitors. The owner, totally unfamiliar with the intricacies of the subject, assumed, without skilled assistance, to prepare the program, laying down, or more frequently ignoring, rules to govern procedure.

With the growth of the country, the increase in expenditures for public and private buildings, and the increase in the number of architects, all the evils of ill-regulated competitions became more marked. Programs varied from loose and careless forms, difficult to understand and often open to the suspicion that only the initiated knew what they meant, to over-elaborate ones necessitating useless study of details and needless drawings. Those instituting the competition often had no legal authority to pay any competitors, still less to employ the winner. There was great economic waste, the total cost of participation exceeding the total net profit accruing to the profession from work secured through competitions.

Architects have learned that the outcome of a competition, unless governed by well-defined agreements, is largely a matter of chance. The owner has, to be sure, a choice of designs, but he is no more likely to make the wisest selection or to obtain the best building than if he selects his architect directly guided by the results previously achieved by the men he is considering.

When a competition is necessary or desirable it should be of such form as to establish equitable relations between the owner and the competitors. To insure this:

1. The **requirements** should be clear and definite, and the statement of them, since it must be in technical terms, should be drawn by one familiar with such terms.

2. The **competency** of all competing should be assured. The drawings submitted in a competition are evidence, only in part, of the ability of the architect to execute the building. The owner, for his own protection, should admit to the competition only those to whom he would be willing to entrust the work; that is, to men of known honesty and competence.

3. The **agreement** between the owner and the competitors should be definite, as becomes a plain statement of business relations.

4. The judgment should be based on knowledge, and since ideas presented in the form of drawings are intelligible only to a trained mind, judgment should not be rendered until the owner has received competent technical advice as to the merits of those ideas.

To sum up: To insure the best results a competition should have (1) a clear program, (2) competent competitors, (3) a business agreement, (4) a fair judgment.

Traditions and Materials

Address of Myron Hunt, given at the 58th Annual Convention of the A. I. A., 1925

(Continued from September Number)

Recently, particularly in the last decade, there is a noticeable influence caused by the large influx of Europeans, southern Europeans, Italians, Portuguese—so that we have a new influence that is going to affect our architecture—the traditions of Europe.

The influence that is represented by climate, the desert and irrigation, is perhaps the strongest—I think even stronger than any racial tradition. The Canadian Hills just north of you are perhaps the oldest mountains in the world, while our Sierras on the west coast are the newest mountains in the world.

The sand and gravel coming down the water ways represent the erosion that occurred everywhere in the early stages of the world's history. Our rivers are so full of sand that they run dry. Those of you who have been out there will understand what I mean.

The Live Oak and Sycamore are our trees and they are beautiful. The Live Oak is as wonderful as anything that is dark and green

"FROM DOMESTIC ARCHITECTURE IN EUROPE" BY WINSOR SOULE, SANTA BARBARA

and big, and doesn't drop its foliage, can well be. The natural result of recent settlement has been to bring the Mediterranean and other exotics to the southwest, some exotics that are not as fortunate as the better Mediterranean things.

In regard to the influences that are the result of the materials available, the first to mention, wood. There is substantially no wood in the southwest (except in portions of Arizona) that is available for building and our wood comes from the northern coast. The lumber areas of the north are going and we must fall back on more permanent materials.

Brick-making clay we have, of course. There are to my knowledge only one or two districts where there is a clay that produces such a characteristic local brick as the Cambridge brick, and unfortunately even that is not yet appreciated.

DETAIL OF THE BLANEY HOUSE ON PAGE 29. ARCHITECT—THE LATE WILLIS POLK

The development of the more elaborate clay product, terra cotta, is thoroughly under way and the work of developing polychrome terra cotta is under way. However that can hardly be called anything that represents local color because it is developed everywhere. We have clays that make tile roofs, and we need tile roofs in any such atmosphere and climate as we have to work in.

The Franciscan Fathers used the Spanish method of molding roof tiles by hand, molding over the thigh of the workman. And we have in California, fortunately, developed within the last decade, two or three craftsmen who are making a good living, being rewarded for their craftsmanship, from the production of handmade underburned (I am glad to say), well-colored, clay tile for roofs of the type that will age and that will gather moss, where it isn't too arid to let the moss gather, or will gather soot and dirt to take its place.

There is one thing that ought to be mentioned again, one of the things that we don't have to take into account. We burn oil and consequently we get very much less soot, very much less of that type of soiling of buildings.

The building material we have in plenty is sand and gravel. I want you to feel that it is sand, gravel and cement and the plastic results that follow that naturally and properly are going to produce the local color which perhaps in time will give us a genuinely distinctive note in our architecture.

The Franciscan Fathers, building of the poorest rubble, often used nothing but mud for mortar. They built very thick walls. One reason was earthquake conditions. Well, the resultant reveals on some of their old buildings are stunning. We have made the mistake of two dimensional copies of many of their buildings without those reveals, I am sorry to say. Of late there has been slowly developing, as a result of recent processes, a series of buildings made of hollow concrete walls. I built one building with a thirty-inch wall. The outside wall was four inches thick, inside four inches thick. The webs are four inches wide, leaving twenty-two inches for an air space. Others are doing similar things. This is a natural local development. It gives those reveals and that character which the strong sunlight of the southwest demands.

The lack of snow makes it natural in domestic buildings to keep them close to the ground. If you in the east build a country club to be used almost entirely in summer, you just naturally walk right in from the green to the building, without going up a flight of stairs. A characteristic thing in connection with building anywhere in the Mediterranean district, if you get below the snow line, is that you walk right in off the ground without any flight of steps. That possibly affects the character and design of all the things that we do naturally in the southwest. It also gives us an opportunity to spread a plan out.

There is no frost, and you don't have to spend so much money to get below it, five, six or eight feet underground. So since the frost is not one of our problems the same amount of money per cubic foot can be used to spread out.

The plastic result of building that follows these lines and uses these natural materials, produces a comparatively white wall which is characteristic of all sunny countries. Since a white building throws off the sun, it is the logical thing to build a white building in the desert rather than a black building.

Then the black, exceedingly black green of our foliage with our red roofs, seems to tell the story of what is characteristic in the really typical buildings of the southwest. Along these lines we are trying to develop a certain local color of our own. The worst things are very much worse than your very worst. We have the temporary building of Hollywood and we have worse than Hollywood in the temporary homes.

Twenty-five years ago Goodhue went around the world with James Waldron Gillespie, just before I went to California. A year or two later, Goodhue published his drawings of the Gillespie Villa, at Santa Barbara, and my first pilgrimage was to go to Santa Barbara and see what they had done. More than any one else Goodhue had an opportunity to study the possibilities which climatic conditions and

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

foliage gave him. His publication of his Mexican photographs and of his Gillespie Villa helped us all. Now that he has gone, there is still being finished in Los Angeles a building for which we are hoping great things. It is the library of the city of Los Angeles, a drawing of which is in the room next to us here.

I jumped in my shoes when I saw the drawing, because he had stuck a bunch of foliage out in front of it. The foliage isn't there, but let us hope that there is space for it. It is a nice thing to be able to say that in fifteen years' time all the foliage which you see on that drawing could be there. He appreciated the value of foliage and helped to teach us its value. We are going to miss him greatly. These are the lines we are working on. We ask you to have patience with us as we make an effort to develop these natural local characteristics, the possibilities of which we see. Thank you.

ARCHITECTURAL CLUB

THE following letter received from Mr. Bernhard Hoffmann, chairman, Architectural Advisory Committee of Santa Barbara, is indicative of what our part as a club might be in helping that stricken city to rebuild in an acceptable manner. It is the intention of the Executive Committee of the Club to gather together all possible material on small house architecture, especially of Latin origin, and make it available to Mr. Hoffmann and his committee. Club members who have such designs available are urged to inform the Club Secretary. The Small House Plan Service of the Club is also pledged to help in any manner possible.

Mr. Harold O. Sexsmith, Secretary,
Architectural Club of Los Angeles,

Re Small House Service Planning:

Dear Sir:

The Architectural Advisory Committee of this City is establishing a Small House Service Bureau.

We are familiar with the fine work you are doing and in addition to the results of the local competition, we desire to present to the public of Santa Barbara suggestions which you have developed in Los Angeles, and therefore would welcome an exchange of ideas in this connection.

You will understand our needs in this matter and all available reference material on this subject which you can spare will be gratefully accepted.

Yours very sincerely,
Bernhard Hoffmann, Chairman.

P. S.—You will be interested to know that Mr. Virgil D. Westbrook, Architect, of Seattle, Washington, will have charge of this department of the work.

EAST SIDE OF THE BLANEY HOUSE, SARATOGA. WILLIS POLK, ARCHITECT.

ANOTHER COMPETITION

MANY Club Members have submitted designs in the competition just closed by the Los Angeles Home Builders, Incorporated, on exhibition where the general public may see them. Southern California and especially Los Angeles, through the many competitions recently held here, has done much to advance the art of small house design. Myron Hunt, Sumner Spaulding, and A. M. Edelman were the judges in this last competition and we are certain their findings will be satisfactory to all who enter drawings.

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director

We hope to publish the names of the winners in next month's Club Bulletin. We also take this opportunity to commend the spirit which prompted the Los Angeles Home Builders to spend $2500 to make the competition a success.

SAN JUAN CAPISTRANO

YESTERDAY we took some friends on a little trip from Laguna Beach to San Juan Capistrano to visit the old mission. The coast road is lumpy and follows the ups and downs of the rugged coast line but the sun was bright and the sky the blue one remembers along the Mediterranean. The sea that broke and swirled and foamed among the rocks was even bluer than the sky. The mauve and lavendar hills were the final note in nature's symphony. Our friends were Easterners on their first journey to romantic California. They had just read Dana's "Two Years Before the Mast" before starting their journey and had, en route, absorbed much of California's early history. The Mission at San Juan Capistrano was to be one of the high lights in their trip.

We arrived in the sleepy little town. Our friends had visioned old adobe houses with flat pitched tile roofs, arcaded streets perhaps. We stopped our car opposite the gate to the Mission. We got out and stepped ankle deep in dust to a rise in the ground where we could get a good view of the Mission and its enclosing walls. At our backs were the back doors of a half dozen shanty stores with waste and debris piled high on every side. At our feet and sending up a stench to our nostrils was a pile of garbage. Our Eastern friends exchanged glances in chagrin and edged away. We followed subdued. Inside the Mission gate the dirt and disorder of the town was forgotten. The old garden with its grand and stately pepper tree, is lovely at this season of the year. We would have given much for a magic carpet so that we might have transported our friends again to the clean hard beach at Laguna without asking them to pace the disillusionment of squalor and hodge podge outside the Mission walls.

Speed the day when such conditions are no longer existent and California awakes to her heritage.

CALIFORNIA OAKS HAVE INSPIRED THE ARCHITECT TO PRODUCE IN TRUE CALIFORNIA RENAISSANCE STYLE. SEE ARTICLE BY MYRON HUNT, OPPOSITE PAGE.

PHONE TERrace 0127
Lunch, Tea or Dine at
El Patio Tea Room
COMMUNITY PLAYHOUSE BUILDING
37 SOUTH EL MOLINO PASADENA, CALIF.

FLORNINA
Gowns · Negligees · Accessories
and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 — 602 E. Colorado St. Pasadena
DUnkirk 4909 — 2508½ W. 7th St. Los Angeles

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER
DUNKIRK 1442
2615 W. SEVENTH ST. LOS ANGELES

French and Italian Arts
Imported by
ELEANOR AND HOLLINGSWORTH BEACH
Italian Sports Hats — Antiques
Old Furniture — Brocades
Embroidered Linens — Old Prints
French Faience — Italian Majolica
Large Parchment Portfolios for Prints and Photographs
630 E. Colorado Street, Pasadena, California
Fair Oaks 6028

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

ARTS AND CRAFTS SOCIETY

By MARION HUGHES CLARK

2871 West Seventh Street.

PROUDLY, we put our new address at the top of the page, that SOUTHLAND has given us in the interests of the Arts and Crafts.

Mr. Hewson treated us beautifully at 3508 West Seventh Street where we shared with him the beautiful high shop, all iron grills and magnificence. We are proud because the new place at 2871 is an indication of our growth (and of Mr. Hewson's) in that we both need a place all our own.

Our friends will have to seek us out—not that we are hidden or hard to find. If you have found Marshall Laird's Studio, that has only a number in its exclusiveness, you will find our modest little place two doors beyond. It is the kind of place you have hunted and found in any city that has grown artistically. You were rewarded for your effort by finding beauty and perhaps you met the artist or craftsman who designed and executed the piece for you.

There is a vast difference between the commercial arts and crafts and the products sponsored by the Arts and Crafts Society. In the latter case the article in question must be passed upon by a jury competent to judge.

A place of our own meant a manager. We were fortunate in securing a trained craftsman. You will be glad to know Miss Vieva Bigelow who comes to us from the University of Wisconsin.

The third item of interest to our readers is that we expect the December number of California Southland to have the Arts and Crafts emblem at the top of the page. If you have in mind anyone who is clever in design, please pass along the following announcement:

"A contest in designing small emblem to be used by the Arts and Crafts Society as a sticker, letter-head, etc., is announced. It may be a conventionalized bird, boat, anything on land or sea, in air or water. It should be simple and direct so that the winning emblem may be reduced in size to an inch.

"Prizes: Mr. H. L. Hewson offers a handwoven dress pattern for first prize. Mr. Porter Blanchard will give a second prize of half a dozen hand-made spoons.

"The contest closes November first.

"The design should be placed in a sealed envelope without a name. Another envelope containing the name should accompany the sketch. The outside of each envelope will be numbered. The contesting sketches will be taken care of and all but the two winning ones selected by a jury will be returned.

"Address: The Arts and Crafts Society, 2871 West Seventh Street, Los Angeles, California."

THE EISTEDDFOD

333 Magnolia Ave., Oxnard,
July 16, 1925.

Editor California Southland,
Pasadena, California.

Enclosed you will find a statement, made out hurriedly at our request and signed by Mr. Hokin, Secretary of Community Service, Oxnard. Mr. Hokin is the third Community Service Secretary we have had in Oxnard. The first, Miss Josephine Randall, of Stanford University, was organizing secretary only. She remained here for several months and interested the people of the town and surrounding territory in organizing Community Service, Inc., which grew out of the war activities. The community was organized in this manner and Mr. Tam Deering, who is now in San Diego, was the first resident secretary. He organized baseball clubs, tennis, handball and many other activities.

When Mr. Deering resigned to go to a larger field Mr. Fred Hokin was called to serve as Community Service Secretary. His work he has outlined in his own words, which will appear in a later issue. The work of the Art Department, of which Mr. Arnold has been chairman for the past two years, grew out of the Eisteddfod work, as did other organizations of the people which bid fair to be permanent. The first organization was the Choral Club.

A brief summary of the work of the Art Department of the Eisteddfod: During the first year contests were held in fine arts, photography, needlework, commercial art and ceramics, and thanks to Mrs. Leighton, who visited here just previous to the Eisteddfod, an exhibit of paintings by artists of Los Angeles was sent up. From this collection, the community purchased by popular subscription and choice Mrs. Leighton's original sketch of "Desert Bloom," to remain as a permanent memorial of the "First Ventura County Eisteddfod."

EISTEDDFOD SONG

(1)

Master minds have studied
And planned enduring peace,
But humble men have started
A work which shall not cease.
An ancient word has furnished
A name for what they do
Those who rouse the people
To cherish what is true.

CHORUS

Eisteddfods, eisteddfods,
They're meeting everywhere.
And those who love the highest
Their time and money share.

(2)

In little village hamlets,
In cities, grand and gay,
The people all are gathering
In friendly, common way.
Art, literature and music,
In these they glady vie;
He profits by the effort
Who wins no prizes high.

(3)

When art and letters triumph
And music hath her way,
Then men shall kill no longer
And Mars will slink away.
Then lend a hand, my brother,
And raise our emblem high
We'll bear it to all nations
Beneath the vaulted sky.

GERTRUDE THOMAS ARNOLD.

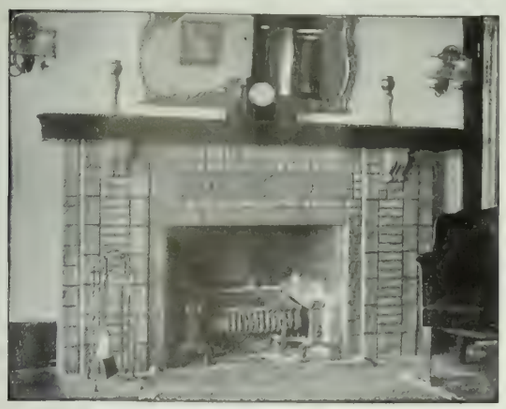
(Copyrighted 1925 by the author.)

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Schaffer Gown Shop
Specializing in
Gowns in the Larger Sizes
New Fall gowns have arrived; new fabrics are delightful; cut velvet gowns, crepe satin and flat crepe in lovely colors.
566 EAST COLORADO
PASADENA

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY

Established 1887

Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.

Los Angeles San Diego San Francisco

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting

34 North Broadway

Phone Col. 5656 Pasadena, Calif.

BETTER HOMES
ARE HEATED WITH

OHRMUND BROTHERS

Unit System of Heating

ELECTRICALLY CONTROLLED

Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.

HEATING AND SHEET METAL CONTRACTORS

PASADENA GAS APPLIANCE CO., INC.

901 E. Colorado Street

Pasadena Fair Oaks 9393

Santa Fe

the

CALIFORNIA LIMITED

Transportation's foremost cross continent carrier Santa Fe service standards *plus* Fred Harvey Dining car cuisine an unequalled travel combination :: :: The *New* all-drawing room cars are an exclusive Santa Fe feature ::

Santa Fe Ticket Offices & Travel Bureaux

Santa Fe Station
Telephone
Wakefield 5678
Pasadena, Cal.

915 State St.,
Telephone 1066
Santa Barbara, Cal.

221 South Broadway
Telephone
BRoadway 8500
Los Angeles

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

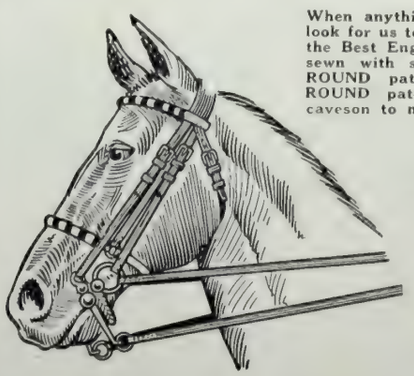
The Ambassador Hôtel—Los Angeles Hotel del Coronado—San Diego

LAKE ARROWHEAD LODGE

(Formerly Arlington Lodge)
E. K. Hoak, Managing Director
Mile High—American Plan—Open All Year

Reservations made at 319 Van Nuys Bldg. Tel. VA-0959 or direct to Lodge. Call Lake Arrowhead Main 1. Rates $7.00 a day and up, including meals and room.

$30.00 SUPER SHOW BRIDLES

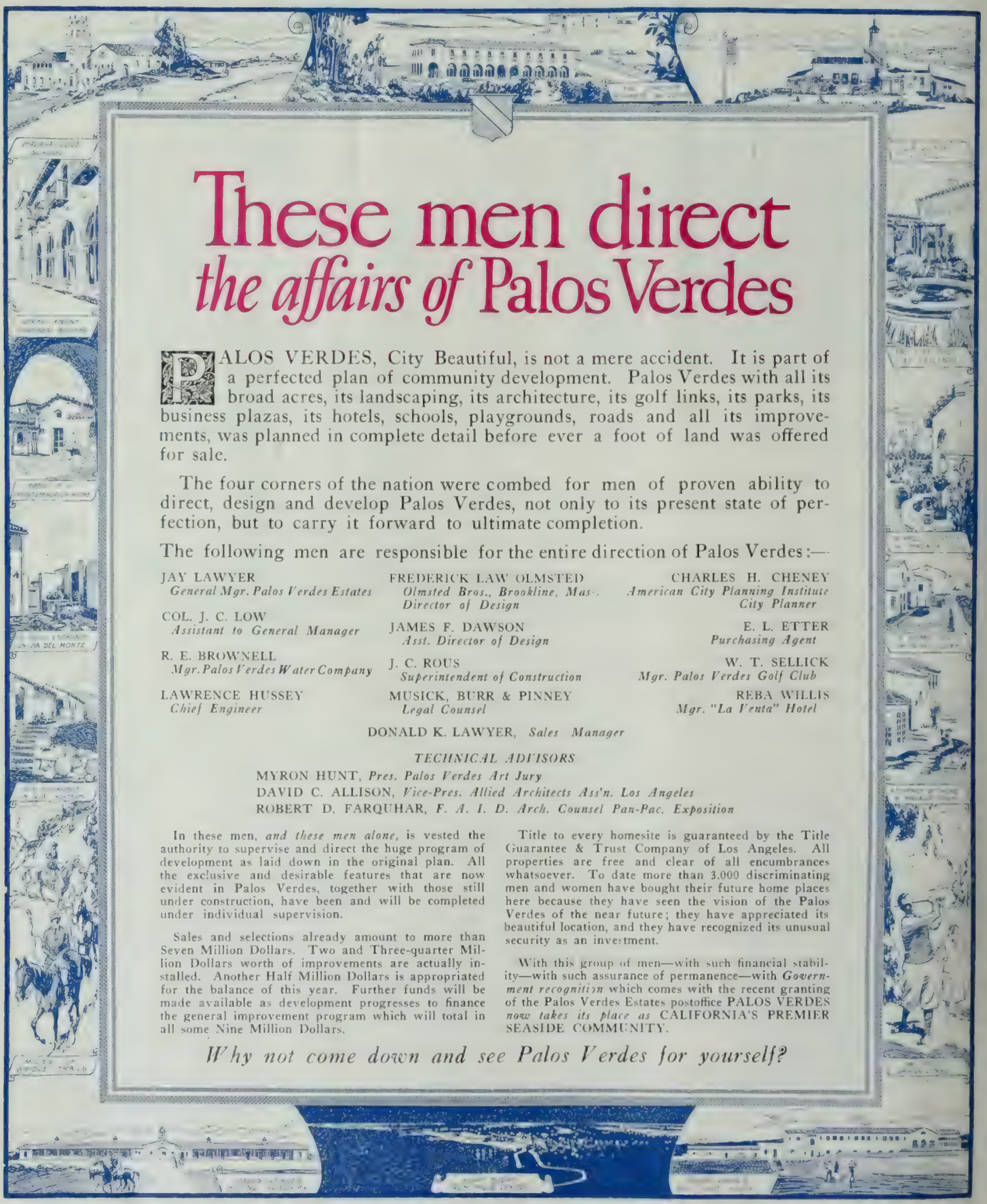


When anything new is out you can look for us to have it. This Bridle is the Best England can produce, hand sewn with silk, never-rust buckles. ROUND patent leather front and ROUND patent leather spike ring caveson to match with set of KANGAROO bits, including curb, brandoon, chain, hooks and lip strap. Parcel Post prepaid. Money back if you want it, but you won't.

$17.50

Wholesale and Retail
Write for Catalog.

"little joe"
Wisenfeld Co.
BALTIMORE, MD.



These men direct *the affairs of* Palos Verdes

PALOS VERDES, City Beautiful, is not a mere accident. It is part of a perfected plan of community development. Palos Verdes with all its broad acres, its landscaping, its architecture, its golf links, its parks, its business plazas, its hotels, schools, playgrounds, roads and all its improvements, was planned in complete detail before ever a foot of land was offered for sale.

The four corners of the nation were combed for men of proven ability to direct, design and develop Palos Verdes, not only to its present state of perfection, but to carry it forward to ultimate completion.

The following men are responsible for the entire direction of Palos Verdes:—

JAY LAWYER
General Mgr. Palos Verdes Estates

COL. J. C. LOW
Assistant to General Manager

R. E. BROWNELL
Mgr. Palos Verdes Water Company

LAWRENCE HUSSEY
Chief Engineer

FREDERICK LAW OLMSTED
Olmsted Bros., Brookline, Mass.
Director of Design

JAMES F. DAWSON
Asst. Director of Design

J. C. ROUS
Superintendent of Construction

MUSICK, BURR & PINNEY
Legal Counsel

CHARLES H. CHENEY
American City Planning Institute
City Planner

E. L. ETTER
Purchasing Agent

W. T. SELLICK
Mgr. Palos Verdes Golf Club

REBA WILLIS
Mgr. "La Venta" Hotel

DONALD K. LAWYER, *Sales Manager*

TECHNICAL ADVISORS

MYRON HUNT, *Pres. Palos Verdes Art Jury*
DAVID C. ALLISON, *Vice-Pres. Allied Architects Ass'n. Los Angeles*
ROBERT D. FARQUHAR, *F. A. I. D. Arch. Counsel Pan-Pac. Exposition*

In these men, *and these men alone,* is vested the authority to supervise and direct the huge program of development as laid down in the original plan. All the exclusive and desirable features that are now evident in Palos Verdes, together with those still under construction, have been and will be completed under individual supervision.

Sales and selections already amount to more than Seven Million Dollars. Two and Three-quarter Million Dollars worth of improvements are actually installed. Another Half Million Dollars is appropriated for the balance of this year. Further funds will be made available as development progresses to finance the general improvement program which will total in all some Nine Million Dollars.

Title to every homesite is guaranteed by the Title Guarantee & Trust Company of Los Angeles. All properties are free and clear of all encumbrances whatsoever. To date more than 3,000 discriminating men and women have bought their future home places here because they have seen the vision of the Palos Verdes of the near future; they have appreciated its beautiful location, and they have recognized its unusual security as an investment.

With this group of men—with such financial stability—with such assurance of permanence—with *Government recognition* which comes with the recent granting of the Palos Verdes Estates postoffice PALOS VERDES *now takes its place as* CALIFORNIA'S PREMIER SEASIDE COMMUNITY.

Why not come down and see Palos Verdes for yourself?

PALOS VERDES ESTATES

Four and a half miles of California's finest shore line

GENERAL SALES OFFICE: LANE MORTGAGE BUILDING, EIGHTH AND SPRING STREETS, LOS ANGELES, CAL.

CALIFORNIA STATE LIBRARY

CALIFORNIA SOUTHLAND

AN ANCIENT CHURCH IN MESSINA ∴ FROM A MODERN PAINTING BY GENNARO FAVAI—PART OF A SPECIAL EXHIBITION AT THE GALLERIES OF JULES KIEVITS, VISTA DEL ARROYO, PASADENA

No. 71 **NOVEMBER, 1925** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

A Favorite Investment

Southern California Edison securities are recommended for women investors because they are safe.

Of the 80,000 Edison Partners, 32,848 are women.

WRITE FOR PARTICULARS

Southern California Edison Company

Los Angeles

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

LAKE ARROWHEAD LODGE
(Formerly Arlington Lodge)
E. K. Hoak, Managing Director
Mile High—American Plan—Open All Year

Reservations made at 319 Van Nuys Bldg., Tel. VA-0959 or direct to Lodge. Call Lake Arrowhead Main 1. Rates $7.00 a day and up, including meals and room.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

Scott Auto Rental Company

Successor to
Meagers Auto Rental Service

Buick, Chrysler, Dodge and Ford Open and Closed Cars

For Hire Without Drivers

Your visit in California can be made much more enjoyable with a car that is yours to come and go as you please.

161 W. Colorado St., Pasadena. Wakefield 8181

MARTHA

WATSON-KERBY

Exclusive Fashions for Women

GOWNS WRAPS SPORTS CLOTHING

2224 WEST SEVENTH STREET
LOS ANGELES

WESTLAKE SQUARE PHONE FITZROY 0823

Lenz HAT Studio

643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS OF INTEREST IN THE HIGH SIERRAS.

EUROPEAN PLAN
250 ROOMS-250 BATHS
$2 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

Santa Fe

the CALIFORNIA LIMITED

Transportation's foremost cross continent carrier Santa Fe service standards *plus* Fred Harvey Dining car cuisine an unequalled travel combination :: :: The *New* all-drawing room cars are an exclusive Santa Fe feature ::

Santa Fe Ticket Offices & Travel Bureaux

Santa Fe Station
Telephone
Wakefield 5678
Pasadena, Cal.

915 State St.,
Telephone 1066
Santa Barbara, Cal.

221 South Broadway
Telephone
BRoadway 8500
Los Angeles

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER

DUNKIRK
1442

2615 W. SEVENTH ST.
LOS ANGELES

REAL ESTATE

For Sale: In Montecito, a charming, newly-built, Norman-French cottage (Pierpont & Walter S. Davis, architects). Three master bedrooms, two baths, two maids' roms and bath. Unit-system heating. Double garage. Brick terrace. Lot 100 ft x 150 ft., attractively planted. Convenient to private school, bathing beach and Miramar Hotel. Price $32,000, one-half cash. For further information, apply to owner, **Miss C. M. Taber,** 1519 Bath St., Santa Barbara. Phone 2452J.

FLOWERS, TREES SHRUBS

We carry some of the best stock in Southern California in all nursery lines. Call and see our extensive greenhouses, growing grounds and three ranches. You will surely find here what you want.

Landscape Designing and Planting

We have a full staff of trained landscape designers and will be very glad to give you an estimate on your job without cost or obligation to you.

"Everything for the Home Grounds"

EDWARD H. RUST
NURSERYMAN
1625 Bank St. South Pasadena
—Telephones—
ELliot 2639 Colorado 997

REAL ESTATE

THE ARCHES
26 LA VEREDA ROAD, MONTECITO

3 Master Bedrooms; 2 Baths. 1 Maid's Room with Bath; Double Garage; Unit Heating; Half Acre. Price $21,500.
Near Miramar hotel and beach. There has been no planting, but there are a few trees around. This house is in an attractive tract. Practically all other houses are larger.

OWNER, IRVING A. BROWN
San Leandro Lane,
Montecito

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The announcements for November are Monday, 2nd, one o'clock, First Bridge Luncheon.
Monday, 9th, 16th, 23rd, and 30th, 2:30 o'clock, Bridge and Mah Jongg Tea.
Monday, Dec. 7th, one o'clock, Bridge Luncheon.
Sunday evening suppers served during the month.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

Character - *for* Men — at Bullock's

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

FLINTRIDGE RIDING CLUB:
The club does not follow a program of events during the summer, but each rider or group of friends follow their own devices and trails. Tea is served on the lawn, under the oaks, and many members remain for dinner.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: Pan-American Exhibition of Oil Paintings, November 3 to January 1. This includes the work of the prominent artists of the two Americas exclusively and is the first time such an exhibition has been held in this country. Approximately five hundred paintings, two hundred and fifty from each main division, are assembled.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: Educational courses, including the usual lecture course, with the Sunday afternoon lecture at three, throughout the month. The Museum announces the acquisition of "Casa Adobe," located opposite the Museum on Pasadena Avenue, and which will be operated as a part of the Museum as a permanent home for early California relics and Spanish heirlooms, and for which it is peculiarly adapted, as the Casa Adobe was built several years ago by the Hispanic Society and is an identical replica of a Spanish gentleman's home during the period of 1795 to 1805.

JULES KIEVITS announces an exhibition of newly arrived works by the famous Italian artist, Gennaro Favai, in the ballroom of the Vista del Arroyo Hotel, Pasadena. The exhibition opened with a reception, October 26th, to continue for two weeks.

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, announce interesting exhibitions for November: Portraits in oil by Neil Ordayne will continue to the 12th; Hovsep Pushman will show from the 2nd to the 14th recent canvases, and Marion Kavanagh Wachtel will exhibit new water colors from the 2nd to the 14th. In the Print room new things by Elizabeth Keith will be shown the first half of the month.

THE BILTMORE SALON will show the work of the Irish painter, Power O'Malley, during the month.

SOUTHBY'S ART SALON, 112 N. Larchmont, Los Angeles, will show new and interesting things by Orrin White during the first two weeks of the month, and during the last half the work of Franz Bishoff will be hung.

THE WENZELL STUDIO at 3002 Wilshire Blvd. is open from three until six daily, and at other times by appointment, for the exhibition of the paintings and drawings by A. B. Wenzell.

THE HATFIELD GALLERIES, 3142 Wilshire Blvd., Los Angeles, are showing rare and attractive etchings by Zorn, Whistler, Seymour Haden, Alphonse Legros, Sidney Tushingham, Lee Tankey, and Joseph Pennell.

MACDOWELL CLUB OF ALLIED ARTS is showing work of the members at the MacDowell Clubhouse, 462 North Western Avenue, Los Angeles. Landscapes, still life and figures are shown.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS will hold exhibitions at the Friday Morning Club throughout the season. In March the ninth annual exhibit will be held there. Ella Shepard Bush, the president of the Society, exhibited eight miniatures in October.

THE EBELL CLUB held the opening show of the season early last month, continuing the same pictures throughout the month, consisting of canvases by William Wendt, Norman Chamberlain, Carl Oscar Borg, Clyde Forsythe, Hanson Puthuf, Roscoe Shrader, Anna Hills, and Jack Wilkinson Smith.

THE FRIDAY MORNING CLUB opened the art year with a showing of landscapes and figures by painters of Southern California, among the exhibitors were Guy Rose, Alson Clark, Edgar Payne, Paul Lauritz, F. Carl Smith, Joseph Kleitsch, and Gardner Symons.

RALPH HOLMES, formerly of the Art Institute, Chicago, now with the Otis Art Institute, held an exhibition of landscapes and figures through October at La Venta, Palos Verdes Estates.

ALSON SKINNER CLARK held an exhibition of recent paintings, during the last half of October, at the Grand Central Art Galleries, New York, opening with a private view, Saturday, the 17th.

THREE MEDALS and five Honorable Mentions were given by the California Art Club in the Sixteenth Annual Exhibi-

tion at the Los Angeles Museum. They were awarded as follows: The Medal for the best landscape in the show went to Edgar Payne for "Peaks and Shadows." Honorable Mentions in landscapes were given to Ruth M. Bennett for "One Autumn Day" and to J. McDuffie Thurston for "Puente Hills." For the best figure picture in the Exhibition, the Medal was given to Clarence K. Hinkle for "Thoughts Adventuring." An Honorable Mention to Val Costello for "Figure." In sculpture, the Medal was given to Katherine Beecker Stetson for "Dancer with Scarf," an Honorable Mention to Julia Bracken Wendt for "Modoc" (Indian head). The Jury of Awards for painting was composed of Mabel Alvarez, Hanson Puthuff, and Arthur Millier. For sculpture, Marguerite Tew and Henry Lion.

KATHERINE LEIGHTON is back from her extended stay in Montana, where the family occupied a cabin above Lake McDonald, and where she achieved some exceedingly fine snow pictures, and Indian portraits A portrait of one of the Indian Chiefs has been chosen as her contribution to the Pan-American exhibition at the Los Angeles Museum.

JOHN FROST sketched at Pebble Beach during September, where he obtained the base for several paintings, and last month he brought back from Palm Springs several particularly fine sketches from which to develop desert paintings, which he does so truly and so convincingly.

THE TAOS GROUP are planning an exhibition of the latest work of the members to be held at the Biltmore Salon during December.

ARTHUR HILL GILBERT spent several months in the Painted Desert recently and his impressions of that country on canvas are now on the walls of the Biltmore Salon.

WILLIAM RITSCHELL intends to exhibit a collection of his latest Carmel studies in Los Angeles during December.

AARON KILPATRICK is still sketching in the neighborhood of Vancouver.

PRINTMAKERS SOCIETY OF CALIFORNIA held their Fall meeting at the Gearhart Studio, 611 S. Fairoaks Avenue, Pasadena, October 11. New prints were shown and May Gearhart entertainingly recounted pleasant meetings with some of the London members of the Society during her visit to England this summer.

WEST COAST ART ASSOCIATION, composed of women painters and sculptors, opened its fall season with a meeting in September. An interesting and important series of exhibitions has been planned for the winter months, beginning with the Club's Annual Exhibition at the Southwest Museum in November. This will be followed by one at Carmelita House, Pasadena, in December, and the Hollywood Library in January.

EVYLENA NUNN MILLER of the West Coast Arts, Inc., was awarded a landscape prize at the State Fair in Sacramento for her painting of Mount Rainier, "The Timber Line," representing snow-capped Rainier in the evening light with dark pine trees in the foreground.

NELL WALKER WARNER of the Glendale Art Association was awarded first prize of a group of six paintings that were on exhibition at the fair at Riverside recently. She exhibited at the Ebell Club in Santa Ana early in October and will open an exhibit at the Mission Inn, Riverside, for the last two weeks of December. She is curator of Art for the Tuesday Afternoon Club and member of the California Art Club.

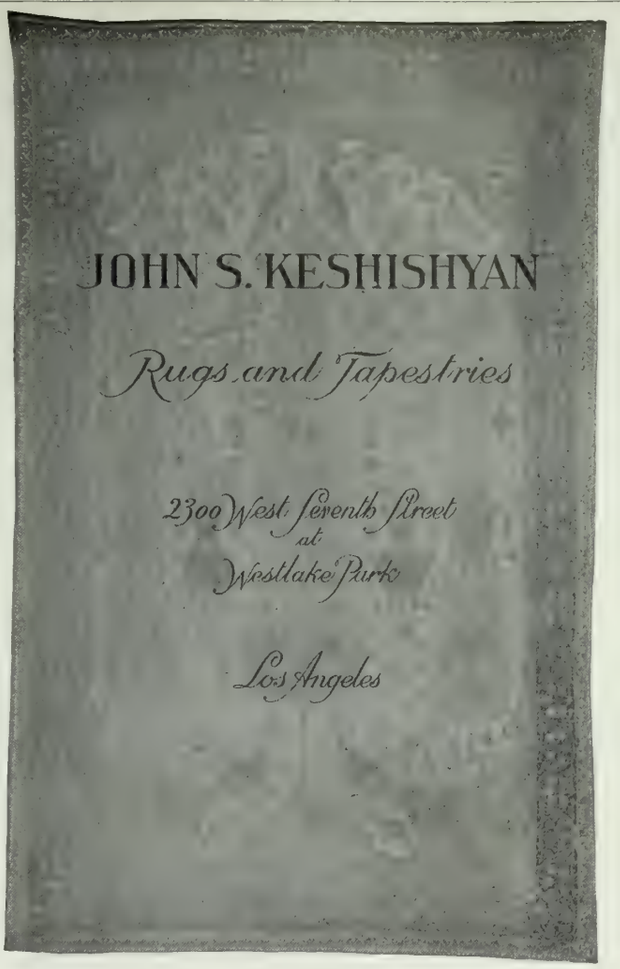
JOHN W. COTTON, who spent most of the summer in the mountains, has just completed a new painting from the High Sierras to be entered in the coming Pan-American exhibit. Mr. Cotton is conducting weekly classes at the Pacific Palisades and in Glendale.

LOUISE EVERETT, former secretary of the West Coast Art Association, is having a wonderful period of study at Fontainbleu, France, sculpturing, painting, and bicycling through all of the neighboring quaint villages, and spending weekends with Helena Dunlap in Paris.

DONNA SCHUSTER, vice-president of West Coast Art Association, captured first prize for figure painting at the Sixth Annual Exhibition at Laguna Beach with her fine and vigorous study of a girl among sunlit trees.

Music

THE PHILHARMONIC ORCHESTRA of Los Angeles, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, during its seventh season (1925-1926) will give fifty concerts in Los Angeles and thirty in other Southern California cities. The Symphony Series will consist of fourteen pairs of concerts rendered on Friday afternoons at 2:30 o'clock and on Saturday evenings at 8:30, fortnightly. Saturday night concerts will be repetitions of the program given on the preceding Friday. Fourteen Popular Concerts will also be presented on alternate Sunday afternoons at 2:30 o'clock, November 1, 15 and 29. The Friday afternoon and Saturday evening Symphony Concerts for November will be given the 6th and 7th, 20th and 21st. Felix Salmond, English 'cellist, will be the soloist at these concerts. The Los Angeles concerts are given in the Philharmonic Auditorium, Fifth and Olive streets.



MEXICAN Fabrile GLASS

Sold in America's most exclusive shops, from the importations of the

Talavera Importing Company

Incorporated

322 E. Colorado Street *Pasadena*

BEHYMER PHILHARMONIC ARTIST COURSES include for November, Elena Gerhardt, lieder singer, Tuesday evening, the 3rd; Anna Case, lyric soprano, Tuesday evening, the 17th, and Josef Lhevinne, pianist, Thursday evening, the 19th. These concerts are given, as usual, in the Philharmonic Auditorium, Los Angeles.

ZOELLNER QUARTET has chosen the Music Room of the Biltmore Hotel for its annual series of chamber music concerts, opening Monday evening, Nov. 2.

PASADENA MUSIC AND ART ASSOCIATION will present an artists' series of six brilliant musical events during the season, opening December 16 with Toscha Seidel, violinist, at Pasadena High School Auditorium.

AUDITORIUM ARTISTS' SERIES, made up of twelve events, under the management of George Leslie Smith, opens the season with Vincente Ballester, baritone, November 2, followed by Maria Kurenko, the 9th, with an additional concert the 30th. These concerts are also given in the Philharmonis Auditorium, Los Angeles.

LOS ANGELES ORATORIO SOCIETY, John A. Wilferth, president, John Smallman, director, is now in its thirteenth season and ranks among the notable choral organizations in the country. The Society has secured the Olympic Auditorium, Grand Avenue and 18th Street, Los Angeles, for the season, 1925-1926. Owing to the increased stage accommodations the Society hopes to increase the chorus from two hundred to four hundred members, and the voice committee are now meeting applicants for membership. The organization annually presents Handel's "Messiah" during the holiday season and two other concerts. The date for the presentation of "The Messiah" is Sunday afternoon, December 20th, this year.

PASADENA'S concerts by the Los Angeles Philharmonic Orchestra, 1925-1926 season, will be held at the Raymond theater and will open November 16th. On each occasion the entire Los Angeles Philharmonic Orchestra will appear under the leadership of Walter Henry Rothwell.

WOMAN'S CHORAL CLUB, the oldest musical organization in Pasadena, will hold their meetings this year in the recital hall of the Community Playhouse. William Tyroler will again be the director, and Clarence V. Mader the accompanist.

POMONA EBELL CLUB is sponsoring a series of musical events this winter in the Community House of Pomona, the high school auditorium. Elena Gerhardt is the first artist, appearing November 6.

SEVEN ARTS SOCIETY of Long Beach, founded by Katheryn Coffield, will offer an interesting artists' series this season, including Grace Wood-Jess, mezzo-soprano, Dec. 1, Cecil Arden, contralto, Jan. 19, Ethel Leginska, pianist, conductor, composer, Feb. 16, Thelma Given, violinist, March 2, Gay MacLaren, dramatic reader, April 20. Also six morning lectures by Aline Barrett Greenwood.

THE NEW MUSIC SOCIETY OF CALIFORNIA gave its first concert in Los Angeles, last month in the Biltmore ballroom. The Society is affiliated with the International Composers' Guild of New York and was organized by Henry Cowell. The resident co-operating committee is composed of Arthur Bliss, Henry Eichheim and D. Rudhyar.

CONTEST selections for the various departments of music in the California Eisteddfod for 1926 are now published in circular form and can be obtained through the office of the Association, 1044 South Hope Street, Los Angeles.

LYNWOOD FARNAM, master organist, will give a recital in the First Methodist Church, Pasadena, Friday evening, November 27. Mr. Farnam is organist of the Church of the Holy Trinity, New York, and has played to audiences that filled the leading English and French cathedrals.

PASADENA LIGHT OPERA ASSOCIATION, Arthur K. Wyatt, president, are rehearsing "Robin Hood," which will be presented next month. Applications for the chorus are being accepted.

TUESDAY MUSCIALE, Pasadena, held the first meeting early last month in the concert hall of the Community Playhouse, where all the sessions of the year will be held. Miss Junia Wolff, the new president, presided.

COMMUNITY MUSIC ASSOCIATION of Redlands, decided at a meeting of the directors to have a free concert and sing each week during the winter, on Friday evenings at the Contemporary clubhouse. Mrs. G. E. Mullen is president, with Halsey W. Allen, vice-president.

MAX DONNER will direct the Pasadena Symphony Players this winter, and has recently organized a new trio with the following artists: Joseph Gilbert, flutist, Max Donner, violinist, and Miss Maria Metter, harpist.

THE LOS ANGELES TRIO, May MacDonald Hope, pianist and founder, Sylvain Noack, violin, Ilya Bronson, 'cello, will give the second of the series of six evening concerts in the Music Room of the Hotel Biltmore, Los Angeles.

PACIFIC COAST MUSICIAN issued the first annual special edition, October 3. This edition of 76 pages contains musical information of the southern portion of the

State, announcements of teachers and artists, with mention of available dates. The edition also carries the new front cover "masthead," designed by Orpha Klinker.

Announcements

PASADENA COMMUNITY PLAYHOUSE: Oct. 29-Nov. 7, "The Main Thing," a Russian comedy by N. N. Yevreynov; Nov. 12 to 21, "The Devil in the Cheese," a fantastic comedy by Tom Cushing; Nov. 26 to Dec. 5, Alternate performances of "Hamlet" in modern clothes and "Two Gentlemen of Verona" in the Elizabethan manner. Each play will begin on a Thursday and end on the second Saturday; eleven performances, matinees on Saturday only.

ALHAMBRA-SAN GABRIEL COMMUNITY PLAYERS will offer "We Girls," as the second attraction of the season, Nov. 9-10-11, in the old theater building, Stoneman and Main streets, Alhambra. Richard Sterling is again the director and is planning to present fourteen plays.

THE COMMUNITY PLAYERS of Whittier opened the 1925-1926 season, October 12 with "On the Hiring Line."

PASADENA CENTER of the Drama League of America will hold all meetings at the Community Playhouse this winter: the play readings in Recital Hall, the French Drama section and the Poetry Group in the Directors' room. No separate bulletins will be issued, but a section of the Community Playhouse News, issued fortnightly, will carry all announcements. The prize play contest opens November 1. For the purpose of stimulating and encouraging the writing of plays a prize of $300.00 will be awarded for the best full evening play and a prize of $100.00 for the best one-act play. Mrs. George R. McMinn, chairman, urges all contestants to send to the corresponding secretary, Mrs. Gertrude M. Fuller, 499 Ellis street, for a copy of the rules before submitting their manuscripts.

"TAHQUITZ," THE EVIL ONE, the fifth annual desert play, will be given at Palm Springs at sunset, November 7-8, under the direction of Garnet Holme. The stage setting is Tahquitz Canyon, the performance will begin at 3 p. m. as the sun sinks behind Mt. San Jacinto.

GILMOR BROWN of the Community Playhouse will direct the annual classic play presented at the California Institute of Technology by Pi Kappa Delta, national forensic fraternity. The play this year is a Roman comedy, "The Captives," written by Plautus. Presentation this year will be earlier than last, for it is planned to be given on November 20 and 21 at Culbertson Hall on the campus. This will be the third annual revival of the classic drama by Pi Kappa Delta. The success that has greeted the efforts of the past two years indicates that there is a place in the community for this variety of play.

DR. ROBERT A. MILLIKAN, executive head of the California Institute of Technology, has been appointed the fifth member of the Board of Trustees of the Huntington Foundation, which will administer the trust established several years ago by which the Huntington Library, Art Gallery and Botanical Gardens are made gift to the country.

THE BROWNING CLUB, of Pasadena, at the opening meeting last month decided to change the name from the Browning Club to the Browning Society. All meetings of the year will be held in the Recital Hall of the Community Playhouse. Dr. Bertha Lovewell Dickinson is, as in the past, the class leader.

THE BUSINESS AND PROFESSIONAL WOMEN'S CLUB of Pasadena held the first meeting of the winter season, October 13, at the Shakespeare Clubhouse. The dinner was followed by an interesting program.

GILMOR BROWN, director of the Pasadena Community Playhouse productions, has been appointed to the faculty of the California Institute of Technology, where he will have charge of dramatics and public speaking.

SOROPTIMIST CLUB weekly luncheon meetings at the Biltmore Hotel, Los Angeles, during October included interesting programs, particularly that of the 20th in charge of Winifred M. Hausam, vocational director. Mrs. Willoughby Rodman, recently returned from a trip around the world, addressed the club on "Women as a Factor in the Scheme of Things." The History and Landmark Section of the Soroptimist Club are working with the Committee for the Rehabilitation of the Casa Adobe, recently acquired by the Southwest Museum, as a permanent home for Spanish-Colonial heirlooms and relics.

ALINE BARRETT GREENWOOD began her Current Review talks last month. The series at the Ambassador theater will be given the third Thursday of each month at 11 o'clock; the Biltmore series will take place the third Saturday of each month, in the music room, at 11 o'clock.

The Mansfield Shops

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 2473

Altadena Office Under Direction of Mrs. Samuel Lee Biermane Colo. 2015

WE WISH TO ANNOUNCE

the opening Monday, November 2, of our Pasadena Shop where you will find a complete stock of the latest English, French, Italian, Spanish and American brocades, block linens, chintzes—glazed and unglazed—cretonnes, etc., with the services of experienced decorators always at your command. Showrooms filled with the finest examples of European and English furniture, both modern and antique; Porcelains, glass, paintings and prints,—In fact, a veritable treasure house.

In conjunction with the Los Angeles Shop our stock is the largest in America and our prices most reasonable. A visit will be greatly appreciated by us and will be a pleasure to yourself.

CANNELL AND CHAFFIN, INC.

Interior Decorators *Fine Arts*

397 E. COLORADO STREET
MARYLAND HOTEL
PASADENA

Eleanor and . . . . Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena,

California

Pomona College, Claremont

POMONA COLLEGE, Claremont. Announcement has been made of the adoption of the group-college plan by Pomona College and the incorporation under the laws of the State of California of the "Claremont Colleges," as the educational institution will henceforth be known. Pomona College offers the nucleus for the group of institutions which brings into America for the first time the plan which constitutes the basis of Cambridge and Oxford, and to which will be added features from the universities of Geneva and London. Several hundred thousand dollars are available in land and other assets for the purposes of these affiliated institutions. Miss Ellen Scripps of La Jolla has given approximately eight hundred thousand dollars to be used toward the foundation of an institution of the group to be known as Scripps college for women. Dr. James A. Blaisdell, President of Pomona College, who conceived the plan, will go to Europe in December to investigate educational organizations in connection with this development.

OCCIDENTAL COLLEGE sponsored the first of a series of artists' programs in the Greek Theater by the presentation of the Los Angeles Philharmonic Orchestra, October 28. Marjorie Dodge, soprano, was the soloist. The Greek Theater, built by Myron Hunt, was intended as a community center, and to foster this idea it is planned to make the programs regular events.

Santa Barbara

GREENROOM entertainment Saturday, Nov. 7—afternoon and evening—"What Price Morning Glories?" After the brilliant take-off on "What Price Glory," which was one of the hits of the Grand Street Follies, Neighborhood Theatre. Put on by members of the Greenroom Club. With an original prologue by C. C. Clements. Also vaudeville sketches and a short one-act skit.

COMMUNITY ARTS PLAYERS will present "Wappin' Wharf," November 19, 20, 21, under the direction of Colin Campbell Clements. The play has a high literary quality, and is bristling with situations of the richest melodrama. The production will be enlivened by special music, consisting of songs by Mary Burns and Gorden Hatfield. The set upon which Wilbert Hodgson is already at work, will be the picturesque interior of a pirate's cottage on the coast of England. Mary S. Wesselhoeft, well-known artist, is in charge of the entire costuming, which will be of a brilliant and colorful character. Charles S. Brooks, the talented author of the play, has won distinction as a mellow and humorous essayist as well as a playwright. During the winter he is expected to pay a visit to Santa Barbara, as a guest of Frank Mulhauser, and it is Mr. Clements' hope that his sojourn will coincide with the production of his comedy, "Wappin' Wharf."

COMING TO THE LOBERO, Monday, Nov. 30; Tuesday, Dec. 1, "Little Nelly Kelly," delightful musical comedy, played from Coast to Coast; straight from the Los Angeles Playhouse; management of Louis Macloon.

SANTA BARBARA ART CLUB held an exhibition of the work of Lelia Tuckerman during October. About twenty-five canvases, with a number of sketches, made up this, the second, show held by Mrs Tuckerman within the year.

HENRY C. FOES
INTERIOR DECORATOR

Studio, in Patio of the Community Playhouse

33 So. El Molino Ave. Pasadena
Phone Terrace 0883

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

School Calendar

Elliott School for Girls—Thanksgiving Program preceding School Holidays. Monthly Birthday Dinner November 15, honoring House Students Whose Birthdays are in November.

Norma Gould Studios—Norma Gould and assisting Dancers at Woman's Club of Orange, November 2. Studio Tea (Invitational), November 11. Norma Gould, solo dancer, with Los Angeles Flute Club, November 10.

Westlake School for Girls—Classes in Golf and Tennis Organized under Roy Tufts, well known Instructor.

Extended Service

A UNIQUE new Los Angeles cafe at Sixth and New Hampshire streets, opened recently. The decorating of the new cafe was done by Miss Henrietta Shore, who, with her sister, Miss Annette Shore, and Miss Helen F. Shock, is the proprietor. A gift shop is maintained on the ground floor of the Studio Inn, while on the second floor an art exhibit of Miss Shore's work is open to the public. A huge India print, which took a prize in the recent Wembly Exposition in London, is exhibited in the gift shop.

LAKE ARROWHEAD LODGE, (formerly Arlington Lodge), on Lake Arrowhead, California, E. K. Hoak, owner and manager, announces that every preparation is being made for sports throughout the season. Snow carnivals and winter sports, skiing, snowshoeing, skating, tobogganing, and sleighing add new pleasures to a winter in California. The Lodge is well heated throughout, with a huge fireplace in the great lounge to insure winter comfort.

THE GREEN TEA POT, the charming cafe in the Green Hotel, Pasadena, reopens October 12, under the management of Maurice Perrin, formerly of Hotel Oakland, who brings with him a famous chef.

THE ASSEMBLY TEA ROOM, 644 South Flower street, Los Angeles, continues to serve a delicious Blue Plate luncheon, with also a la carte service, and the choice of three dinners. The perfect service in these quiet surroundings is deeply appreciated by all discriminating diners.

EL PATIO, in the Community Theater building in Pasadena, offers a delightfully unusual place for luncheon, tea or dinner, as one may be served in the pleasant depths of the dining room, or in the shadowed corridor around the patio of the playhouse.

THE Elite, 641 South Flower street, Los Angeles, has recognized the necessity for specialized co-operation in arranging social functions and offers to prospective hostesses the services of Marion R. Boyd, social director, in consultation regarding menus, decorations, favors and details in connection with any form of social entertainment.

THE La Fayette, overlooking Westlake Park, Los Angeles, to perfect appointment and cuisine adds an unmistakably exclusive atmosphere. Every suggestion of New York at its best prevails, with the exception that each table bears a discreetly worded card, requesting that guests refrain from adding liquor to the service. Guests may dance every evening except Sunday, when a very good concert is given.

Community Arts Association

SANTA BARBARA SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

F. W. Riedell

Interior Decorations

Technical knowledge and wide experience gained in connections with best decorators for many years. Shops equipped for service to those of most exacting demands.

Fine Draperies

Upholstering

ANTIQUES
REPAIRED AND RESTORED

Parchment Lamp Shades

Awnings of Venetian Sail Cloth

Wall Fabrics Slip Covers

Mihran Studio Bldg.

Santa Barbara, Calif.

25 E. Carrillo St. Phone 1735

TECOLOTE · · BOOKSHOP & LENDING LIBRARY

25 Paseo de la Guerra · Santa Barbara · California

Phone 1521

A new, popular edition of

SMALL HOUSE DESIGNS

Published by the
Community Arts Association of Santa Barbara, California, will be available about November 15, 1925
The Association is already taking orders.
Price $1.50 Postpaid

"Visitors Are Welcome"

A delightful shop in an old Spanish mansion; specializing in

Indian and Mexican Handicrafts

Also

Hand Loomed Wool Druggets (Rugs) from India

ROBERT L. LEWIS
No. 5 de la Guerra Studios

THE GUILD
Inc.
Book Publishers
Studio 28 de la Guerra Studios

A Choice Riveira Home
Santa Barbara

Beautiful large living room, 5 master bedrooms, sleeping porch, 3 baths, and a large billiard or entertainment room. Large corner lot, terraced and parked. with blossoming flowers, flowering shrubs and fruit. Both streets paved. Absent owner has reduced price to $35,000, away below cost of production. A charming home, rightly priced.

Clarence C. Knight
"Worth While Homes'
112 East Figueroa St.
Santa Barbara, Cal.

SANTA BARBARA, CALIF.

H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

THE Montmart in Hollywood is frequehtly selected for luncheon or dinner, not only because of the service offered, but due to the possibility of securing close-up views of movie celebrities, and where members of the music and art world are often found.

MARCELL INN, out Lincoln avenue, Pasadena, serves luncheon, tea and dinner every day, with dancing in the evening. On Sunday dinner is served at noon, and also in the evening.

HOTEL STOWELL of Los Angeles has recently been purchased by Charles B. Hervey and Harry J. Tremain, who announce a new policy and adjustment of rates, including room and restaurant prices. Mr. Hervey is the owner of Hotel Green in Pasadena, the Hotel Maryland in San Diego, and until about a year ago operated the Samarkand in Santa Barbara.

THE Mary Louise, West Seventh street, Los Angeles, forms the center for a large part of the luncheons, teas and dinners in Los Angeles, and has recently opened a most attractive branch "Mary Louise" in Fullerton, California, which is growing equally popular with that neighborhood. It is located at the corner Chapman and Spadra Road, in the Chapman Theater building. A special dinner is served from one to eight on Sunday.

Mt. LOWE
Earth has no finer view to show!

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles
$2.50 Round Trip Rate

For information and Reservations apply
Pacific Electric Ry.
Information Bureau Phone MEtropolitan 4100 - TRinity 3661

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 71, VOL. VII NOVEMBER, 1925

CONTENTS

	PAGE
A CHURCH IN MESSINA, A PAINTING BY FAVIA.....Cover Design (*Courtesy of Kievits Galleries, Pasadena*)	
SOUTHLAND CALENDAR	4, 5, 6
ROMANCE IN CALIFORNIA'S PAINTING.....*Richard Walgrave*	9
SAMARKAND AND EL EN CANTO	11
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	12
HANNAH HUNTINGTON PECK.....*M. U. Seares*	13
THE COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA	14
CALLE DEL ESTADO.....*Ralph Brainerd Urmy, Jr.*	14
COMMUNITY DANCING AMONG CHILDREN	15
SOUTHLAND OPINION	16, 17
THE PASADENA PLAYHOUSE.....*J. W. Morin*	17
THE COMMITTEE ON COSTUME.....*Ellen Leech*	18
THE ASSISTANCE LEAGUE BULLETIN	20
UP THE VALLEY AND DOWN THE COAST	22
A CHURCH BY ROLAND COATE, ARCHITECT	23
THE CLUB COURSE IN APPRECIATION OF ARCHITECTURE	26
PLAN AND ELEVATION.....*David Witmer, A. I. A.*	27
SOUTHERN CALIFORNIA CHAPTER A. I. A.....*H. O. Sexsmith*	29
NOTES ON INTERIORS AND FURNISHINGS, SOUTHLAND SERVICE	30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1925, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, 2410 W. 7th St., L. A., National Representative
Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7034 for assistance
During Press Week, 24th to 30th, call TRinity 1501

HOTEL GREEN
A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.
The Green Tea Pot Opened October 15
CHARLES B. HERVEY, *Proprietor*

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

The Los Angeles
Elizabeth Arden Salon
with
J. W. Robinson Co.
Los Angeles
UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.
Seventh Floor

Round the World Cruises
$1250 and up
Mediterranean Cruises
$600 and up
Agency for all tours and cruises. Let us arrange your reservations.
C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Fair Oaks 8026

MARGARET CRAIG
ARCHITECTURAL PHOTOGRAPHY
Portraits by Appointment
Official Photographer for California Southland
3223 W. Sixth Street
Telephone WAsh. 1653 Los Angeles

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St. Pasadena

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

ROMANCE AND THE BACKGROUND OF PAINTING

By RICHARD WALGRAVE

THE GREAT MURAL IN THE SANTA BARBARA COUNTY BANK, SANTA BARBARA, CALIFORNIA
A PAINTING BY DAN SAYRE GROSBECK

AT Exposition Park, Los Angeles, there is rising a new building for the housing of Art. Like the new green of the winter's wild grass pushing up through the dry mat of brown which covers our summer hills in California, this new building springs from the seed of past endeavor and finally will enclose the old museum and cover it with a new beauty.

Entering the unfinished rooms now being constructed in close affiliation with the Art Gallery we have haunted for years in search of sustenance for growth in Art, the youth of Los Angeles may now experience the sensation one receives from the rooms of the Metropolitan in New York, or one of the stately palaces of Europe inherited by the people from their fallen rulers and now devoted to Art. There is a dignity undisguised by their present cluttered condition, and a stateliness that foreshadows their use as shrines for the best in all the arts. Those who know what the whole world has to offer in architecture: those who have through years of study acquired a knowledge which fits them to be trusted with our civic and semi-public buildings, have designed this new structure and the wealth of the ages of art gone by is embodied in the new art building.

What shall we place in these handsome rooms that will prove worthy of the new surroundings? Greek after Greek studied generation after generation to perfect the simple mouldings of Greek Art. The ancient orders, in fluted columns, foliate capital or stately architrave are ours today and their proportions form the key to good design. But who shall set the standard in the art of painting on this western shore where all the beauty and romance of California are waiting quietly for a master's brush?

THE WINDJAMMER, BY HENRY BAILEY SNELL, PART OF THE HARRISON COLLECTION, GIVEN TO THE LOS ANGELES MUSEUM OF ART BY MR. AND MRS. WILLIAM PRESTON HARRISON

The Harrison collection, which has been growing steadily, is now hung in the old rotunda, and will be seen to better advantage in its new room. Half seen in the poor light, it has set the pace as one entered the other galleries, and has helped to confirm the judgment as one left.

Selection has been made in these illustrations of enough examples to show the quality of this American collection. Thousands of eager visitors throng this museum of history, science and art weekly and this part of the west is becoming familiar with the best this country has produced.

In the art gallery to the north has been exhibited this last month paintings and sketches by artists and students which show the trend toward figure work and serious study of something more than atmosphere with sunlit Sierras bathing in its flood.

Life is the crowning grace of any landscape, and the great paintings of California will be the work of the men and women who can put their own deep feelings and imagination into the landscape or can resurrect the romance of the past and make it live again on canvas or in some other concrete form. There is hardly any landscape background on this coast which cannot be legitimately peopled with romantic story if our painters but knew the traditions of the state and had mastered the representation of the human form divine. White plumed conquistadores riding up El Camino Real unpaved, and leading to unknown rivers, undiscovered bays! All the traffic of the seven seas, all the nations of the unpictured Orient, and all the life of intermingling races swarm upon this western edge of the world and call aloud for masters who will strive to do for painting in America what the Greeks did for architecture long ago in Greece. We have but begun to feel for art in southern California. The Harrison Galleries of American paintings form the touchstone not only for our own painters to test our progress, but for the layman as a safe environment

FANTASY. BLUE AND YELLOW

from which to judge of local work.

Mr. and Mrs. William Preston Harrison of Los Angeles are the donors of the Harrison Gallery of American Art, which is their gift in perpetuity to the Los Angeles Museum of History, Science and Art. This collection of paintings is to be installed this month (November) in the new gallery which has been built in the first unit of the new Los Angeles Museum. The room has been planned to accommodate forty paintings, and will be in every way a suitable gallery for the exhibition of this excellent collection of paintings.

Mr. and Mrs. Harrison have thus far limited themselves to contemporary American artists, —those artists who are outstanding in the field of American art. The list of paintings which have been given to the Museum for the Harrison Gallery will be changed somewhat when the new gallery opens, since one of the stipulations governing this gallery is that in certain groups of paintings, as provided by Mr. Harrison, a given canvas may be withdrawn and replaced by a better example of the same artist's work; in another group, a canvas may be withdrawn and replaced by a canvas by a more important artist. This latter group has, at the present time, received its last replacement. From now on the paintings will be replaced only by others of the same artists. The formal installation in the new Harrison Gallery is to take place in November, 1925.

PAPITA OF SANTA FE. BY ROBERT HENRI

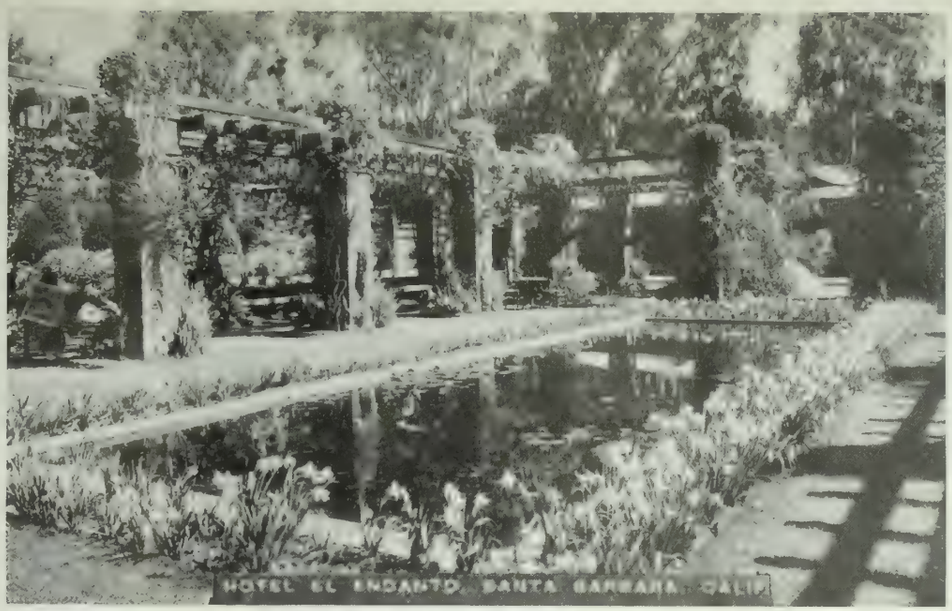
DANIEL IN THE LION'S DEN, BY H. O. TANNER

BLUE POOL BY GIFFORD BEAL

AUTUMN IN CORNWALL, BY W. ELMER SCOFIELD

FERRY BOATS AT ST. IVES, BY HALEY LEVER

SAMARKAND AND EL ENCANTO FORM A PART OF THE



PURPLE CITIES AND THE FAR BLUE HILLS OF TOURIST LAND

ALFRED NOYES has put romance and joy into the streets of London through the music of his "Barrel Organ," and has sounded the call to park-land and pleasance in a crowded district where Nature is no longer primitive or unadorned.

"Come down to Kew in lilac-time (it isn't far from London!) And you shall wander hand in hand with love in summer's wonderland; Come down to Kew in lilac-time (it isn't far from London!)"

In our modern Tourist-land, spread as it is over all the world and made up of picturesque bits from every country, there is a glamour that knows no limits of geography. It grips different people in different places; it finds its purple cities in new lands or in the old. Peasants living on the Isle of Markam knew not that they were picturesque until the tourists told them so, and the southland of California, which now contains over a million and a half inhabitants who can no longer be called "tourists," is as loath to let go of its character as a part of Tourist-land as is an adult to acknowledge himself no longer young. Glamour and romance, found here, or brought in the hearts of tourists and homeseekers journeying to the "land of heart's desire," have impregnated the place with an Aladdin-like atmosphere and great caravansaries, hotels and little inns along the railroads are keeping the illusions alive. Grateful indeed are all who love this lovable country for the sheer beauty of Samarkand when a full moon rides the sky of California, and for the mystery and the restfulness of El Encanto set high above the seagirt, hill city of gray, old Santa Barbara. These things have become world-famous, and they are a part of the romance of tourist-land.

THE COVER PLATES

THE Art of Painting carries the beauty of the world from country to country. It is the best messenger and guide to Tourist-land. Artists who have mastered technique and have at their command the art knowledge of all nations for a background arrive in their maturity at a point where they can represent on canvas that glamour which lures but eludes the untrained. At Vista del Arroyo Signor Kievits has introduced to us Signor Favai of Venice who as a painter has arrived at that enviable place in his career. With imagination he has absorbed the beauty of Italy, with love and skill he has placed it on canvas for us in California. With generous wisdom Mr. Jules Kievits, who is an authority on European art of today, has multiplied the pleasure of California many thousand fold by loaning a Favia for our cover.

When this teeming tourist-land of ours has settled down to live in the beauty we have just begun to add to by beautiful building such as is being done in Santa Barbara and in Palos Verdes, our painters will have arrived at a skill that can show the world the beauty and the glamour of romance and life in California.

Our vistas of the Arroyo with blue hills of our Sierras in the distance and the sycamores, the oaks and eucalyptus for setting, form a background for our model that is not surpassed in any other land. To Hollywood has come a host of handsome typical Americans who can enact as do our Pasadena Players an historic scene or modern pageant for our inspiration. The stage is set for beauty, let us make our own fairyland.

PURPLE AND OLD-ROSE PETUNIAS GROW IN GREAT JARS OF BLUE-GREEN TERRA COTTA AND THE WATER LILIES ANSWER IN SOFT TONES OF ROSE AND BLUE. THE GARDENS OF SAMARKAND, SANTA BARBARA, OPEN FOR THE SEASON IN JANUARY, 1926

RECENT BOOKS,--- REVIEWS--- BY LOUISE MORGRAGE

STELLA BENSON
(Courtesy of Macmillan Company)

ONE OF THE QUAINT ILLUSTRATIONS MADE BY MISS BENSON FOR HER BOOK "THE LITTLE WORLD."

LUTHER E. WYMAN

THE LITTLE WORLD

By STELLA BENSON, *The Macmillan Company*

Men are forever setting forth on tours to all parts of the world, depending on their wits to pay their way. Frequently the extremities to which they find themselves temporarily reduced, while serious enough for the moment, afterward furnish entertaining material for the books they write on how they did it. But it is a rather risky means of courting adventure and seeing the world, so the average female traveler does not attempt to go that way. We note an exception however, in the case of Stella Benson, the witty and vivacious authoress of "The Little World." Such was her eagerness to wander, that when the opportunity offered to visit foreign countries, off she gaily went with nothing extra in her pocket, but untold riches in her mind, later to serve as alchemy for transmuting her varied experiences into sparkling matter certain to win the delighted approval of many readers.

Once begun, this young woman's tour of world inspection appeared to have no ceasing. In China she acquired a husband, after which two went instead of one. Her adventures singly at first, and later connubially, lightly and deftly sketched make up the entertaining contents of "The Little World." These sketches, relating to the strange sights and scenes she witnessed are continually enlivened with a flow of facetious comment and yet disclose acute preceptions able to dig underneath the surface of these strange modes of living in foreign lands. And sprightly though her style may be, it is never superficial, but has that finish and solidity so characteristic of the best English writers, both men and women.

Amid so much amusing matter, it is difficult to speak of any portion in the superlative degree. There is a mirthful account of a tour across the states in a Ford that was as temperamental as an operatic prima donna. Even if it did go by the aristocratic name of Stephanie, it displayed all the shifting whims of any common Lizzie. Another motoring tour, related in an equally diverting manner, was taken in a Panhard with a native chauffeur through French Indo-China, and this time the chauffeur was the focus for Miss Benson's rays of wit. This lady keeps her literary tools in the best of order, sharpened and highly polished, hence there will be no moments of boredom for the readers of her book.

WHAT'S O'CLOCK

By AMY LOWELL, *Houghton Mifflin Company*

Power, prestige and preeminence are fleeting attributes in the procession of human affairs. Empires rise and fall; dynasties come and go; for a brief space the spot light of fame rests now on one portion of the earth and now on another, supreme for the moment in artistic or intellectual achievement. Such was the literary eminence that existing for a short but glorious period in New England, waxed and waned and in the waning produced an heir in Amy Lowell to sing its swan song. Her predecessors would surely have been amazed at the manner of her singing, blending as it did, the qualities which she inherited from them, with the spirit of her own iconoclastic age, and a decidedly pagan flavor. We have to account for the paganism by assuming that some of the roots which came to the flowering of her genius extended back through the centuries, to the slopes of Mount Parnassus, where they absorbed the same atmosphere that gave life to Apollo and the Muses.

The little volume entitled "What's O'Clock," contains the poems written during the last four years of Miss Lowell's life, and we are told that in them she gave her noblest conception of her art. We have to confess to an ardent and lingering affection for melody in our poetry; for tripping metrical divisions; for rhyming syllables, and harmonious connection between sound and sense. Therefore our involuntary submission to the compelling charm, and artistic craftsmanship of Miss Lowell's free verse, must be taken as a valid tribute to its power. Its technique, we are in no position to discuss, but its effect must be clear to the most superficial reader, who has any love for poetry at all. In these verses there is revealed the brilliant mind of one, who, deeply comprehending, yet undismayed, has looked the universe squarely in the face and deliberately chosen an attitude with which to meet it. A valiant gaiety was this choice, employed like a gleaming shield to protect her from what she saw. Equipped with this she could make her poems valuable as an interpretation of art and life, constantly appealing to her reader's feeling for truth and beauty, while keeping her own emotions under strict control. Her heart in functioning as it should for accomplishing her purpose was guided by a mind calmly and sanely balanced. Poetry as well as prose, thus discreetly wrought contains the magic password to a realm whose existence is denied by the sober senses, and the human soul knows the sober senses lie.

SOAMES GREEN

By MARGARET RIVERS LARMINIE, *Houghton Mifflin Company*

From the many excellent qualities in this most admirable novel it is impossible to select just the particular one most worthy of being emphasized. Miss Larminie has a style of pleasing suavity, enriched with a felicity of expression, rarely encountered in current fiction, by means of which she delivers matter of considerable significance. The narrative instinctively reposeful, deals with life as it is lived in an average English family. There are young people of course, and consequently, the life-force, that Shaw once discussed so vigorously, is busy attending to its affairs ever important to the world in and out of fiction. Its procedure is never twice alike, and in this particular case it arranges very serenely matters between several pairs of lovers satisfactorily and respectably, so naturally, that we feel we are watching the absorbing affairs of a family among our acquaintances. The dialogue is brief but invariably piquant and expressive and the book abounding in illuminating flashes of sly and penetrating humor, produces a pleasantly psychological effect.

The author otherwise extremely discerning, is surely mistaken in allowing one of her interesting characters at the end, a moment's self revelation. No young woman, after hugging to her bosom for thirty years the trait of inscrutability, would so easily fling this to the winds, leaving the spot hitherto so successfully concealed, bare to the gaze of even her dearest and nearest associates. This appears to us a weak place in this otherwise successful work of fiction.

FIELD BOOK OF BIRDS OF THE SOUTHWESTERN UNITED STATES

By LUTHER E. WYMAN, M. S. AND ELIZABETH F. BURNELL, M. A.
Houghton Mifflin Company

Many easterners fairly well acquainted with bird life on their native heath, on moving to this section, fail to find any trace of their favorite songsters, and end by concluding that the mockers and linnets have this field to themselves. Later they may learn their mistake, but often, the enthusiasm so keen at first has then completely vanished. These people will welcome this convenient guide to the study of birds in the southwestern section of our country, because it is designed for just the purpose of helping strangers and amateurs who are interested in so engrossing a subject. In addition it contains enough scientific informatio to enable any student to delve more deeply into ornithology, if so inclined. In the introduction, which excels in the qualities of clarity and brevity, stress is laid on methods of identification, other than the usual ones of form and color, both equally misleading to the casual observer. The introductory matter also includes an instructive article on Life Zones, using Mt. San Jacinto as a splendid illustration of the topic, as this sharply defined and towering peak owing to its contrasted slopes, has an unusual number of these zones.

The authors of this book are well equipped for dealing with the subject, since one is connected with the city schools as assistant Supervisor of Nature Study, and the other is the Ornithologist at the Los Angeles Museum. The latter even as a child was an ardent naturalist, and so despite his scientific knowledge, appreciates the needs of those who wish merely to add a resource to their list of pleasant interests.

JOHN MACNAB

By JOHN BUCHAN, *Houghton Mifflin Company*

Practical jokers usually end operations, feeling decidedly foolish. Such would appear to be the attitude of everybody concerned in this story, with its scenes laid on the great hunting estates of Scotland. We suspect the reason therefore, is the consciousness on the part of the author that he has selected a theme not wholly in accord with his dignity. The entire matter might very well look to many Americans like a tempest in a tea pot, merely because they would not realize the supreme importance to a Britisher, of his hunting preserves, nor the heinousness in his estimation of the crime of poaching.

John Macnab is the name assumed jointly by three eminent British statesmen, who bored by their successful careers, suddenly succumb to the impulse to be wicked, a strain so powerful in the human race, that even St. Anthony was terribly tempted in his wilderness abode. So these gentlemen, with many misgivings, it must be admitted, concocted crime, and how they severally got away with it makes an acceptable narrative that limps occasionally and goes somewhat lame in the end. But Mr. Buchan, being an alert and vigorous writer of high standing, more than repays for any structural weakness, by a bracing description of this hide and seek affair through the rugged grandeur of the wild highlands of Scotland, a land famous in song and story for its

(Continued on Page 22)

A FRIEND OF CHILDREN

By MABEL URMY SEARES

SHE has lived; and the world is better for having had her cheerful outlook upon life, her kindly comment on life's foibles and her sense of humor which could see the funny side of everything and turn its little joke to cheer us on our way.

Behind the brave front which carried on in a new land the gracious manners and the courtesy of old New York and Boston, there lay a broad foundation of integrity which gave and demanded justice in all business dealings and in the lighter traffic of our social intercourse as well.

Where, in the stream of health- or fortune-hunters, pleasure-seekers, or adventurers upon life's river, set so steadily in westward course toward California, has there stood a firmer rock of sterling character than hers? Or when has old New England made a finer contribution to the wavering, fluctuating social status of our newer civilization on this Coast?

Unlike so many who have come to California as an escapade, a temporary respite from the social customs of the staid Atlantic Coast, she brought her manners with her and unconsciously she stood before the untrained multitude in street or public building with a natural grace that comes only from generations of good breeding and which marks one instantly as to the manor born.

That devotion to the life of her family, which in many cases has made our Californian population selfish and self-centered or morose, in her had blossomed out to lend its sweetness to the town in which she lived. The children of the neighborhood collected on her lawn to play beneath the great pepper tree and the glorious acacia grandiflora which stood symbolic at the entrance to her little home and gladdened all the neighbors with its wealth of golden bloom.

Down in the harder business district, where the talent of the town had struggled long for recognition in the arts of journalism, painting, music and the stage, Miss Peck has always lent a helping hand. Her very presence there has been a benediction and a monitor. Not that she ever spoke reprovingly of careless conduct on the part of youth or uncouth elders; but her sparkling, joyous attitude, under controlled and dignified exterior, was convincing to the most rebellious, showing that good fun and good manners are compatible.

Her first public contribution to this magazine appeared in February, 1921, and its accompanying illustration was taken, as is the new one below, from the Pasadena Children Players in "The Tailor Prince."

Nothing which we could write will show better the quality of standard which this friend of our children set in public work; nor can we tell all that that high and sturdy standard did for this magazine in the constant strain and struggle which a fine conception of the profession of journalism demands of its founders in the first lean, uncertain years.

But deep in the memory of all who have aided in its founding will lie forever the image of the sparkling little lady who worked so loyally to uphold those ideals which she had sought and found there, and who fought as faithfully as any major for them, for those standards were her own.

Reprinted from the issue of February, 1921.

THE CHILDREN PLAYERS

By HANNAH HUNTINGTON PECK

The people of Pasadena have been gradually awakening to the realization of what the Community Players are doing for Pasadena. Not the least important branch of this activity is the children's department, started last March, under the direction of Miss Sybil E. Jones.

Every parent and teacher knows that it is the natural instinct of the normal child to express his thoughts—the pictures of his mind—in play—in song or rythmic action, and that it is essential to his all-round development that he should have this opportunity—the opportunity that this new movement will afford to cultivate self-expression, one of the most important and most neglected means of education.

The object of this organization is not to prepare the child for the stage any more than the object of manual training is to make carpenters, blacksmiths or machinists, but to develop constructively by directed work with other children the aesthetic and artistic impulses.

The children are not taught plays. A story is read to them and they play it out according to their own conception, being directed only along the lines of certain principles, but left to carry out those principles themselves. In this way they are given the opportunity to apply what they are doing in their school work, in music, art and dancing, but not given added school work outside of school hours.

In the way in which this idea is being carried out, there is no chance of exploiting any particular child or group of children. If in one play a certain child should have an important part because fitted for that part, in the next play that same child might be relegated to the work of keeping the dressing-room in order, which is understood to be quite as important to the success of the whole as any other part. And so they learn to be partners and to share their best efforts, to forget self in their co-operation, to give pleasure to others. What better cure could there be for selfishness, self-consciousness and vanity.

Many mothers are always with the children—often even when the story is read; as they seem to enjoy it as much as the children. When the play is going on they are behind the scenes. But the children do the work, sometimes personating the parts, or helping to arrange the stage, keeping the dressing rooms in order, or, as "Hospitality Committee," receiving the people and giving out programs, so that each child feels himself or herself a necessary part of the whole.

The entire work is built on family life, the mothers making the costumes of materials furnished them. The costuming and stage setting are under the direction of the art director, Mr. Egbert Petty, who, for each play, according to the history and period of the play, designs the stage sets and costumes and sketches them in water colors. Every child in Pasadena is invited to belong to this organization, free of charge, to take part in the music, pantomimes, plays or dances, to paint or draw or help with the costumes.

The "Children Players" is under the "Governing Board of the Community Playhouse Association," with a small executive committee to regulate the internal affairs.

The children are the foundation of every community. The Pasadena of the next generation will be governed by the children of today, therefore, the moral, intellectual, musical and artistic status of the Pasadena of the next generation will be what the children of this generation are trained to be.

RESULTS OF THE WORK OF THE COMMUNITY

By RALPH B. URMY, JR.

Romance - Architecture

Below (1) Johnston Cafe, William A. Edwards Architect—Santa Barbara

Below (2) Cornwall Store, Taylor and Taylor Architects—Los Angeles

On Calle del Estado

Left—Blake Motors, Lional A. Pries Architect—San Francisco

Below—Granada Market, Soule Murphy and Hasting Architects—Santa Barbara

"MEN may rise on stepping stones of their dead selves to higher things." Not only may the lives of men so rise, but the habitations of men as well. As the soul of man, leaving the old behind, strives ever for the finer and the new, so may a city, stepping from the wreckage of the past, gird itself with strength to accomplish a finer and a better self.

Santa Barbara has risen from its overthrow not only undefeated, but like Antaeus, with strength redoubled, because of a mighty purpose. "The recreated Santa Barbara will be even more beautiful than the old." So she promised, and she is making good that promise. Homes in Santa Barbara have long followed architectural lines congenial with the Mission and the old adobes. Where else can one find such lists of charming small homes and equally charming large ones? But why should the charm of Santa Barbara be restricted to the residential districts? Can business houses be built from a beautiful as well as from a utilitarian point of view?

Santa Barbara says, "yes!" She does more than merely claim the truth of a questionable theory. She is proving that theory to be a fact.

State Street, with its so many mis-matched, un-beautiful buildings, belongs to the past. Calle del Estado rises in its place with fine new buildings, no more expensive than the old, but infinitely more beautiful, and just as practical. The new buildings with their tile roofs, tinted walls, and wrought-iron decorations are all examples of the Santa Barbara adaptation of the Spanish Colonial style. The Franciscan builders struck the keynote in the eighteenth century, and the builders of today are following through.

What will happen to these beautiful buildings in the event of another earthquake? They will stand as monuments to a farsighted community. The appearance of their city is not the only consideration in the planning of Santa Barbara citizens. The building code is strict, and it is being rigidly enforced. New buildings must be so constructed that sudden and unusual stresses due to earth tremors cannot break them. Each series of girders and supports must be tied together by a girdle of concrete. Concrete must fulfill certain requirements laid down by the building code. Plaster must contain a certain percentage of cement as determined jointly by the architects, builders, and brick manfacturers. All construction work must pass the inspection of the City Building Department. Santa Barbara realizes the necessity of strict municipal inspection of all building operations, and thereby insures against the future. Buildings wrecked or damaged by the earthquake showed faulty construction, for the well-constructed buildings stood the test. Many of the old adobes came through unscathed, while many supposedly scientifically constructed buildings were wrecked. Honest, sensible construction will last, and Santa Barbara is building for the ages.

There are three organizations which have been working faithfully and efficiently toward "A Better and More Beautiful Santa Barbara." These are The Architectural Board of Review, The Architectural Advisory Committee, and The Plans and Planting Committee of The Community Arts Association.

The Architectural Board of Review consists of three architects and two laymen interested in public affairs. These men were appointed by the City Council from a list of names submitted by the Community Arts Association, the Architects of Santa Barbara and the City Planning Commission. The Board was then established as a sub-division of the City Building Department and began to exercise its function on July 10th. It acts in an advisory capacity as all requests of building permits are submitted to the Board of Review for consideration as to elevation. In other words, it has the opportunity of suggesting to the owners the fittingness, the appropriateness of the proposed building both as to itself and as to its harmonious relationship to its neighbors. If the owner does not concur in the suggestions made by the Board the owner may appeal to the Council and demand the issuance of his permit. This gives assurance that the suggestions made by the Board and the reasons for them will be carefully considered by a Court of Appeal.

It is significant that while the Board has so far considered some 300 building permits there has been yet no case where the owner has refused to consider suggestions and where the Board has failed to come to agreement with the owner and thus bring about an enhancement of the appearance of the building as regards its relationship

to the community where the ideals of fittingness and beauty are already very high.

The Architectural Advisory Committee is composed of prominent business and professional men of Santa Barbara. To this committee chiefly, is due the credit for planning and engineering The Architectural Board of Review. It is in the Community Drafting Rooms of The Architectural Advisory Committee that the suggestions of the Board of Review are worked out.

The Plans and Planting Committee of The Community Arts Association was organized for the purpose of helping small home builders in planning and landscaping their homes. Evidences of the work of this committee may be seen throughout the residential districts of the city, making those parts even more beautiful than before. This committee is the oldest of the three and was the pioneer in rehabilitation work.

Upon these three has fallen the burden, and they have responded with an enthusiasm and a vigor which does not admit the possibility of failure. And bound together by a great purpose and kindred ideals, each doing its particular duties, and all striving toward one end, they shall not fail.

Santa Barbara has issued a challenge. What she is doing, other towns may do, if the citizens will but demand that their artistic tastes be pleased rather than insulted as they go through their business sections. Go and see the business sections of Santa Barbara. Walk the length of Calle del Estado and see the beauty and the individuality of the new buildings, and you will realize how well Santa Barbara is rising above her dead self to higher things.

ARTS ASSOCIATION OF SANTA BARBARA

A CHILDREN'S spring Festival, combining the most picturesque elements of the old English dancing, was held in Alameda Plaza on Saturday afternoon, June thirteenth. Under the fronds of the palm trees, under the soft fringes of the peppers flitted the bright figures of the children, and in the afternoon light the young people's orchestra played and children's voices were lifted in the folk songs of the old world. A charming feature of the afternoon was the Scandinavian wedding feast given by children from the McKinley School in Santa Barbara. In a quaint series of three groups of dances, the children in brilliant Scandinavian costume carried out in pantomime the merry customs of the wedding. The Clerbois Preparatory Orchestra which is composed of many young players in the city performed delightfully the "March from Athalia" by Mendelssohn, "Hindu March" by Sellenick and "Symphony in D—Third Movement" by Hayden, and the children's chorus led by Miss Mary Overman, and trained by teachers from the public schools sang "Now is the Month of Maying," "It was a Lover and His Lass," and "The Blue Bird's Message."

AT THE CHILDREN'S FESTIVAL IN ALAMEDA PARK, SANTA BARBARA, CALIFORNIA

THE MAYPOLE DANCE WAS THE FEATURE OF THE FESTIVAL. OVER ONE HUNDRED GIRLS PARTICIPATED AND THE WHOLE TOWN ENJOYED IT AS A TRUE CALIFORNIA FIESTA, FOR EVERY DAY MAY BE MAY DAY IN CALIFORNIA

Several sprightly dances were given by pupils of Edith McCabe of the School of the Arts but the principal feature of the afternoon was the Maypole dance in which over one hundred girls participated. The many colored streamers winding in and out, the light tripping movements of the children and the spontaneous delight of the audience gave the afternoon a blithe simple air of gayety. Robert Morrison as herald in the brilliant orange costume of a buglar was typically old English, and the brightly dressed flower girls among the trees struck a picturesque sylvan note.

Four troops of boy scouts acted as marshals and kept the crowds in order and stragglers from the dancing fields. After the entertainment, visiting children joined hands with the dancers and informal frolics were enjoyed on the lawns.

It seems to some of us that this simple kind of out-door enjoyment in which all sorts of people may join is one of the most worth while things to preserve in modern life. It is picturesque, it is spontaneous, it fills the soul with a fresh and pleasant kind of happiness.

THE SCANDINAVIAN WEDDING FEAST WAS GIVEN BY CHILDREN FROM THE McKINLEY SCHOOL IN SANTA BARBARA AS A PART OF THEIR CALIFORNIA FESTIVAL

THE PUPILS OF THE SCHOOL OF THE ARTS GAVE SEVERAL DANCES UNDER THE DIRECTION OF EDITH McCABE AT THE SPRING FESTIVAL, ALAMEDA PARK, SANTA BARBARA, CALIFORNIA

The School of The Arts

THE relation of the children to the Community Arts Association of Santa Barbara is one that has never been fully set forth in the record this magazine has made of its activities during the past year. Perhaps it is better to let pictures speak as they do on this page, and let the thought of the care and environment which Santa Barbara is now giving to its children be conveyed to understanding people by this means.

But the School of the Arts which the Community Arts Association supports and broods over for the benefit of its younger generation deserves a wider publicity.

The supervision of experts is obtained in this school by a careful selection of committees and directors and teachers, as may be taken for granted; but more important and more subtle in its influence is the general atmosphere of interest in fine art which the very presence of the Association in Santa Barbara emphasizes.

California Southland And the Community Arts Association

THE year which closes with this issue of CALIFORNIA SOUTHLAND has been one of sincere and delightful effort to set forth in twelve numbers the work of the Community Arts Association of Santa Barbara. Two pages a month have been given to this matter, but the interest of our readers has been so great and this first organized effort to train a whole town in the appreciation of art has attracted such wide recognition from other communities that the editors plan to continue devotion of this same space to Santa Barbara.

Other towns are asking for the same consideration and when organized community work of the same high effort is found in other towns, as it is in drama in Pasadena, it will be featured in an enlarged magazine next year.

SOUTHLAND

Pacific Policies

CHESTER ROWELL has returned from Honolulu, where the nations of the Pacific met last month to talk on vital questions of our race.

This was no official party of ambassadors from ruling monarchs sent to divide and spoil, and thus preserve the "balance of power." Power was not mentioned at all, as far as we can hear: but leading men and women in every nation, every science, every profession, gave of their best knowledge and methods in an effort to study the causes of misunderstanding among Pacific peoples.

Enough scientific knowledge has accumulated in the world to throw some light on ethnological questions and to be applied to human relations in a useful way. The delegates were therefore instructed to come to no definite conclusions, to pass no resolutions, but to discuss freely every question that arose.

Here in the Hawaiian Islands where every nation of the Pacific is represented in the population, or in the stream of travelers which follows the ocean currents or is helped along by the trade winds, there is an atmosphere conducive to free discussion of race characteristics or the possibilities of becoming one united race.

Mr. Rowell, in his talk before the Woman's Civic League of Pasadena, the first Monday in October, showed a desire to linger long on the attractive and interesting features of the Islands but his duty to report to California certain information brought out by the conference drove him on to speak of other things.

Knowledge, in the form of statistics, traditions, examples, and the results of careful research, was presented on the subject of race characteristics, integrity and strength; and a frank and impartial study was made of all facts obtained by experts and laid on the table before these students of human affairs, the bugaboo of superiority or inferiority of the races was fairly met and dissipated forever as a thing to fight about. "What of it," said the American audience in Pasadena when they found that the Jew was granted over all others superiority as a race which has kept its integrity, its racial characteristics and its ability to adapt itself to modern progress in whatever form. But there is much to it, for Jesus Christ was a Jew and the whole of our Christian civilization is founded on Judaic law and Christ's interpretation of human evolution from the foundation of Hebrew history in the old Testament.

Second in race superiority came the Chinaman; and Mr. Rowell gave us such a picture of the modern, cultivated Chinese gentleman, that we could not but acknowledge the truth of the award. Admiration of our own highest ideals gives the second place to that race for industry, obedience, and self control in the working millions, up to the self-possession and calm but keen outlook on life shown by the Christian Chinese, educated at Oxford and Cambridge, men of the world and leaders of their race.

Cold shivers posessed his audience as Mr. Rowell drew a quick, sharp contrast in the story of one of these men on his way across the United States to attend the conference in Honolulu. Intending to stop at a small town in the middle west he told the conductor and was greeted with the gratuitous question, "What wash-house are you going to work in?" Our guest did not resent the rudeness, but told it jokingly at the conference; and we shuddered as we realized **the American**—still uncultured as a race—upon whom the joke was turned.

And yet, we are not without hope for our race as a race. If the great Chinese nation widespread and with many dialects can unify and simplify its alphabet and educate every citizen in the reading and writing of its new, simplified forms, as it proposes to do at once, surely the American, keen to become educated in everything can mend his manners and cultivate his mind in a few decades, and out of a superb physical foundation evolve as beautiful a soul.

What of Japan?

CLEAR-CUT and informative indeed was the work of the International Conference of Pacific Relations for us Californians on the subject of the Japanese.

It is seen that while a calm estimate of what is valuable in a race can be given in regard to the Chinese so long as he cultivates himself as a Chinese, no such calm estimate can be made by Californians of the Japanese while the subject is so "close up" and is demanding a favorable decision with slightly tightened fist in the face.

The Chinese is proud of his race, proud of his assured position, proud of himself, but he really is a modern gentleman and so does not look for rudeness, nor does he recognize a threat or a snub.

Japan, on the contrary, has deliberately forsworn her past as inferior, and does not expect us to weigh her in the beautifully carved old-fashioned balances of the Orient, which we admire as Californians and love. She wishes us to recognize the tremendous advance she has made in converting herself into a modern nation, and insists upon being judged only on that basis.

In her past, as an artist, she copied China and does not claim leadership in that: in her present she has copied Germany in militarism, America in manufacturing, and the rest of the world in modern dress and customs. Japan can, therefore, like Spain in architecture, claim supremacy only in ability to imitate others, and that is not one of the attributes of a race upon which supremacy of a race is based.

If we are asked to rate Japan in relation to America, and compare her accomplishment of the last fifty years with the progress of the other nations in that time we may easily award Japan the palm. But we are not enthusiastic about it, for Japan has copied those things in ourselves of which we are not especially proud, and has copied the militarism of Germany which we detest. It is, therefore, not the inherent characteristics of the Japanese race which we use to form our opinion of them, but rather their subservient presence as students of our institutions and their imitation and mastery of our own worst traits.

At the World's Fair in San Francisco, an American woman admired some of the beautiful ceramics set by the Japanese Commission of Art in glass cases. The commissioner himself corrected her impression that they were old. "Do you mean to say that Japan can now make beautiful vases like that for herself and yet is sending to commercial trade in this country the awful dishes in imitation of American designs, seen in the Japanese booths on The Pike at Long Beach?" The commissioner acknowledged the truth of the charge, and the American, anxious for art in this country, admiring and loving from her youth up the exquisite ceramics and pottery of the Orient as found in San Francisco's Chinatown, challenged him there.

"You are helping in the debasement of the taste of my countrymen," she exploded, you are killing the goose which laid your own golden eggs! The commissioner, not quite understanding the outburst, but ever desirous of doing the right thing, answered promptly, "Madame, it shall be changed."

Fundamentals

WHO shall be the one to choose, out of the Book, those things which are fundamental in the Christian religion? Shall self appointed dogmatists make a new creed and force upon our young people confused ideas of God as one who gave the law to ancient Jewry but gave not His Son to save us from blind following of the law? Shall one small sect, started in this home of dogma and fanaticism but ten or fifteen years ago, betray the church and lead its people off into the broad paths of speculation?

"**I know** that my Redeemer liveth," said the Prophet. That alone is worth the searching of the Scriptures which the Fundamentalists have stimulated. It is the "pearl of great price" for which all else is sold.

OPINION

What said He when others asked "What **are** the fundamentals of religion?" "Thou shalt love the Lord, thy God with all thy heart and with all thy soul and with all thy mind. This is the first and great commandment. And the second is like unto it. Thou shalt love thy neighbor as thyself. On these two laws hang all the other laws.

To love one's neighbors as one's self implies loving one's self enough to keep one's mind and body fit, and then to give one's neighbor every chance to do the same. It sums itself up in the definition of a gentleman,—which, by the way, also originated in California—"A gentleman is one who always thinks of others, and never **forgets** himself."

Problems of the Community Playhouse Achieving Dominance in the Community

A Correction: Through a most unfortunate error the last line was omitted from the editorial by Mr. Morin in the October number. The last sentence should read, "The playhouse has developed a constituency of its own"

THE Community Playhouse in Pasadena was in its beginning merely an idea and not a plan; even the idea was merely a general notion of stimulating community and individual self-expression through the use of a community self-owned play organization, without anything as to its detail but a nebulous program. There was little literature to guide in framing the plan of such a new organization, and still less experience from which to draw in building a "simon-pure" community play group.

If there is any one thing we are sure of, however, about a community movement, as long as it is of community character, it is that, though it be guided by individuals, it shall not exist for the individual's development or aggrandizement, but distinctly and consistently for the advancement of the imaginary entity known as the collective whole in the community. Its eye is single to that one dominant purpose and the success of any community institution, either literary or promotional, can best be measured, therefore, by the degree to which it adheres to this idea. It follows that a lack of unity in the adherence of the community to one such institution raises at once an impossible condition, inconsistent with its inherent nature and fatal to its community success.

It naturally developed, early in the history of the movement in Pasadena, that individuals possessing or assuming ability along lines followed by the struggling young Community Players group, sought to organize rival or parallel organizations, doing the same work, usually, however, with merely superficial resemblance in fact, in that such rival groups were merely organized around an individual and for the aggrandizement of the individual's personal account and reputation. These efforts were promptly met and opposed by the Playhouse group, on two grounds: first, that they were not sincere community efforts, but inherently individualistic (or merely artistic,),and, secondly, because unity in any one community development is indispensable.

Fate was kind to the young Community Playhouse group, and in these more or less abortive efforts to "steal the party machinery" of the Playhouse idea in Pasadena, victory rested on the banners of the original crowd. The community evidently thought we stood for the community, and we have at all times since felt to the fullest extent the high honor and responsibility of having been chosen for the succession to the community idea control in Pasadena, and striven at all times to merit the supreme confidence that this support in the community has shown.

Someone has said, "Blessed is he who has found his work," and institutions, like people, not merely must find a congenial occupation to achieve success, but a Jack-of-all-trades cannot well make any contribution to society.

Starting without experience or tradition, it has been frequently a temptation to expand at the least opportunity and to add side-lines to the Community Playhouse product. There are two main ideas underlying a Community Playhouse Movement: the Department Store idea or the Specialty Shop idea. The Playhouse has tried more than one objective or line of activity in the course of its business as a communty institution, but has so far never gained and held any new ground, outside of the well defined occupation of producing spoken drama.

As already said, it is a temptation, based upon what seems good logic in the abstract, that the evident manifest destiny of a successful Community Playhouse institution is to gather gradually to itself, or at least under its region of influence, all the genuine community amusement and community artistic activities of the vicinity, and merge as a super-community institution.

There are practical difficulties, however,in this direction. The budget of the Community Playhouse receipts and disbursements is already in excess of $100,000.00 annually. In the first place, therefore, such a super-community institution requires the services of a group of super-directors on its directorate. Anything so huge and intricate as that proposed community machine would be, requires the counsel of a group of men and women who combine the vision and wisdom of Solomon, together with the faith of Crusaders and the business ability of the best banking traditions. There is a belief, more or less current, however, that the tendency is in general the development of the super-community organization, and a suggestion of some of the advantages of this final achievement may be touched upon later.

J. W. MORIN

The Passing of Sydney Piexotto

"El amor y la fe en las obras se vee."

BY the death of Sydney Piexotto at Ukiah August 8th the Boys of California, the United States, and those in the world outside, lost an ardent, enthusiastic and valued friend.

Piexotto's life was devoted to the welfare of youth—he had a high ambition to see all well started along the highway to success—to show them the manliness of a clean, useful life.

A short time ago he stood in the auditorium of the San Jose High School, addressing a large audience composed mostly of young people, giving for their information and benefit a deeply interesting resume of the organizing and conduct of the Columbia Park Boys Club of San Francisco. At the rear, and the sides of the platform sat over fifty young instrumentalists, forming a splendid Boys' Band, trained to a wonderful pitch of efficiency, disciplined and alert, a sight to bring joy to any one's heart, and when they played it was an inspiration to old and young.

Now sorrow has heavily struck the Columbia Park Boys, for they have lost their dear comrade, and faithful guide.

It will be a great consolation to know he was out with them in God's free and beautiful country, his earnest thoughts centered on his young flock up to the moment when he closed his watchful eyes for the last time of his earthly career.

The call came to him while he slept, before the revielle was sounded; he could not stay any longer with his dear boys—his loving soul floated out from his beloved California into the ethereal blue above and beyond to its eternal Creator. He was a kind father to his boys, yet a boy like themselves.

He leaves a high and honorable record—his life's work stands, a great incentive to those who follow on his trail.

To his host of friends on the Australian section of the globe, his demise will be a severe shock, and as he planned to leave San Francisco for there next September, the sad event will add to the sorrow, for they loved him over there for his honesty of purpose, his bright, genial spirits—they appreciated his high capacity for the Leadership of Youth, and were ready to give him a warm welcome.

The Young Australia League, to which he gave so much sympathy and support, will undoubtedly place on record a sincere and high tribute, to their distinguished friend, for his noble life's work for the welfare, spiritually and physically of the boys he loved so well.

CLAUD H. SIMSON.

SELECTED STAGE SECRETS

PASADENA COMMUNITY PLAYHOUSE

By ELLEN LEECH

PHOTOGRAPHS BY ALBERT HILLER

JOSEPH HAM AS PRINCE MEREN-RE, LEFT; BELLE MITCHELL, PRIESTESS OF ISIS, AND TEMPLE ATTENDANTS; CENTER, FRANK McALLISTER, AS PRINCE KETA, RIGHT, IN THE PRODUCTION OF THE BIBLICAL DRAMA, "PHARAOH'S DAUGHTER."

THE premiere production of the interesting and compelling Biblical drama, "Pharaoh's Daughter," by Dr. Allison Gaw and Ethelean Tyson Gaw, at the Community Playhouse, Pasadena, in October, established a new order of playwrights among us, and proved anew the power of blank verse.

This dramatic, historical romance, contrasting vividly the Court of the Pharaohs and the life of the Hebrew slaves, gives an unusual opportunity for reference to the Costume Department of the playhouse. The production was so brilliant, with such meticulous care shown not only in the interpretation of character but in the detail of the historic costumes, and in the provision of a back ground and settings to stimulate the imagination, that even the most unobserving must have realized that such results are not obtained without effort and untiring energy, pluck and perseverance on the part of someone.

Walter Cohick Plunkett, a young but well known costume designer, gave hours of time to making sketches, exact in detail, and coloring them accurately that the important item of color might be satisfactorily worked out in the perfect whole. The exquisite changing lights that we enjoy; the mazes of color that form the picture, all are the results of deep study. A group may be worked out satisfactorily, accounted for in relation to one another, but when the group breaks because the movement of the play requires a different formation, then this again must be perfect in color, although the second grouping may be across the stage from the first and with a totally different background. Yes indeed, the costumes, the stage settings and the lighting all make a tremendous difference.

While history records the type of dress, the materials, and something of the gorgeous colors, each individual designer of modern times has a slight margin in which to vary his productions. The materials in use, however, are definitely decided, as the Egyptians used primarily a heavy handwoven linen, a fabric intermingling goats' hair, and a sheer, fibrous material, the latter used largely in the swathing processes, covered with a cloak or cape. For the heavier materials various weights of cotton cloth were substituted in the reproduction and for the gauze tarleton was used, dyed in the workrooms to the required shades, and often colored several times.

The detail work was most interesting and intricate: The severe Egyptian wigs, made of heavy black cord sewed with interminable stitches to the tightfitting base, and decorated occasionally with beads and ornaments for the feminine wear, to produce the peculiarly straight hair always associated with those fair but dusky maids of the ever-flowing Nile. The head dresses were all elaborate and all carried a meaning, the triple crown of the Queen for instance proving her a Pharaoh of Upper Egypt and the Third Pharaoah of Lower Egypt. The power of this ruling house is exemplified by the fan used in the costumes of both the Queen and Moses. The Queen's cloak proclaims her a ruler through its symbols, and the decorations of the costume of Moses with the symbols Osyces and of the Sun

NILE DANCERS, INTERPRETING THE SONG OF THE EVER-FLOWING NILE: JESSIE HERRON, LEADER; ROSA BURNEL, VIRGINIA MARSDEN, ELIZABETH FLINT, JOSEPHINE SPATES, AND ELIZABETH MARSDEN—A LOVELY BIT OF THE ROMANTIC DRAMA, "PHARAOH'S DAUGHTER."

EDWARD ATLEE, PRIEST OF KARNAK, WITH ASSISTANT PRIESTS, EVERETT McCAMMAN AND RAYMOND MARTIN, LEFT; FREDERICK WRIGHT, PRINCE ATORE, CENTER; MAYFAIR MURPHEY AND LURENE TUTTLE, NOVICES IN THE TEMPLE OF ISIS, RIGHT.

are signs of the heir apparent and of the ruling Pharaoh if a male.

To enumerate further details which should not be overlooked: the sandals, with their elongated toes, the toes turning almost back to the ankle, were made of heavy cloth, with inner soles, then painted and gilded and held in place by carefully sewed elastic. Those intriguing beard protectors, designed and cut from buckram, were painted and fitted by a ingenious member of the staff. History may

HELEN JEROME EDDY AS QUEEN MERRHIS, PHAROAH'S DAUGHTER AND REIGNING SOVEREIGN OF EGYPT

tell why they were used but I will venture the assumption that they were primarily put in vogue by a kingly soul who saw this opportunity to hide what he didn't have by originatng a style,—a keen mind, and very feminine in its working. The cats' heads proved too expensive to buy outright, so another artist modeled them in plastic, gilded them, and in turn they shone like solid gold in the priestly processional.

Working out these artistic details, attempting and producing unusual effects with plastic, buckram, glue and gilt, carries with it the uplift of original production but after all please remember it is tiring, and not quite so interesting to sit and sew a straight seam, putting things together that must stay put through eleven performances. Think of the needle pricks encountered in sewing miles of black cord into a wig, and yards of lotus flowers onto the Queen's gown. Just think of all the colors and designs which were cut out and appliqued, as well as the other designs painted on each costume whether for royalty or slave, and all this a labor of friendly service.

The production committee for the performance was composed of Mr. and Mrs. Donald H. Fry, Mrs. C. B. Scoville, Jr., and Roma Penfield. Miss Genevieve Graydon was chairman of the costume committee with the following heads of departments: Dyeing, Everett McCamman; pattern-cutting, Mrs. Elizabeth Cole; painting, Frederick Wright; headdress, Richard Russell; wigs, Dorothy Ware; sandals, Raymond Martin; accessories, Donald H. Fry; sewing, Lucy Howard and Ramona Henderson.

ARTHUR LUBIN AS PRINCE RAMESES-MOESIS, REPUTED SON OF PHAROAH'S DAUGHTER AND HEIR APPARENT TO THE THRONE, HEARING THE PETITION OF MYRA (MARY RADLOVA), AND HER GRANDFATHER, BEN-ISRAEL (CHARLES HANCOCK)

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Avenue
Hollywood, Los Angeles
Telephone HE 5133

CALENDAR

Nov. 3, 10:30 a. m.—Meeting of the Board of Directors.

Nov. 3, 12:15 a. m.—Round Table Luncheon. Miss Elspeth MacNeill, speaker. Subject: "Review of Plays of the Present Season in New York."

Nov. 9, 10:30 a. m.—Meeting of the Day Nursery Committee.

Nov. 10, 10:30 a. m.—Meeting of the Executive Committee.

Nov. 12, 10:30 a. m.—Meeting of the Good Samaritan Committee.

Nov. 17, 10:30 a. m.—Meeting of the Executive Committee.

Nov. 24, 10:30 a. m.—Meeting of the Executive Committee.

Nov. 26, 10:30 a. m.—Meeting of the Good Samaritan Committee.

THE CHRISTMAS SALE COMMITTEE

THIS Committee, under the direction of Mrs. John E. Maurer and Mrs. Isaac-Hampshur Jones, is working very hard to assure the success of the sale on December 7th, 8th and 9th and asks for suggestions and assistance from League members and friends. Success will mean two things—that Christmas will be made a happy reality for those women who have worked hard to make the fads and fancies and that the scope of the Woman's Exchange can be broadened by the addition of equipment and material.

Dozens of the things you will want for Christmas you will find now in either one of our shops; other things may be ordered from the lists to be delivered to you when you specify.

It is your League and the Committee is counting on you to interest your friends and to lend a hand!

HAVE YOU ORDERED YOUR CHRISTMAS CAKES AND CANDIES?

Delicious homemade fruit cake, attractively packed, for $1.50 a pound.

Homemade candies of all kinds. Place orders early to insure timely delivery.

CHRISTMAS CARDS

A very attractive selection of Christmas cards may be seen at the down town shop, 829 South Flower Street. Place your order for engraving here also.

THRIFT SHOP

Mrs. G. Alexander Bobrick, Chairman of the Thrift Shop, is making an urgent appeal for clothes. The stock is so low now that disappointed customers go away daily. It is a liberal education to study the patronage of the Thrift Shop—the mother who turns over every article in the children's boxes, coming day after day until some article of the right size is found; men who run in after work for a heavy shirt, a pair of shoes, a necktie or a much needed suit or overcoat, and then the "Extras" who revel in the evening suits and dresses, the picture hats or top hats. It is true that we make money in the Thrift Shop with which to "carry on," but few who have watched the stream of people daily, but would realize that we do something vastly more important than make money for various projects. We make it possible for so many others to earn money to retain their self respect.

GOOD SAMARITAN

It is but a step from the Thrift Shop to the Good Samaritan Department and how many times a week does a Thrift Shop patron find his way back there to talk over his present problems, to go away with the assurance of work or the arrangements made for the necessary medical attention for himself or family and often times with the dollar or so in his pocket that tides him over the crisis. If we were at liberty to tell you of some of the people we are able to start anew in this department you would much better understand the real humanitarian work we are doing. Names, addresses, stories must be confidential lest we jeopardize our chances of doing good in this way. Numbers mean very little in case work, but you will realize something of the work entailed when you know that the least number of cases carried in any one month since January 1st has been 76; the average around 100. The time and effort required are more than made up for by the joy of service.

DAY NURSERY

It will not be long until the Day Nursery will celebrate its first anniversary. The Day Nursery Committee will invite you all to share in this celebration and to hear of the results of this year's work, which has raised the Nursery from an experimental to a well established institution. The Board of Directors has authorized the establishment of an Admission Cottage in connection with the Nursery, where the newly admitted children may be examined before entering the Nursery proper. Announcement of the dedication of this addition will be made later.

BABY SHOP

Space in our Woman's Exchange at the Community House is being set aside for a Baby Shop. Crisp, dainty, hand embroidered, knitted and crochetted articles for the most fastidious baby will be on display, as well as dolls, doll furniture and nursery nicknacks. This shop should be ready in time to help you solve the problem of the kiddies' Christmas.

STUDIO TEA ROOM

An old-fashioned picture in the making at the Fox Studio has turned our Tea Room into a colorful busy place. Your out-of-town guests will enjoy lunching with some of the movie stars in this attractive setting.

FILM LOCATION BUREAU

The demand for locations has been increasing rapidly and to supply it we must secure more listings. If your home is listed with the Location Bureau, will you secure your friends' homes for us, explaining to them that their own pet charities may be designated as beneficiaries?

SPICED APPLE HONEY

Crabapple Jelly, Spiced Figs, delicious homemade marmalade, in dainty gift jars, for sale at the Community House.

APRONS!!

Maids' aprons, kitchen aprons—any pattern made to order by one of our Shut-Ins.

SOLDIERS COMMITTEE

From the chairman, Mrs. Edward Elliott, comes an urgent appeal for men's clothes for the World War veterans at Sawtelle who are not receiving government compensation. Suits, shoes, shirts, underwear, socks, neckties. Clothes often make it possible for these chaps to get a job and begin the slow task of making their way back into the community.

COMMUNITY CHEST

Remembering the League slogan, "All for Service—and Service for All," have you done your part in volunteering to work in the coming campaign? This call comes but once a year; it should have the response and support of every person in the community.

For the benefit of those who cannot arrange to devote the entire week of the campaign to this work, Mrs. Edwards Laughlin, chairman of the Residential Divisions, is organizing a "Flying Squadron" made up of those who can give one or two days. If you have not already signed up, volunteer to serve on this squadron by calling Mrs. Laughlin at TRinity 8971 or HEmpstead 5133.

THE NEW SHOP OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA WITH THE CHRISTMAS SALES COMMITTEE IN CHARGE, SITUATED IN THE STREET FLOOR OF THE WOMAN'S ATHLETIC CLUB, SOUTH FLOWER STREET, THIS SHOP OFFERS NEW OPPORTUNITY TO BUY YOUR CHRISTMAS PRESENTS FROM THE SHOPS OF YOUR LEAGUE

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE
ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the
Fiesta Room, Tea Service $1.00

Golden State Limited East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

Rock Island

SOUTHERN PACIFIC LINES

Meals? "The best on wheels"

For tickets, reservations, personal service, call on

Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243
or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif. 893

Because it's Comfortable

—another important reason for your travel over

Southern Pacific Lines

Get extra value for your travel funds—go by train.

Ride in long, easy-riding coaches—a comfortable, roomy seat in which you can relax in entire ease, read or converse or plan your activities at journey's end.

Speedy trains leave at convenient hours. No matter where, Southern Pacific Lines and connections can take you. *Ask Agent*

Southern Pacific Lines

Los Angeles Ticket Offices: 1147 South Broadway.
212 West Seventh Street and Main floor Pacific Electric Bldg.
Sixth and Main Streets. Central Station, Fifth and Central.
Telephone MEtropolitan 2000.

Hollywood Ticket Office:
6768 Hollywood Blvd. Telephone Granite 1801-1802.

Bon Voyage

Gift Baskets Packed with Good Things from "THE ELITE" Sent to Train or Steamer at Your Order.

The Elite
CATERERS AND CONFECTIONERS
629-641 S. FLOWER ST. LOS ANGELES, CALIF.
In Pasadena 634 East Colorado
TRinity 9252

RECENT BOOKS—REVIEWS

(Continued from Page 12)

natural beauties. It loses none of its reputation under this author's skillful management It is a story which will appeal to the spirit of eternal youth, lurking just beneath the surface of every man, and particularly to the lover of Scotland. whose feeling has been fostered by the romances of Scott and Stevenson. We do not claim equality with these authors for Mr. Buchan,, but he undoubtedly invites favorable comparison.

GREENERY STREET

By DENIS MACKAIL, *Houghton Mifflin Company*

Mr. Mackail twitters through the first year in the life of a young married couple, covering pretty completely every detail of the billing and cooing stage. These two happen to live in London, but they assuredly belong to that region, supposed to be inhabited by the "babes in the woods." This is the sort of writing, superficially clever, with now and then an actual flick at some of the lesser raw spots on life's surface, that women often do better than men. The story in "Greenery Street" goes on forever about nothing at all, until being a book, it has to end, and does so with the inevitable announcement. These two imbeciles are going to have another.

The heroine of this novel, who, if possible, leads in the condition of guileless simplicity, is a modern version of David Copperfield's child wife Dora. Evidently Mr. Mackail has not read his Shaw carefully enough to learn that this type of femininity is no longer popular, and in fact probably never existed. But no doubt it will secure approval from a certain class of readers, and to such we particularly recommend it, at bed time, for its soporific influence can not possibly be resisted.

THE STROLLING SAINT

By RAFAEL SABATINI,
Houghton Mifflin Company

In this day and age, deeds, such as those committed by various men, and women too in by-gone days, would fill the pages of yellow journals. Viewed however through the softening mist which separates past events from our longing eyes, these same deeds take on an enchanting glamour and often furnish very dramatic material to the purveyors of romantic fiction. Of this, Italy of all nations surely has the most to offer, being a crowded storehouse of matters appealing perpetually to human interest, and herein Mr. Sabatini has gone delving and pulled forth for our inspection in his latest novel, "The Strolling Saint", some highly colored stuff. Generally speaking he allows no sober facts of history to dent his conscience, but in selecting so villainous a character as Pier Luigi Farnese, he is really justified in throwing aside all scruples, since even history asserts that this gentleman's career, contained all the essentials for a perfect specimen of a wicked knave. The hero, likewise a historical personage, took some side trips from the path of virtue, but being a hero has his conduct neatly whitewashed, with extra rose color spread on to boot. And of course the villain got what was coming to him in the end which happens to be historically true. Still we object decidedly to the details of the assassination as rendered by Mr. Sabatini and advise all readers to skip the chapter entitled "Blood". For the rest, this novel is somewhat superior to the general run of Mr. Sabatini's romantic fiction.

KINDRED

By ALICE PRESCOTT SMITH
Houghton Mifflin Company

The second "one hundred years war" between England and France dragged out its interminable length, punctuated by periods of warfare in Europe, each with its echo in America. One of these was called "The Seven Years War" over there, and here "The Old French and Indian War," and it was waged with remarkable ferocity, in Canada, which Miss Smith has used as the scene of this historical romance woven around events and characters concerned in that terrific struggle for supremacy in America. Now historical fiction usually spells adventure, a fictitious field wherein men find the way more easily than women as a rule. A venture therupon, needs for successful effect, force and a certain robust viewpoint, both of which are lacking in "Kindred." Aside from this failure, Miss Smith has done her work very acceptably, since she conveys more than a touch of the forest atmosphere in her graphic descriptions of the small settlement wrested from the reluctant clutch of the surrounding wilderness. The action is smooth and the situations well conceived, but the leading character, who tells the story in the first person, persists in appearing to be a woman masquerading in a man's garments, although he is really a strong and valiant hero.

WHAT EVOLUTION IS

By GEORGE HOWARD PARKER,
Harvard University Press

PROFESSOR PARKER is Director of the Zoological Laboratory at Harvard University. He is, therefore, qualified to define Organic Evolution. This he does when in beginning his remarkablely clear exposition of this much discussed question he says:

"Organic Evolution, though a well-unified field in biology, can be profitably treated under two heads. The first of these has to do with the doctrine of descent with modification—the belief that plants and animals of particular kinds, have descended by gradual modification from preexisting plants and animals of very different kinds. This belief which is often spoken of as if it were the whole of evolution, is supplemented by what may be treated under a second heading, a group of doctrines that have to do with the way in which descent with modifications has been accomplished."

It is quick reading. One hundred and seventy-odd pages of concise, authoritive survey of the evidence concerning the evolution of plant and animal life on this earth makes plain to the intelligent layman the progress of comparative anatomy, of embryology, of geology, of zoogeography and of the study of rudimentary organs since the days when we studied fourteen weeks in physiology.

And yet, after all his clearing of the fogs which have obscured this popular discussion, the author leaves us with the statement—his very last sentence, "There is after all only one kind of life in the universe,"—and thus opens the field for a new discussion. For, is not this statement from a prominent man of science exactly like that theoretic objection to the inheritance of acquired characteristics which he himself states—"is based on ignorance and may at any time be set aside by a new discovery"—say that of a spiritual life in man which is what the Bible students are dimly grouping for when they quote from the second chapter of Genesis? Granting that the Lord God **did** form man (by evolution) out of the dust of the earth, did He not breathe into man at some period of his evolution that mysterious thing upon which Science has never yet put its finger, a living soul. M. U. S.

PHONE TERrace 0127
Lunch, Tea or Dine at
El Patio Tea Room
COMMUNITY PLAYHOUSE BUILDING
37 SOUTH EL MOLINO PASADENA, CALIF.

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

O'HARA, LIVERMORE and ARTHUR BAKEN
INTERIOR DECORATIONS
ANTIQUE AND MODERN FURNITURE
DRAPERIES
644 E. Colorado St. Pasadena, California
522 Sutter St. San Francisco

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Welcome to call and Browse
Rare & Art Books
First Editions
Early Printing
Autographs
Americana
Books Notable for Printing Illustrations and Binding.
Dawson's Book Shop
627 So. Grand Ave.
Catalogues sent on request:—
LOS ANGELES

Dawson's
"The Birds of California"
Complete in four volumes.
De luxe format
$225.00 to $500.00
Smaller formats
$45.00 to $110.00
Published and Sold by
SOUTH MOULTON COMPANY
301 Bank of Italy Bldg.
VAndike 4078 Los Angeles, Cal.

A LITTLE CHURCH IN BEVERLY HILLS, CALIFORNIA

THE INTERIOR IS SIMPLE BUT BEAUTIFUL IN ITS PROPORTIONS, AND THE DECORATION IS CONCENTRATED ON THE ALTAR WHICH IS ADORNED WITH GIFTS FROM MEMBERS OF THE ALL SAINTS' PARISH, BEVERLY HILLS

READERS of CALIFORNIA SOUTHLAND may be interested to know that Mr. Hubert Frohman, formerly of Pasadena and now the Architect of the National Cathedral, Washington, D. C., describes All Saints Church, Beverly Hills, as being in his judgment the most perfect small church in the Southland.

Built of reinforced concrete with beamed ceilings, thick walls, and high windows filled with cathedral glass, this church has been planned with the first consideration that of use. It is an interesting example of the value to be derived from emphasis upon good craftsmanship in the various accessories and furnishings. Such details as the wrought iron hardware and lighting fixtures, and the chancel and sanctuary furniture have been thought out with extreme care, and the altar which is the focal point of the church commands attention not only because of its design but because of the fact that it is executed entirely in rich gold and is furnished with beautiful ornaments, all of which are old and represent the gift of different members of the parish.

An interesting feature regarding the design of the interior is the way in which the difficult question of acoustics was handled. The entire west wall of the church is covered with one beautiful gold colored velvet hanging. This curtain is very effective in producing acoustics which have been pronounced ideal.

The whole church represents an attempt to carry out a scheme simple and dignified, embodying those architectural features of old-world churches which can be appropriately used in a modern building such as this one.

A GOLD COLORED VELVET HANGING COVERS THE ENTIRE WEST WALL AND SOLVES AT THE SAME TIME THE PROBLEM OF ACOUSTICS. ALL SAINTS AT BEVERLY HILLS. ROLAND E. COATE, ARCHITECT

LIKE THE LITTLE CHURCHES OF THE OLD WORLD, THIS SMALL CHURCH IN BEVERLY HILLS IS A THING OF BEAUTY AND WILL BE A JOY FOREVER TO THE PASSERBY. ALL SAINTS' EPISCOPAL CHURCH. ROLAND E. COATE, ARCHITECT

UP THE VALLEY AND DOWN THE COAST

THERE IS NOTHING ELSE AS INTERESTING AS YOSEMITE

(Continued from October)

By EDITH RICHMOND THOMAS

AFTER a two and a half hours ride about the valley we returned to Camp Curry and set out to locate our tent on Boulder Avenue. This was no easy matter for there were hundreds of tents and cottages scattered over the grove and the many turns we had to make among rambling paths were somewhat confusing. These hotel-camps, like Camp Curry accommodate the majority of visitors, but there are also hotels and camping grounds for those who prefer them.

Evening had fallen early, as it does in this deep valley and the air was filled with the song of birds, the noise of waterfalls, the buzz of voices and automobiles. The fragrance of incense cedar and pines was strong on the air and all nature seemed in contented mood. Returning hikers could be heard on all sides in various degrees of enthusiasm, and all seemed bent on the task on hand, a hasty preparation for a much deserved dinner.

And when the evening meal was over we joined the rest under the trees where they had gathered to hear the open air concert. Chairs were grouped together facing the stage, which was the veranda for the Service Building in which office and lobby are to be found. And directly back of us loomed the 3,250 foot Glacier Point Rock that acted as a natural sounding board for the concert. For a couple of hours we enjoyed the monologues, singing and orchestral music and at nine were treated to the sight de luxe of the camp. The audience was requested to turn and face the giant cliff in the rear and listen carefully for the answer to the call to be sent up to a watcher stationed on its summit. Then with all the power at his command the speaker sent forth his stentorian shout "Hello up there——are you ready——let her go!" And after what seemed several minutes a reply was heard issuing from somewhere in the heavens two-thirds of a mile above us. It was so dim and far away that it was heard only with an effort. In olden days the stentor call was always given by Mr. Curry.the like of whose far reaching powerful tones old timers say has never been equaled.

Then all eyes were turned upward to the black cliff barely outlined against the starry sky, a red tongue of flame shot out from its summit and a stream of live coals tumbled down, down for several minutes in a fiery cascade that could be seen from all over the valley. The lower end of the fire-fall became lost on a half way ledge, although it appeared to vanish in the blackness of the night.

Imagine some old Yosemites witnessing this! In memory they would be wafted back to the days when with their own well organized signal system, they used these lofty pinnacles as points of observation, sending glad or solemn tidings as the case might be, with fire by night and smoke by day.

As for these first dwellers in the valley according to a statement made by Teneiya, their chief, at the time of the white man's advent, to Doctor L. H. Bunnell, the valley was originally called "Ah-wah-nee" or "Deep Grass Valley" and the people who lived there were called Ah-wah-nee-chees, or dwellers in Deep Grass Valley. At one time they were a large and powerful tribe, but by means of wars and disease many were destroyed and the survivors fled the valley and joined other tribes. For a long time afterward the valley was deserted, but finally Teneiya who was decended from the Ahwahneechee chieftain left the Monos, a tribe on the east side of the Sierras with whom he had been reared, and gathering the remnant of his people about him returned to the valley and claimed it as a birthright of his people. Later they made themselves famous as hunters of the grizzly bear and were given the name Yosemite,—meaning a full grown grizzly bear—which they afterwards adopted.

But this distinguished name was lost by them at the advent of the white settlers in '49, being superseded by the ignominous one of "Diggers." This name was given to them in derision on account of their practice of digging the roots of certain plants for food and showing no great inclination to fight. It also included other tribes in the vicinity who were affiliated with the Yosemites.

In the uprising of 1851 however, the white settlers had a chance to see how these aborigines among whom they had intruded themselves could fight and a campaign had to be instituted by the State authorities against them. It was while in pursuit of the Yosemites under old Chief Teneiya for whom a lake and canyon have been appropriately named, that the white man first saw the Yosemite Valley. When the various tribes were finally captured, they were put on the Fresno reservation where Major Savage, who had been sent to capture them, was killed in a personal quarrel defending them. After a few months Teneiya begged for his liberty and under promise not to molest the white settlers again, he departed for his old home. Many of his people stole away and joined him, but when settled once more, the Monos, among whom the chief had been reared, set upon them, killing Teneiya and many of his warriors. As for the remainder at the reservation, permission was given them in 1885 to return to the valley as the hot climate of the lower plains did not agree with them.

Many of these Indians have gradually become absorbed into the press of modern life and the changed conditions for them have not been entirely unsatisfactory. Nevertheless they still retain a connecting link with the past, a link bridging the stirring days of captivity and extending back to the halcyon times of one hundred and forty years ago. This link is a woman who sits for the most part lost in revery, yet tenaciously hangs on to life as though under promise to her chief not to leave her post until she can conscientiously bring him the message that his people have been restored to their birth-right of content.

UHRICH

Ladies' and Gentlemen's Riding Coats and Breeches

Absolutely Correct in Model and Details

188 EAST COLORADO STREET
PASADENA

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

Schaffer Gown Shop
Specializing in
Gowns for Larger Women
New models for the Autumn, in Wool, Crepe Satin, Flat Crepe, Cut Velvet, and Crepe Roma.
Mourning gowns featured.
Gowns Made to Order
566 E. COLORADO STREET
Near Madison
Pasadena

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

HEWSON HAND CRAFT STUDIOS
Handwoven One Piece Dresses, Coats and Scarfs, Canadian and Candlewick Bedspreads
Dutch and East Indian Brass, Beads, Fine Pendants and Objects of Art in Great Variety
F. O. 6555 DUnkirk 4909
602 E. Colorado St. 2508½ W. 7th St.
Pasadena Los Angeles

ECHO PARK CLUB HOUSE

Municipal Playgrounds are in themselves a scientific study in which the health and moral integrity of the youth of a city are deeply involved.

The Playground and Recreation Commission of the City of Los Angeles, in search for the best that can be secured, has entrusted to the Allied Architects Association of Los Angeles the solution of the various Park problems in the City. The first of these, the Club House for Echo Park, has been solved and is already under construction. The second, the contract for the planning and designing of Griffith Park and its buildings, has been signed and soon the largest Playground in Los Angeles, with its swimming pools and clubhouses will take its place among the accomplishments of the City.

Allied Architects Association of Los Angeles

Paul H. Vauchelet
Lighting Fixtures.
Andirons Console Tables
Metal Work
1530 North Western Ave ~ Holly 2669
Los Angeles ~ California

Clarence P. Day
Corporation
Engineers — Contractors
Builders
205 Boston Bldg.
Pasadena, Calif.
Phone
WAkefield 6841

AN INTERIOR DECORATING DEPARTMENT NOW OFFERS TO ARCHITECTS AN UNRIVALLED SERVICE IN THE SELECTION OF CHOICE PIECES, DRAPERIES AND COVERINGS

Silk Lamp Shades made in our own workrooms by specialists

The
Serendipity Antique Shop
Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor* Telephone F. O. 7111

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
WHitley 3427 —TELEPHONES— WHitley 7311

The Elliott School for Girls
Residence and Day School.
Ideal Home Life — Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M.A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

The Katharine Branson School
Ross, Marin County, California
A Country School for Girls — College Preparation
One Hour From San Francisco — Outdoor Athletics

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 — 675 So. Vermont Ave., Los Angeles

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ballroom Department—Louise Kramer
Special Course for Professional Dancers
Phone or write for information
460 N. Western Ave. HEmpstead 3530

A COURSE IN THE APPRECIATION OF ARCHITECTURE

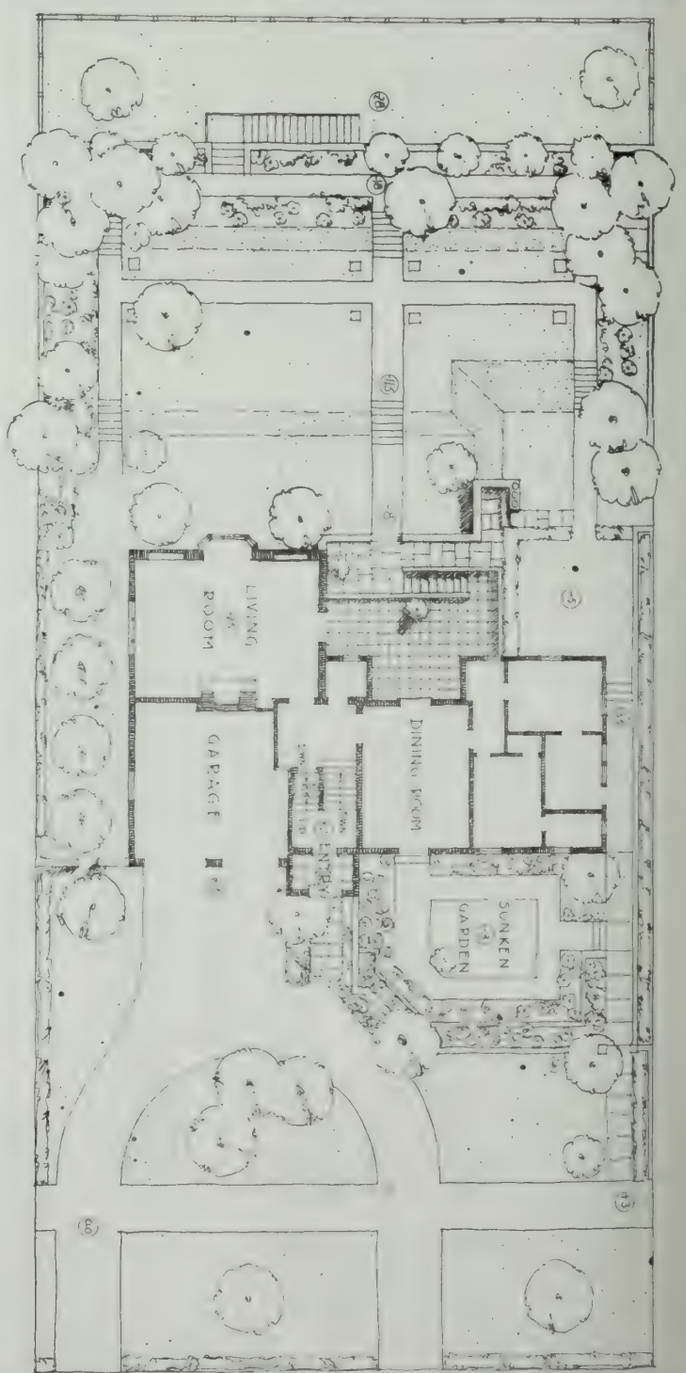
II

THE RELATION OF BUILDING TO SITE

By DAVID WITMER, A. I. A.

IT IS the rare individual who first, having selected his architect and acquainted him with his needs and desires, consults him concerning the choice of site. The site is therefore usually fixed. If the site is fixed, then so is the lay of the land, length and breadth with respect to the points of the compass, the slope or inclination, the relation of this to the street, to the sun, to the prevailing breezes and, last but not least, the angles of available views. The needs of an individual, particularly when governed by an expenditure limit, are well defined. Thus generally from the outset of a building enterprise it must appear that the relation of building to site is a problem, the satisfactory solution of which is beset by boundaries of limited flexibility. This fact becomes more clear when there is full consideration of the elements of both factors.

The wise individual stipulates not what he has determined he should possess in the way of plan of building, but the rooms; approximately the size, if need be—the general relation of these rooms; even the type of construction if the appropriation is not too limited; the general desired atmosphere within and without of his house; general desires as to use of site; gardens; conservation of views and sunshine. When these conditions only are named the problem is sufficiently determined



ILLUSTRATING HILLSIDE SITE WITH HOUSE PLAN AN ESSENTIAL PART THEREOF BUT QUITE UNADAPTABLE TO LEVEL LOT. FIGURES IN CIRCLES INDICATE DIFFERENT LEVELS

and the opportunity for the architect to produce the most satisfying solution is not lost.

The needs of the individual, studied with respect to the opportunities or advantages of the site and the natural beauties of the site, will determine the plan of the building. In California most sites have natural beauties. Even the level lot, no matter how small, does not lack the possibility of a delightful garden—a garden accessible from the house and at least in part to be seen from the house—not open to the passer-by but enjoying that seclusion which permits of outdoor living and the element of surprise which never fails to charm. The hillside site always produces a problem more difficult to solve and yet gives opportunity for a solution of great individuality and unusual interest. While the command of sunshine may be easier on the level lot, the command of favorable breezes and the wealth of views are greater on the hillside site.

Certain features belong to the hillside site which are out of place on the level lot. Indeed, the hillside site demands the observance of its peculiar conditions and the acknowledgement of these in good planning, such as different levels of floor or different levels of garden, or both. The level lot, however, will receive most kindly a "U" shaped plan of one floor level which could never be made to belong to a site of determind slope.

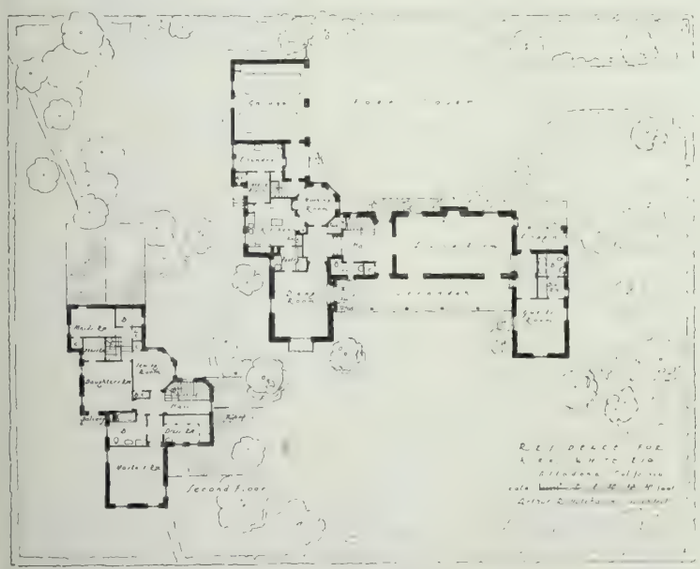
That word "belong" expresses succinctly the satisfying relation of building to site. If the natural beauty has been conserved, the most made of the important view or views, and the possibilities peculiar to the lot taken advantage of, the building will belong.

It is an untenable thought that a house may belong or fit the site and still be crowded. Forcing too large a building on a lot is a common tendency in these days of city lots in the country. Yet a house stretching almost entirely across a lot may not be crowded if it is shallow, has been served with plenty of light, air, garden space, and commands the views.

Earlier I have mentioned that the plan is determined by the needs of the owner and the proper satisfaction of the site. In just such a manner the building design is determined by the plan and the site, plus the art of the architect, influenced for better or worse by the owner.

Walks and drives are governed by the building, the site and use of the site or disposition of grounds. Occasionally peculiar individual needs influence the walks and drives tremendously. Often, and desirably, the effect of distance and seclusion is obtained by curving lines. Generally walks and drives are most satisfying when of simple line and of reasonable directness. They are details in the Relation of Building to Site.

The fine relation of building to site denotes good architecture which connotes that the essential needs and the important desires of the owner have been met with a plan solution as simple, and a design expression as beautiful as possible on that site.



A DESIGN BY MR. HUTCHASON, ILLUSTRATING THE PLAN OF A HOUSE ON A LEVEL LOT

BETTER HOMES
ARE HEATED WITH
OHRMUND BROTHERS
Unit System of Heating
ELECTRICALLY CONTROLLED
Thousands in Use in Southern California.
Let us show you why Ohrmund Brothers Units are superior.
HEATING AND SHEET METAL CONTRACTORS
PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena **Fair Oaks 9393**

The **Westlake**
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

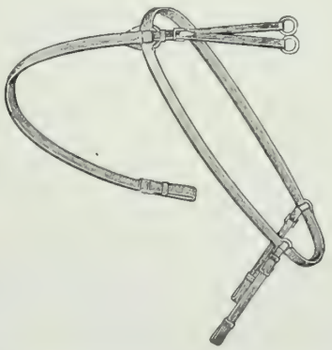
NEW HOME
OF
PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

SECRETARIAL COACHING
For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. FItzroy 1763.

$22.00 Show Bridle **$16.00**



My own design Super Grade (none better) made with my own design sliding caveson nose band, four rows silk stitched. Caveson can be placed in any position and will not sag front or back. Complete with Round lip strap and set of **KANGAROO NEVER RUST** bits with curb, brandoon, chain and hooks.
Write for catalog.
Special discounts to Riding Academies and Saddlery Stores.
"little joe" Wiesenfeld Company
Baltimore, Md.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR OCTOBER, 1925.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this first day of October, 1925.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1925.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

H. O. Sexsmith, *Editor*

ADDRESS OF HON. JOHN H. FINLEY

to the Convention of the A.I.A. New York, 1925

THE story of Bertram Goodhue, as an artist (and I use that generic word deliberately), is the story that has been told in allegory of the hunter who set out in the face of the high mountains of Dry Facts and Actualities to snare the white bird of truth beyond, having seen its reflection one day in a lake by which he stood in his own valley, and who, after years of climbing, at times digging out the stones with the bare shuttle of his imagination, mounting one cliff after another, at last lay down in death at a great, bare height—the eternal mountains still rising with walls to the white clouds—but holding in his dying hands a silver feather that had fluttered down from the pinions of that great white bird of truth, and knowing that when enough of these feathers had been gathered by the hands of men to make a cord and that cord woven into a net, in that net, Truth would be taken, since "nothing but the truth can hold truth."

Not that Bertram Goodhue was a lone hunter out in a mountain solitude. He was the most companionable and lovable of men. He did his struggling to reach the truth (which was to him the perfect expression of the beautiful) in the midst of the city and its borders, and wished to share with them his vision. The stones which he digged with his daring imagination for his own feet were built into substantial structures by which the imagination of others could also mount.

I do not suppose that he consciously said, as did the hunter of the allegory, "By the steps I have cut (that is, the buildings I have dreamed, the fonts of type I have designed, the figures I have moulded) they will climb; by the stairs I have built they will mount." He was so attent upon his own purpose that he thought only of the going on. His feet were still "on the quest" as they used to say of those in the Middle Ages who went to the Holy City and never came back. He was as truly "on the quest" in making every city he entered a holy city by the redeeming beauty of his art, as ever the crusader was, who sought to redeem Jerusalem from the infidel by scaling or razing its walls.

A bookplate of his own design, bearing no "ex libris," but evidently intended for his own use, shows a mediaeval architect at his drafting board, an hour glass near at hand, the hand of death upon his arm, as in Holbein's "Dance of Death," while in the distance, through the window, a cathedral is seen against a radiant sky. Beneath is the omnious legend: "Ecce appropinquat hora."

It was as one, out of the Middle Ages, that he came forth into the heart of this most modern of cities to design churches and cathedrals "throughly of our own day," as an authority has said, but truly Gothic in inspiration and spirit. It is not, Mr. President, for me, a layman, to make any appraisement of his architectural work, ranging from St. Thomas' in Fifth Avenue, close to the mediaeval type, to the little Spanish Church in Guantanamo, Cuba, and from the village hall in a suburban town to the startling architectural creation, the prairie sky-scraper, designed for the Lincoln (Nebraska) Capitol. He has been judged by his peers and awarded the palm. Palmam, qui meruit, ferat.

But his Croix de Guerre should bear another palm, because of what he has contributed as a Master Craftsman to another art, the one in which I am, myself, directly and actively interested, and so I venture to speak of it—the art of printing, "the conserver of all arts." The "divine art," as a French poet has named it and the one most needed in a democracy. It is allied to the art of architecture which has just been called "the printing press of the ages." Bertram Gooodhue has won distinction in this other field of art, and eyes that find more of truth in the printed word will be in debt to him through generations because of the types he has designed for them, as Garamond did for his sovereign, King Francis the First.

The custom was in Latin times to say of one who had died after a life of special achievement, not "he has died," but "he has lived"—

ARCADE OF A NEW BUSINESS BLOCK IN PALOS VERDES. WEBBER, STAUNTON AND SPAULDING, ARCHITECTS, LOS ANGELES

"Vixit." Bertram Grosvenor Goodhue has both lived and conquered, he will live on for he has not lived to himself. He has given his life to art and art is longer than any mortal life. Noble "cairns of remembrance" which he has built for others will stand for generations in his memory.

Tonight we lay a Medal of precious metal at the side of the silver feather of the bird of truth that has fluttered down from the skies upon the breast of this Master of two great arts, a man beloved of the city and of the country which he has made the more beautiful, from his New England birthplace to San Diego, by his passing through it. (Prolonged applause)

OCTOBER CHAPTER MEETING

THE meeting held on October thirteen was devoted largely to a discussion of the activities of the Better Building Business Relations Committee of the Los Angeles building industry. The long name given to the committee might be sufficient to scare some of us off with the fear of being bored by a dry discussion of what ought to be done to make the industry pure and spotless—but not so. The evening was full of interest and many enlightening bits of information were presented during the discussion upon which we will attempt herewith some elaboration.

The work of the Committee, which has been carried on by weekly meetings, for almost a year, a labor of love and the results already attained are of vital interest especially to the public at large, for those who pay the construction bill eventually are the ones who will most certainly benefit by any raise in standards of practice in the building industry.

The great building activity in the Los Angeles area during the past three or four years has brought to this section vast numbers of irresponsible and dishonest building tradesmen. The unethical practices of this group and the attempts on the part of honest craftsmen to meet their unfair competition have brought about almost unbelievable conditions which must be changed. Close bidding with the hope of short cutting on the job to make a profit has been common throughout the trades. Poor workmanship and poorer materials have found their way into jobs where the owner thought he was getting only the best. (At least he was paying for the best). Contractors have in countless instances attempted to run on such close margins that in Los Angeles last year $9,000,000 in building liens were filed. One firm alone filed almost one third of these liens. In other words the system had degenerated to the point where it was possible for unscrupulous, fly-by-night builders to buy on credit, building material to the amount of $3,000,000, the majority of which they never intended to pay for. The cost of the law suits and the mountain of trouble and grief to small home owners behind this unbelievable figure, is appalling to think upon. The situation had come to the point where it was almost impossible for the honest and reliable contractor to compete on a fair basis. One plastering contractor of the highest reputation for excellent workmanship has not been able to obtain a contract for eight or nine months. His high ideals would not allow him to lower his standards even at this great loss.

The bankers discovered that it was possible for a dishonest contractor to go to several banks and borrow an amount from each which in the aggregate would be far in excess of what his credit should stand. The Credit Mens' Association has cured this evil and their participation in the Better Business Relations Committee meetings has taught them that they have a responsibility to the home builder in the elimination of the incompetent or dishonest contractor. The refusal of credit soon puts a stop to his operations.

There was a time not so long ago when the surety bond corporation felt that its only obligation was to its stock holders: that if one of its bonded contractors had finished his work properly and had paid his bills, they were the winners in a fifty-fifty gamble. The question of a contractor's integrity was not too carefully investigated, except in-so-far as his operations might cause a loss to their stock holders. The home builder who was paying the bond fee, was given little consideration. The thought that there was an obligation on the part of the bond corporation to protect him, was not too popular.

The frank, open discussions in the Committee have shown all these interests that they do have an obligation to the other fellow and that not the least is the protection of the home builder against dishonesty within the ranks of their own industry. The dependable contractors have learned that they too have this cleaning house duty to perform and that their very existence depends upon the elimination of the dishonest men in their ranks.

To the outsider the work of this group, whose sympathies were at first so divergent, is a fascinating study in social psychology. At first they all felt that the other fellow was to blame for the troubles they were all experiencing. All parties to the discussion were induced to "lay all their cards on the table" as one of them expressed it. When frankness and honesty came in, along with a willingness to co-operate and compromise, the troubles went out. An understanding of the other fellow's point of view and of his problems has turned misgiving and enmity into sympathy and friendship. The desire to "get" the other fellow has evolved into a wish to help him.

The origin of the Committee was a spontaneous and natural outgrowth of a situation which needed a sloution. In the summary of the Committee report on its purposes, it is stated that their mutual desire is, (a) To clear the industry of unethical practices from within, through joint action of the members themselves, by means of open and frank discussion of the problem. (b) To set forth in written form desirable codes of procedure for the guidance of the various elements of the industry. (c) To make available to the public the principles of good practice for their guidance in their contact with the various elements of the building industry. (d) To create an organization representing all factors of the industry, by means of which desirable practices could be encouraged and undesirable one discouraged or perhaps prohibited.

To C. E. Noerenberg must go much of the credit, so far as the architects are concerned, for the splendid progress this group has made to date. The architect is in a strategic position in his relation to the building trades and can do more than any other, if he will, to untangle the knot of industrial discord which hinders him on every side. We are not so blind but that we can see that it was economic necessity which has driven these men to help each other. But having joined hands in open forum they have found something beyond the solution of the immediate problem. They have found new friendships and have discovered sympathy and forbearance. H. O. S.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director

NEWS FROM THE TRAVELERS

THERE still seem to be a few who have the time and money to gad around this old globe having all the fun while the rest of us are pushing the old HB to keep the wolf from the door. Here is a postal from one of our members: "Dear Mr. President—Just a postal to inform the club of my European trip through the following countries, England, France, Belgium, Holland, Germany, Switzerland, Italy, and Spain. It will take approximately one year. Been at it five months to date. With regards to my fellow members.—Chas. F. Brunkhorst."

News has also been received from our former president, Clifford Truesdell, that he will be back in Los Angeles about the twentieth of October. Cliff has been away on an around-the-world jaunt, too. We understand that he has been peppering the club membership with post cards pretty freely, so perhaps this little item will be no news.

HAS A CALLER

The following is an extract from a letter to the secretary of the club sent by Mr. Koetzli, director of the plan service: "No one is making a good thing out of the plan service except the builders and the community. We hear on all sides that our designs are being copied very freely. One little woman came in and spent quite a time in working out her problem and finally left with a free sample copy of The Small House (the Minneapolis Bureau Magazine). She kindly came in the other day to tell us frankly that she had found in it just the design she wanted; that her husband had made up the "working drawings" for it in one evening and "so saved $25.00," and that they built the house! But unfortunately her little boy had included the

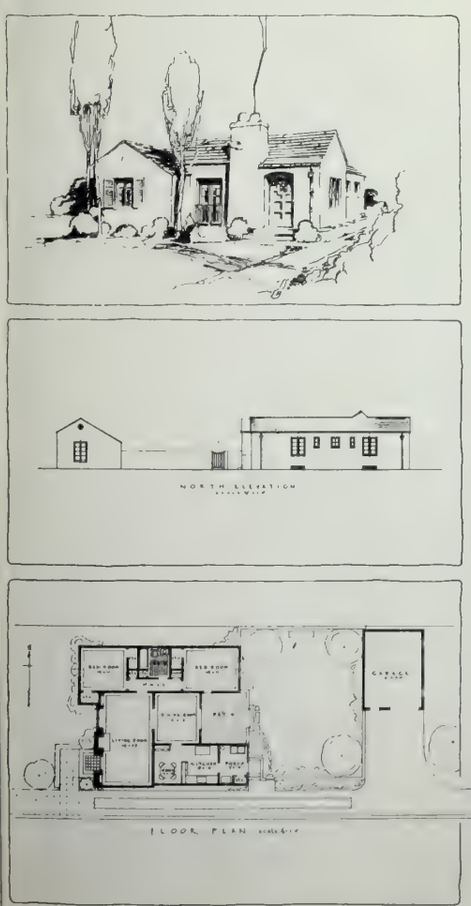
AT PALOS VERDES, OFFICE OF THE PALOS VERDES PROJECT AND SHOPPING CENTER. WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.

magazine in some waste paper he had sold, so would we kindly give her another booklet (also free, we suppose although Mr. Koetzli didn't say so) showing the picture of her house. "How do they do it?" We are reminded of the old chestnut about the man who was so penurious that he made his wife pare the potatoes with a safety razor.

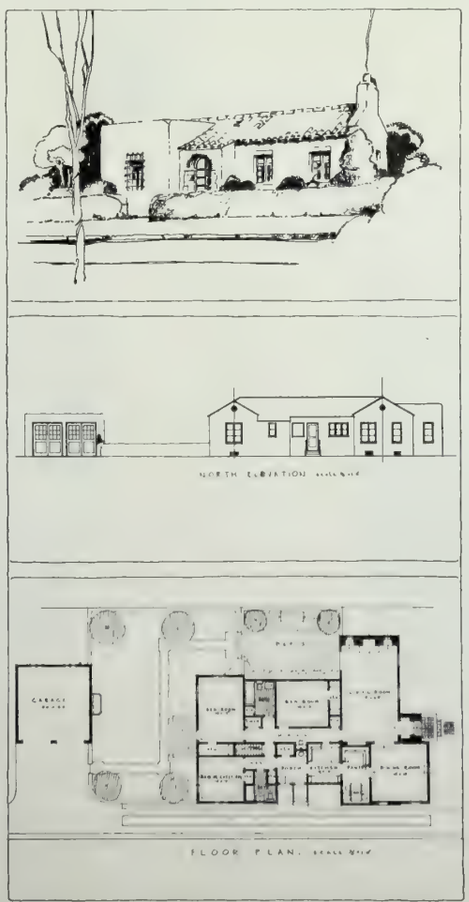
"CURRENT ARCHITECTURE"

It was Saturday afternoon. We were digging in the garden. A car stopped at the curb and out stepped a prosperous looking bloke with a red face, an elks tooth dangling from a heavy gold chain on his expansive vest. He said he was a contractor and was sent up from the hardware store at the corner where we buy our fertilizer and our porch paint each year. He wanted a set of plans drawn and would we be interested? Well, we might—at least we don't believe in turning people down until we hear what they have to offer. He pulled out a bunch of kodak pictures of a perfectly outlandish house in the early General Grant or Late Confectionery style and said he wanted to copy it. We wanted to ask him if he thought it good policy to make the same mistake twice but we restrained ourselves as above noted. He was taking measurements of the floor plan in the greatest detail. This took a long time, for the measurements must of course, be made when the contractor who was building the house was not on the job. We decided just for fun to see it through like Mr. Britling; so we quoted him a rate per hour payable at delivery of the plans. We threw in a little patter about how good we were at this particular style of "archie techer." He promised to come back early in the week as soon as the measurements were finished and we parted most affably. That was two weeks ago and although we have scanned the papers for any report of what has become of him we haven't heard from him since. Perhaps he went to one of the "two dollar per room" gentlemen whose advertisements we see in the papers so often. What an ignominious ending for a promising "commission." We feel almost as ashamed as if we had been run over by a Ford truck.

Thomas E. Talmadge, A. I. A. of Chicago, has writen an excellent article in the August number of the Atlantic Monthly on The Advance of Architecture. Mr. Talmadge is a lecturer on the history of architecture and writes in a pleasing and entertaining style.



Design by Paul McAlister.



Design by Floyd Ray.

Design by Floyd Ray.

THESE THREE PLANS FOR SMALL HOUSES ARE SUBMITTED AT THE REQUEST OF THE SANTA BARBARA RELIEF COMMITTEE

NOTES FOR CONNOISSEURS

While in Spain, Mr. Bradford Perin of The Serendipity Antique Shop found a beautiful collection of Cuenca tile of the late sixteenth or early seventeenth century, and resolved to try it out as a ceiling decoration. He had these tile set into the ceiling of a room in which the Spanish influence predominates, and achieved a wonderfully attractive effect. The patterns and the colors of the tile enhance the beauty of an already beautiful room a hundred fold. If you would appreciate a clever and delightful divergence in the treatment of ceilings, ask Mr. Perin to show you his Cuenca tile.

A lovely old Venetian refectory table of the sixteenth or seventeenth century is to be admired at the studio of O'Hara, Livermore, and Arthur Baken. It is in wonderfully fine condition, and shows a beauty of construction which perhaps partially accounts for its having stood the tests of years so well. The wood has a beautiful depth of tone and color, and the detail of the carving is particularly fine.

A new word with a strange Eastern tang to it has come into our vocabulary. It is the word "souk," meaning in Arabic, "market" or "street of bazaars." The "Souks of Tunis" is a new shop in the patio of the Pasadena Community Playhouse. They have imported a variety of hand-woven rugs and blankets from Tunisia—Djerbas, Gafsas, Tuaregs, O'Saadas, and the famous Kairouans. Although their Moorish flavor makes them particularly suitable for use in our neo-Spanish houses, they are comparatively unknown in California. The sight of things strikingly novel as well as beautiful will reward you for a visit to this unique and picturesque shop.

In the Cheesewright Studios there is one of the finest cabinets which discerning people will ever see. In truth, a genuine museum piece. It is seventeenth century Spanish and is made of beautifully matched ebony inlaid with tortoise shell and ivory. Mounted on a Spanish stand, also of ebony, it makes a wall piece unexcelled in workmanship, refinement and artistic appeal.

Mr. Ernest Batchelder, of Batchelder Tiles, has established a branch office in New York, in order to handle the Eastern orders which have been flooding in since the 1925 Exhibition of the American Institute of Architects. Eastern architects were very much taken with the charm and exquisite design of Mr. Batchelder's tiles and are demanding that they be allowed to share, with California, in the results of Mr. Batchelder's art.

Mr. Norman Kennedy, mural painter, has recently painted some charming murals for the dining room of Mr. and Mrs. Isaac Hampshur Jones of Los Angeles. Suggested by Mrs. Jones, these murals are representative of the four seasons and are placed one on each of the four walls. In soft tones which lend themselves to the subject they virtually bring out-of-doors into the room. Fitting into the architectural features of the room in a unique way, the design is subtly adapted to its purpose. In this house Mr. Kennedy worked sympathetically with the architect, Mr. Kaufmann.

Mrs. George M. Millard has just returned from Venice bringing with her many fine and unusual pieces of Venetian furniture. There is one set of six sixteenth century Venetian chairs with the original velvet upholstery still in splendid condition. Oval tables, refectory tables, wall pieces, chairs, and beds, to say nothing of beautiful old embroideries, are among the treasures that Mrs. Millard has gathered.

Arts and Crafts

THE Council of the Arts and Crafts Society of Southern California calls attention to the beautiful hand-hammered silverware on display at the Shop of The Craftsmen, 2871 West Seventh Street, Los Angeles; and asks that we use it for wedding presents:

"The bride will bless you, for it is beautiful, enduring, exclusive, and costs no more than the machine made article."

THE ARTS AND CRAFTS SOCIETY announce a competition in designs for a stamp or seal to be used on all announcements, and on stationery or cards used by the Society. The competition is open to all artists.

AN EXHIBIT of Miss Emma Waldvogel's embroideries was held in the rooms of the Arts and Crafts Society of Southern California, 2871 West Seventh Street, Los Angeles, the last week in October. Another exhibit in beautiful weaving done by Miss Natalie White will take place before Christmas.
members of the Portland Arts and Crafts society.

MR. DOUGLAS DONALDSON is giving a course in design and color to bers of the Portland Arts and Crafts Society.

The Cheesewright Studios, Inc.

Decorators and Furnishers

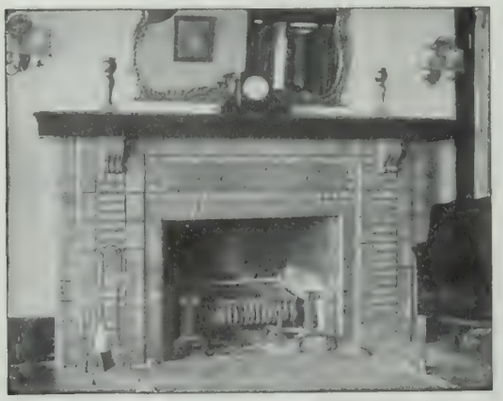
322 EAST COLORADO STREET
TELEPHONE FAIR OAKS 8820

PASADENA CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Avenue *Pasadena, Calif.*

The Souks of Tunis
in the patio of the
Community Playhouse, Pasadena
Tunisian Rugs, Blankets, Bags, Slippers, Embroidery, and Candles

THE BATCHELDER TILES
BATCHELDER-WILSON COMPANY



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots—anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

PASADENA

--a city of homes and flowers

Detailed information may be had at the

Pasadena Chamber of Commerce and Civic Association

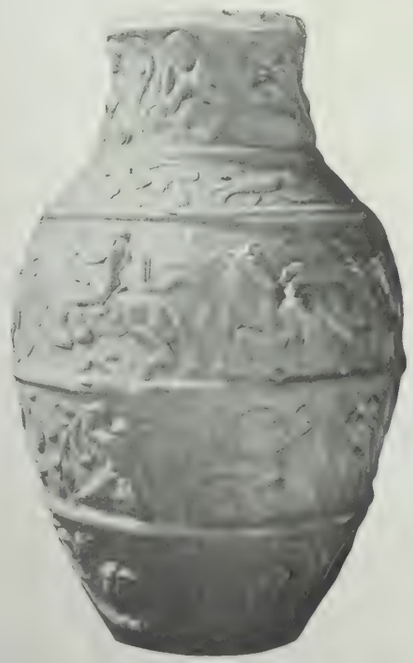
The Argonauts WILLIAM KEITH

¶ Our galleries hold continuous exhibitions of paintings by California, Eastern and European artists, including such as Keith and McComas, Wyant, Diaz and Cachoud.

No Catalog. Correspondence invited

Gump's

S & G Gump Co. 246-268 Post St | San Francisco California



Large Pottery Vase with Relief Decoration

Persia, 13th to 14th Century

Of surpassing beauty is this vase, burned in translucent cobalt blue, with gold, deep-sea green, and orange. The height, 39 inches. Only fifty exemplars were made.

PRICE UPON REQUEST

Gladding, McBean & Co.

Los Angeles Office: Los Feliz Blvd. and S. P. Tracks

Tropico Plant: Glendale, Los Angeles County, California

"La Venta"—Spanish roadside inn at Palos Verdes, overlooking the Pacific.

Night scene from "La Venta"—the twinkling lights of the valley cities below.

Rising like a monument from Pacific's opal shore
In Palisades and terraces, the ocean looking o'er,
The work of the Creator, who with deft and mighty hand
Each lovely hillslope modeled for the home of man to stand . . . . . .
He, the Master Craftsman of sky and land and sea,
His work, an Inspiration, through all Eternity.
. . . . . Palos Verdes!

FOR the safeguarding of your own and your family's health, as well as for the safety of your money, buy a Homesite in Palos Verdes and enjoy a year-round vacation for the rest of your life.

This doesn't mean that Palos Verdes is only for people of means—people who have no business occupation. It means rather that your every-day life in this lovely seaside city will have the proper share of outdoor sport and recreation. At the doorway of every Palos Verdes home there lies everything which is desirable to "outdoor people" of all ages.

> Here you can golf every day, swim every day, ride, fish, hike, motor—or just laze away the golden hours on your own veranda. Every modern city convenience will be yours, and you will be living in a community of rising values, where healthy environment lends added attraction to an already proven sound investment.

Buy in Palos Verdes. Your happiness is guaranteed. Your health is assured. Your investment is one of the soundest in all California. Wealth always flows toward the Ocean. Palos Verdes is in the direct pathway of progress.

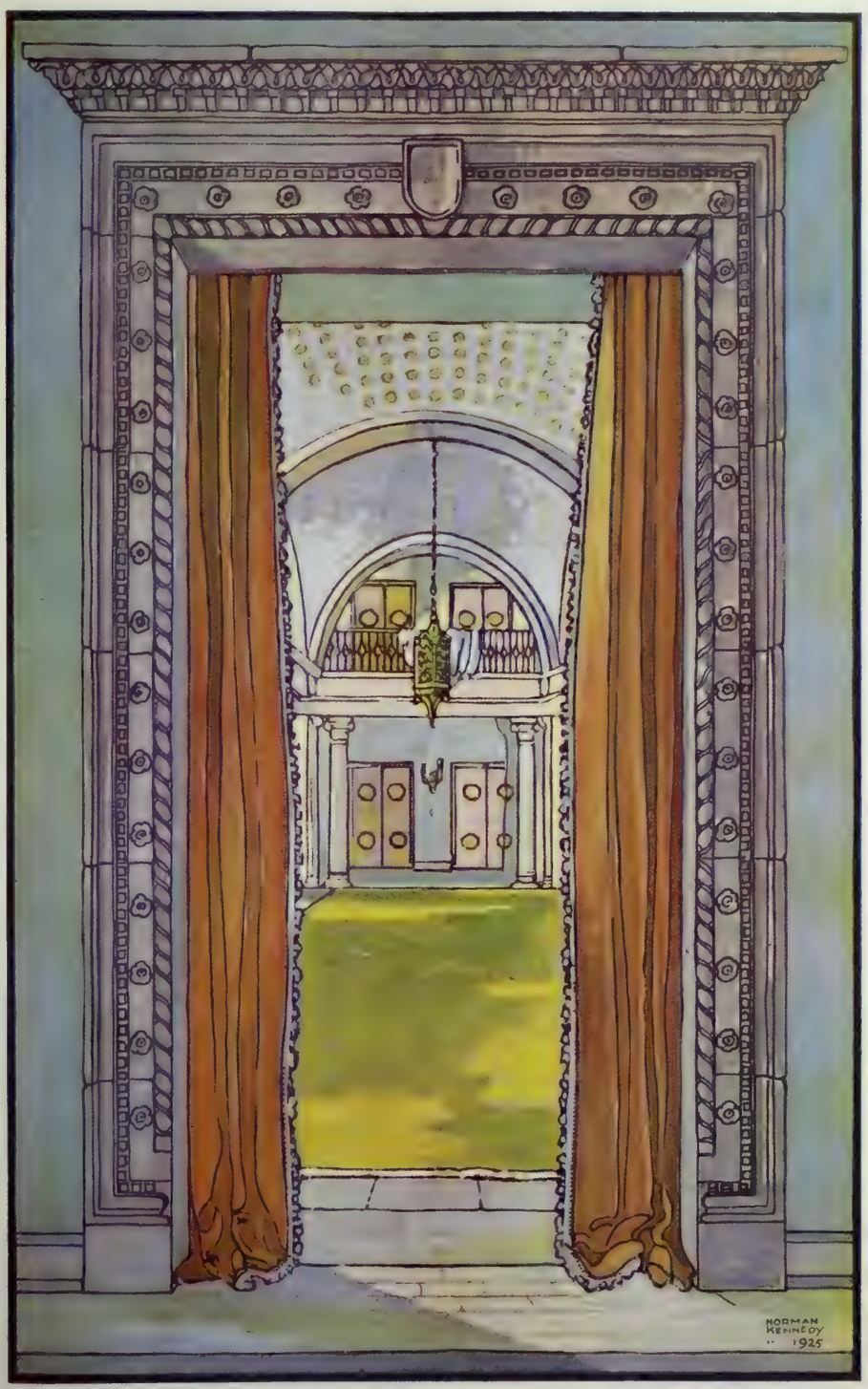
PALOS VERDES

GENERAL SALES OFFICE, LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

C.S. 11-25

CALIFORNIA SOUTHLAND



THE LAND WE LIVE IN

HOME-MAKING AND CIVIC PLANNING

THE HOLLYWOOD BOWL

PRECEDENT AND THE ARCHITECT

COLOR PLATES AN INTERIOR OF THE WOMEN'S ATHLETIC CLUB

BY TIERNEY AND LAWFORD

DECORATORS AND FURNISHERS

No. 72 **DECEMBER, 1925** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

The Perfect Christmas Gift

There is one gift which can be made at Christmas time which the recipient, whoever he may be, will thoroughly enjoy.

Down the trail of years, and four times each year, he will think of you and your gift with pleasure and gratitude.

EDISON 6% CUMULATIVE PREFERRED STOCK

Price: $ 99.00 per share, cash
$100.00 at $5 per share per month

Over 80,000 Stockholders

Southern California Edison Company

Just Arrived

Our Recent Purchases from Spain, Italy, France, England

Antique and Modern Furniture
Iron Gates and Grills
Old Pewter—Silver Lustre
Fabrics—Garden Figures
Fountains, Mantels, etc.
Venetian, Lalique and Belgian Glass
French and Italian Porcelains
Italian Terracottas

Also Paintings and Etchings by best American and Foreign Masters

Exclusive Articles for Holiday Gifts

CANNELL AND CHAFFIN, INC.

397 East Colorado St.
Hotel Maryland, Pasadena

720 W. Seventh St.
Los Angeles, Calif.

Scott Auto Rental Company

Successor to

Meagers Auto Rental Service

Buick, Chrysler, Dodge and Ford Open and Closed Cars

For Hire Without Drivers

In out-of-doors California an automobile is essential. We are here to furnish the car and serve you in every possible way. You will find our rates are very reasonable, and the equipment the best.

161 W. Colorado St., Pasadena. Wakefield 8181

Christmas Cravings

is a special booklet of gifts for horsemen and horsewomen. Write for it, it's full of interesting items interestingly priced.

One of the interesting items. English hunting crop. Large horn handle plaited thred, steel lined silver plated ferrule for engraving, beaufort thong and silk lash. Complete **$6.75.**

"little joe" Wiesenfeld Co.
Baltimore, Maryland

Riding Boots---Custom Made

We are glad to announce that a custom bootmaker has established himself in Los Angeles.

All his boots are made to measure, as only an expert can make them. Nothing but the finest grade of selected leather imported from England is used.

English Model Riding Boots

Leshin
CUSTOM
BOOT MAKER

Hunting Boots
Polo Boots

688 SOUTH VERMONT
LOS ANGELES

PHONE WASHINGTON 7171

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE
ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the
Fiesta Room, Tea Service $1.00

SOUTHERN PACIFIC LINES

East-bound

the popular

GOLDEN STATE LIMITED

Enjoy travel luxury aboard this finest train to Chicago and the East, via El Paso and Kansas City.

For it's strictly first-class—Standard Pullmans, club car and observation car, Golden State dining car service. Many extra comforts, too—maid, barber, valet; shower baths, and a private lounge for women travelers.

Convenient leaving and arrival times. Connects at Chicago with fast trains to all eastern points. Through sleepers to St. Louis.

The quick, interesting route East, over the line of low altitude.

Buy Roundtrip Tickets
—and save money.

Ask any agent for complete information. Or write to

Southern Pacific Lines

C. L. McFAUL, A.P.T.M.,
Los Angeles, Calif.

Golden State Limited East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations, personal service, call on

Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243

or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif.

Rock Island

SOUTHERN PACIFIC LINES

Meals? "The best on wheels"

893

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE

EUROPEAN PLAN
258 ROOMS - 258 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★★★

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The announcements for December include: One o'clock Bridge Luncheon, Monday, the 7th. Bridge and Mah Jong Tea, 14th, 21st, 28th, two-thirty. Sunday evening suppers served during the month.

ANNANDALE GOLF CLUB, PASADENA:
Dinner Dance on New Year's Eve.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Every Friday is Ladies' Day.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.
The December Bridge Day, with prizes and afternoon tea will be held on Friday, December 11. Hostess, Mrs. Carl F. Johnson.
Dinner Dance, New Year's Eve, favors and varied entertainment. Gay's orchestra.
A Christmas luncheon will be served in the dining room, 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena

Boston New York Washington

A Distinctive Collection of Smart Jewelry Particularly Timely for Gift Selection

Bullock's
Broadway—Hill and—Seventh
"One o'Clock Saturdays"

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

NEWPORT HARBOR YACHT CLUB:
The annual club election will be held December 5. Joseph A. Beek, Balboa Island, at present vice-commodore has been nominatd for commodore. Other nominations are as follows: Vice-commodore, B. H. Cass of Los Angeles; rear-commodore, William C. Evans and George E. Vibert, one to be elected; secretary-treasurer, L. S. Heneman; directors, J. L. Bascomb, S. H. Burton, W. N. Cummings, E. H. Day, John E. Jardine, L. S. Jones, A. P. Pratt, Charles R. Ramsey, James M. Webster, four to be chosen. William Warmington is the present commodore.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: Pan-American Exhibition of Oil Paintings to January 1, includes the work of prominent artists of North, South and Central America, and marks the opening of the first of the new units to be added to the Museum. The exhibition is limited to oil paintings, is installed in the new unit and the main gallery of the first unit, and comprises about 500 canvases. Examples of the older school will be shown with studies of the younger artists and the modernists, affording the opportunity to trace the trend of art within the last half century. The exhibition is wholly contemporaneous.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: Educational courses, including the usual lecture course, with the Sunday afternoon lecture at three, throughout the month. The Museum announces the acquisition of "Casa Adobe," located opposite the Museum on Pasadena Avenue, and which will be operated as a part of the Museum as a permanent home for early California relics and Spanish heirlooms, and for which it is peculiarly adapted, as the Casa Adobe was built several years ago by the Hispanic Society and is an identical replica of a Spanish gentleman's home during the period of 1795 to 1805.

THE BILTMORE SALON announces two exhibitions for the month: Victor Higgins, of the Taos Group, opening December 6, and running for three weeks; Arthur Hill Gilbert, who worked to such advantage in the Painted Desert last summer, will have an unusually interesting exhibition during the same period.

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh street, Los Angeles, will show selected small and medium sized paintings from both Eastern and California artists during the month. In the print rooms a varied collection of etchings and wood block prints will be shown, including the exquisite designs of Bertha Lum.

THE WENZELL STUDIO at 3002 Wilshire Blvd. is open from three until six daily, and at other times by appointment, for the exhibition of the paintings and drawings by A. B. Wenzell.

GRACE NICHOLSON ART GALLERIES, Pasadena, in November held an exhibition of Tibetan Banner Paintings from Lama Temples and Monasteries. Also latest examples of hand wrought silver by George Jensen. The galleries are open week days from 10 a. m. to 5 p. m.

KIEVITS GALLERY, Hotel Vista del Arroyo, Pasadena, will show to December 3, flower paintings by Miss Edith White, and portraits by Alfred James Dewey, also a few of his cowboy subjects.

F. TOLLES CHAMBERLAIN, painter and sculptor, is now in charge of the color and life drawing classes of the school of architecture of the University of Southern California, and has sponsored the movement to group design, painting and modeling in the architectural department.

GUY ROSE, known to us and to the world as a painter, is dead. Mr. Rose was born in the San Gabriel Valley on the old Sunnyslope ranch and studied art first at the San Francisco Art School. In Paris later he studied at the Julien Academy, and received honorable mention at the Paris Salon of 1894. He won many honors in this country.

WEST COAST ARTS closed the successful fifth annual show at the Southwest Museum last month. Their December show will be held at Carmelita House, Pasadena.

BENJAMIN BROWN gave one of his beautiful landscapes to Pasadena Post No. 13 for their new American Legion War Memorial building, and the painting is to be hung in the new rooms in memory of James A. McBride.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, opened an exhibition of recent paintings by Gordon Coutts on November 17th. These painting are the result of visits to Spain, Morocco, and Mexico, and will be shown to December 7th.

DANA BARTLETT is reprsented in the thirty-eighth annual exhibition of American artists at the Chicago Art Institute by his oil painting, "Capistrano Mission."

PASADENA ART INSTITUTE, Carmelita Gardens House, is open daily from 10 to 5 o'clock. One room is always given over to the work of local artists, and interesting displays arranged for the other galleries.

NELL BROOKER MAYHEW announces an exhibition of recent paintings and color etchings at the MacDowell Club of Allied Arts, 462 North Western Avenue, Los Angeles, to continue to January 1st.

THE MACDOWELL CLUB will be the setting for a series of Sunday afternoons throughout the winter devoted to painters, to include informal talks by a group of artists.

THE STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announce the following exhibitions for the month: December 8 to 14, Lon Megarge of the Taos Group, who will show his recent Indian pictures. December 14 to 31, Dorothy Visju Anderson.

THE Painters of the West are all busy in their various studios, each with some especial picture in view for their coming exhibition at the Biltmore Salon in January.

J. BOND FRANCISCO, for the first time in several years, held an exhibition at the Biltmore Salon last month, continuing through December 5th.

POWER O'MALLEY, who held an exhibition of oils at the Biltmore Salon last month, also displayed a collection of techings during the last half of the month.

CLYDE FORSYTHE recently sold one of his pictures to a Pittsburgh resident to be presented to the Carnegie Institute.

KATHERINE LEIGHTON held a small exhibition at the Culver City Women's Club last month, addressing the club one afternoon.

HANSON PUTHUFF is building a new home and studio in La Crescenta.

AARON KILPATRICK has returned from his stay in and around Bishop, bringing back a collection of lovely pictures.

THE HATFIELD GALLERIES, 3142 Wilshire Blvd., Los Angeles, is showing a collection of Thumb Box sketches, and also a varied selection of the work of Eastern and Western men.

SOUTHBY'S ART SALON, 112 North Larchmont, Los Angeles, is showing the work of Franz Bischof, with a miscellaneous collection of paintings by well known artists.

ARTHUR HAZARD has taken a house with a studio in Los Angeles and is busy executing commissions.

THE CALIFORNIA ART CLUB gave a dinner and reception late last month at the Women's Athletic Club, Los Angeles, in honor of Mr. and Mrs. William Preston Harrison, Mr. and Mrs. William Alanson Bryan, and the guest-artists who are in Los Angeles for the Pan-American Exhibition.

EDGAR ALWYN PAYNE, with Mrs. Payne and their young daughter, after two years of foreign travel has returned and the family will now make their home in Los Angeles, 550 South New Hampshire street.

"AT MORRO BAY" by Jean Mannheim, was the beautiful gift presented by the Parent-Teacher's Association and Student Body to the John Marshall Junior High School, Pasadena, last month.

THE new Fine Arts Gallery, San Diego, will probably open early in January. This beautiful building has been presented to San Diego by Mr. and Mrs. Appleton S. Bridges at a cost of $400,000. It stands at the north end of Plaza de Panama in Balboa Park. The architect, William Templeton Johnson, has created a building of individual beauty, which conforms with the Spanish Colonial charm of the other park building bordering the Plaza. A Fine Arts Association of San Diego has been formed to operate the new gallery. This organization has for a nucleus the Friends of Art, which has arranged for a legal change of name and incorporation. The membership now includes over 600 names. The Fine Arts Gallery will open with a loan exhibition of works of art of all classifications belonging to San Diego people. The officers of the new organization are: Appleton S. Bridges, Hon. Pres.; Lyman J. Gage, Hon. Vice Pres.; Miss Ellen Scripps, Hon. Vice Pres.; Miss Dorland, President; G. Aubrey Davidson, First Vice Pres.; William Templeton Johnson, Second Vice Pres.; William R. Wheeler, Treasurer; William E. Harper, Secretary.

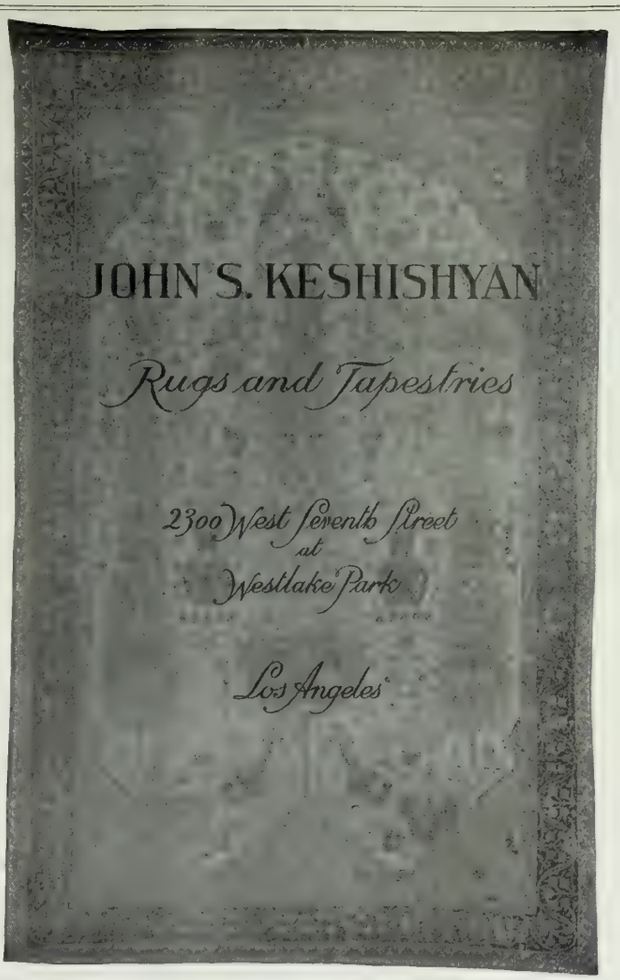


Table Service, Pieces and Sets, $1.00 to $20.00

MEXICAN Fabrile GLASS

May be purchased in the following California Studios:

Los Angeles—A. E. Little Co., 7th St. Store, Hewson Studios, Arts & Crafts Society, Ye Treasure Chest, Margaret Craig's Studio.
Pasadena — Cheesewright Studio, Inc., Sam Farrington.
Berkeley — Reginald Markham Jno. McKeown, Old World Shop.
Carmel—Tilly Polak.
Hollywood—Mary Helen Tea Room.
Monrovia—The Ivy Gift Shop.
Oakland—The Copper Shop.
Riverside—Mission Inn.
San Diego—Jack-O-Lantern.
Ventura—La Floreria.
San Francisco—Vickery, Atkins & Torrey, O'Hara, Livermore & Baken, Jones & George.
Alhambra—The Gift Shop.
Beverly Hills—The Fanfare.
Coronado—Harold A. Taylor.
La Jolla—The Jack-O-Lantern.
Monterey—Mission Art Store.
Palm Springs—Desert Inn Studios.
Santa Barbara—Robert L. Lewis.
Santa Monica—The Attic.

If your dealer cannot supply, write for illustrated catalogue.

Talavera Importing Company, Inc.
322 East Colorado St. *Pasadena*

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, announces for the symphony concerts of Dec. 4 and 5, John Powell, pianist-composer, as soloist, and Howard Hanson as guest conductor. The former will play his own "Negro Rhapsody" and Dr. Hanson will conduct his "Nordic Symphony." The dates for the Friday afternoon and Saturday evening symphony concerts for December are the 4-5 and 18-19. The afternoon concerts are held at 2:30, the evening concerts at 8:30. Sunday afternoon popular concerts are given in the Philharmonic Auditorium, Fifth and Olive streets.

PASADENA MUSIC AND ART ASSOCIATION in the 1925-26 Artists Series will present Toscha Seidel, violinist, Wednesday evening, December 16, at the Pasadena High School Auditorium.

BEHYMER PHILHARMONIC ARTIST COURSES include for December, Efrem Zimbalist, violinist, Tuesday evening, December 1, and Paul Althouse and Arthur Middleton, tenor and baritone in joint recital, Thursday evening, December 17. The concerts are given, as in the past, at the Philharmonic Auditorium, Los Angeles.

AUDITORIUM ARTISTS' SERIES in this the third season will present twelve events, under the management of George Leslie Smith, which will include the San Carlo Grand Opera Company, Jan. 18 to Feb. 6.

PASADENA'S concerts by the Los Angeles Philharmonic Orchestra will be given at the Raymond theatre, the December date being the 14th. The entire Philharmonic Orchestra will appear under the leadership of Walter Henry Rothwell.

LOS ANGELES ORATORIO SOCIETY, John A. Wilferth, president, John Smallman, director, will present Handel's "Messiah" Sunday afternoon, Dec. 20th. This choral organization ranks among the best in the country and is now in its thirteenth season. The Society has secured the Olympic Auditorium, Grand Avenue and 18th street, Los Angeles, for the concerts of this season.

SEVEN ARTS SOCIETY OF LONG BEACH, founded by Katheryn Coffield, will present Grace Wood-Jess, mezzo-soprano, December 1, in the first concert of the artists' series. The Society is also sponsoring six morning lectures by Aline Barrett Greenwood.

THE LOS ANGELES TRIO, May MacDonald Hope, pianist and founder, Sylvain Noack, violin, Ilya Bronson, 'cello, will give the third of the series of six evening concerts in the Music Room of the Biltmore, Los Angeles, December 3.

THE CAULDRON SINGERS, eighty male voices, Roy V. Rhodes, director, Eleanor Remick Warren, accompanist, Raymond McFeeters, accompanist, will give the first concert of this the fifteenth season, Tuesday, Dec. 15, at 8:20 p. m., Shakespeare Club Auditorium, Pasadena. The assisting artist is Mrs. Norman Hassler, soprano.

THE ZOELLNER QUARTET will give in the Music Room of the Biltmore Hotel, Los Angeles, the second concert of the annual series of chamber music concerts, December 14.

LYRIC CLUB CONCERT is scheduled for December 2.

THE LITTLE SYMPHONY ORCHESTRA, Adolf Tandler, conductor, will present two concerts during the month at th Biltmore Hotel, Los Angeles, the dates are the 6th and the 20th.

THE ORPHEUS CLUB CONCERT will be given December 4.

WESLEY KUHNLE will give the first of a series of three piano recitals in the Ebell Club Auditorium, December 11.

HOLLYWOOD CHILDREN'S CHORUS, Hugo Kirchhofer, director, Mrs. Inez Jacobson, accompanist, resumed rehearsals early last month. The chorus will present a Christmas Cantata in Memorial Auditorium, Hollywood, during Christmas week in connection with the appearance there of the Woman's Club Chorus of Hollywood.

COMMUNITY MUSIC ASSOCIATION OF REDLANDS sponsors concerts without an admission charge, a collection being taken to defray expenses. The concert series is given in the Contemporary Clubhouse. Hugo Kirchhofer leads the community singing.

LONG BEACH SYMPHONY ORCHESTRA, Leonord J. Walker, director, a comparatively new organization, gave the first concert early last month. Dan Gridley was assisting soloist.

"SIEGFREID," the music photodrama with Wagner's immortal music interpreted by Adolph Tandler's Symphony Orchestra was given at the Philharmonic Auditorium, Los Angeles, last month.

ADOLF TANDLER'S Little Symphony Orchestra will give the first Sunday afternoon concert of the series at the Community Playhouse, Pasadena, December 6; and the second concert, Dec. 20, at 3 p. m. sharp. Ten concerts will make up the series, to be presented the first and third Sunday afternoons of December, January, February, March and April. There will be seven programs by an orchestra of at least sixteen pieces, two programs by a string orchestra, and one by a quartette.

Announcements

EXHIBITION and sale of hand painted textiles by Orro is announced at the Arts and Crafts Society shop, 2871 W. 7th St., to December 5. A professional model will display wraps, gowns, and shawls the evening of the second.

ANTOINETTE DE FOREST MERWIN, Armada Studio, offers as a holiday attraction, the display and sale of Pewter Ware, made in Connecticut, copying old Colonial designs.

HEWSON HANDCRAFT STUDIOS, 2508 West Seventh Street, Los Angeles, are showing examples of the artistry of those working in arts and crafts throughout southern California. Among the artists represented during the month are: Porter Blanchard, hand-wrought silver and pewter, Walter Winthrop Gores, sketches, drawings, embroidered panels; Miss A. Salathe, Victor Evans, and Milton Monro, batiks; Mrs. Reba Stetson Anderson, prints and batiks; Miss Lucia Cady, unusual lamp shades.

Antiques

JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

PASADENA COMMUNITY PLAYHOUSE: Nov. 26-Dec. 5, "You and I" by Philip Barry. This play from the Harvard 47 Workshop was awarded the prize in the Belmont Theatre competition for being the finest American play of the season; Dec. 10-19, "Treasure Island" by Robert Louis Stevenson, dramatization by Jules Eckart Goodman; Dec. 24-Jan. 2, "Merry Wives of Windsor" by William Shakespeare. Each play will begin on a Thursday and end on the second Saturday, matinees on Saturday only.

HISTORY OF COSTUME is the subject of a series of lectures to be given by Mrs. Fairfax Proudfit Walkup, under the auspices of the Pasadena Center of the Drama League and Westridge School for Girls, at the Community Playhouse, Pasadena. The course consists of twelve lectures, to be given Monday afternoons at 2:30, Dec. 7-14-21-28, and will trace the development of every phase of apparel, illustrated by mannikins in color.

THE TOURNAMENT OF ROSES ASSOCIATION announces the list of entries on New Year's day will include floats from San Francisco and Santa Barbara in the north, as well as Los Angeles, San Diego, Long Beach, San Bernardino, Alhambra, Glendale, Ontario, Upland, Monrovia, Burbank, Sierra Madre and Azusa. The Tournament is under the direction of Malcolm Fraser, who held the same important position last year, and so successfully directed the Jubilee Year pageant in San Francisco. The Parade will follow the same route as that of past seasons, assembling on Orange Grove avenue.

ALINE BARRETT GREENWOOD Monthly Reviews are held in the Shakespeare Clubhouse, Pasadena, third Wednesday in the month, 11 a. m.; Ambassador Hotel, Los Angeles, the third Thursday in the month at 11 a. m.; and at the Biltmore Hotel, Los Angeles, the third Saturday of each month in the Music Room, at 11 a. m.

SOROPTIMIST CLUB weekly luncheon meetings at the Biltmore Hotel, Los Angeles, were of special interest during November: The first program of the month was given by the employees of the Southern California Telephone Company, consisting of piano, violin and vocal selections; Children's Book Week was celebrated on November 10th; and Agnes Woodward had charge of the program the 17th.

Important Louis XV Cabinet of inlaid Rosewood and Mahogany, mounted in Cuivre Doré, copied from the one designed by Schlodtz in 1739 and now in the Bibliothêque Nationale. Rococo at its height.

One of the recent importations of

The Meyer and di Segni Gallery

Antique Furniture, Paintings, Fabrics, Marbles, and Bronzes

640 South Figueroa Street **Los Angeles**
VAndike 2936

YOU WILL ENJOY A VISIT TO OUR GALLERY

Every Woman Wishes

A Haori Coat, Kimona, Pajama Suit, Pullman Robe, Embroidered Shawl, Scarf or enough of the Beautiful Chinese Brocaded Silk or Crepe for a Gown. Choice selection at

GRACE NICHOLSON'S
FAMOUS ORIENTAL SHOP
46 North Los Robles Avenue **Pasadena**

Eleanor and . . . . Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena, California

OPPORTUNITY CLUB, Pasadena, will hold the annual benefit bazaar December 12, at the Shakespeare Clubhouse, all day, and in the evening there will be a dinner and dance, also cards for those who wish to play.

THE PASADENA LECTURE COURSE on Current Topics, 1925-26, will be held, as in past seasons, at the California Institute of Technology in Culbertson Hall, Wilson Avenue and California street, on Tuesdays at 4:15 p. m. The December speakers and dates are: Dec. 1, Chester Rowell, Editor and Traveler, "The World Court"; Dec. 4, Friday evening at 8:15, Albert E. Wiggam, Author of "The New Decalogue of Science", "Heredity and Human Progress"; Dec. 8, Maurice G. Hindus, "Russia, America and the World".

Santa Barbara

DECEMBER PROGRAMS at the Lobero theater are as follows: Dec. 2 and 3, Ruth Helen Davis and all-star cast in "Everyman"; Dec. 5, matinee and evening, Greenroom Frolic, play by William Felts, "A Bit of Old California"; Dec. 7, 8, "Little Nelly Kelly", George M. Cohan Musical Comedy, management Louis McCloon; Dec. 11 and 12, Community Arts Chorus in "The Messiah", directed by Harold Gregson; Dec. 17, 18, 19, Community Arts Play, "A Kiss for Cinderella", direction of Colin Campbell Clements. Coming during December, Robert Mantell in Shakespearean and Classic Plays, "Richelieu" and "Hamlet" in modern dress.

ETCHINGS of Edward Borein to be on view at Santa Barbara Art Club, last two weeks in December.

ARTHUR CAHILL, who, with Mrs. Cahill, has made his home in Santa Barbara since returning from abroad, has gone to Washington to paint the portrait of Secretary Hoover.

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

THE DAVID GRAY loan exhibition at the Santa Barbara Art Club, Casa de la Guerra, proved unusually attractive and drew many visitors.

THE STROLLERS, the dramatic, musical and literary organization in Santa Barbara, are going to have a club house and theater. The Riviera school house on Loma Road will be remodeled for this purpose.

Pomona College, Claremont

ORGANIZATION of the Board of Fellows for the recently incorporated Claremont Colleges has been perfected. Colonel Seeley W. Mudd, nationally known mining engineer, has been chosen president of the Claremont Colleges corporation; Dr. James Arnold Blaisdell, president of Pomona College, was appointed academic head or Head Fellow; Dr. George Sumner of Claremont, comptroller; Ernest E. Jones of Claremont, treasurer; and Robert J. Bernard, executive secretary of Pomona College, secretary. By-laws for the Claremont Colleges have been adopted and consideration has been given to the incorporation of the Scripps College for Women, the first institution to be announced under the group-college plan.

ANNOUNCEMENT has been made on the Pomona College campus that the 1925 Metate, the college year book, has been awarded honorable mention by the Arts Crafts Guild as one of the outstanding year books published in the United States.

CALIFORNIA EISTODDFOD ASSOCIATION will hold its January 23rd meeting on the Pomona College campus. Important plans for California community contests will be made at that time.

THE THREE NEW MEMORIALS under construction consist of a wall fountain, decorative gate and an iron grill and bench all to be located adjoining the Marston quadrangle forming a new patio between Sumner and Bridges halls. The iron grill and bench is erected in memory of Jessie Hays Williams by Dr. R. D. Williams. The wall fount is the gift of Dean Edwin C. Norton as a memorial to his son, Theodore Edwin Norton, while the new wall and gate is the graduating gift of the class of 1920. Sumner Maurice Spaulding, Los Angeles architect, drew the plans for the memorials, co-operating with the firm of Cook and Hall and Ralph Cornell, '14, landscape gardener.

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

THE GUILD
Inc.
Book Publishers
Studio 28 de la Guerra Studios

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue, Pasadena, California
Opposite Maryland Hotel
Terrace 6712

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer
Colo. 2015

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING
Semester October-May. Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

O'HARA, LIVERMORE AND ARTHUR BAKEN
ANTIQUE AND MODERN FURNITURE AND TEXTILES—
Christmas Gifts
522 Sutter St.
San Francisco, Calif.
644 East Colorado St.
Pasadena, Calif.
Interior Decoration

fabriano shop
"By the Tall Sycamore"
Sixty South Catalina, at Green, Pasadena
Fine Imported Hand Loom Papers
For correspondence, etching, engraving, printing, poster work and fancy wrapping.
Designing, Printing, Engraving
Imported and Domestic Handmade Gifts
Open Evenings Wakefield 4082

THE SOUKS OF TUNIS
bring to you Writing Cases of soft leather dyed and worked in the Old Town of Tunis.
(In the Patio of the Pasadena Community Playhouse)

"Visitors Are Welcome"
A delightful shop in an old Spanish mansion; specializing in
Indian and Mexican Handicrafts
Also
Hand Loomed Wool Druggets (Rugs) from India
ROBERT L. LEWIS
No. 5 de la Guerra Studios

SANTA BARBARA, CALIF.
H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

Margaret Craig
PICTORIAL PHOTOGRAPHER
Portraits
Architecture
Gardens
Studio 3223 W. 6th St.
Telephone WAshington 1653
Los Angeles

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St. Pasadena

Mt. LOWE
Earth has no finer view to show!

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.
Information Bureau Phone MEtropolitan 4100 - TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
Opened October 15

CHARLES B. HERVEY, *Proprietor*

Phone TERrace 0127

Lunch, Tea or Dine at

El Patio Tea Room

COMMUNITY PLAYHOUSE BUILDING

37 SOUTH EL MOLINO

PASADENA, CALIF.

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 72, VOL. VII. DECEMBER, 1925

CONTENTS

PAGE

THE WOMAN'S ATHLETIC CLUB.....*Cover Design*
(*Tierney and Lawford, Decorators*)
SOUTHLAND CALENDAR.....*Ellen Leech* 4, 5, 6, 7
THE LAND WE LIVE IN.....*Felix Woodland* 9
MENTONE AND THE RIVIERA.....*Eleanor Hoffmann* 10
HOPE RANCH PARK.....*M. Urmy Sears* 11
THE SCHOOLS OF ARTS.....*Jeanne Auge* 12
COMMUNITY DRAMA.....*Christine Curtis* 13
SOUTHLAND HOMES.....*By Cheesewright Studios*.. 14
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 15
SOUTHLAND OPINION.....16-17
THE PAGEANT OF SHAWLS—GLENDALE..... 18
THE ART OF FREDERICK GRAY.....E. TAYLOR HOUGHTON 18
DANCING AS AN ART..... 19
ASSISTANCE LEAGUE BULLETIN..... 20
THE ENGLISH SPEAKING UNION..... 21
TWO ENGLISH BOOKS.....*Mary Nordhoff* 22
A BANK BY BENNETT AND HASKELL..... 23
THE CENTER OF PASADENA..... 24
A COURSE IN ARCHITECTURE..... 25
RESIDENCE ARCHITECTURE.....*Maurice Spaulding* 27
BULLETIN OF THE CHAPTER A. I. A.....*H. D. Sexsmith* 28
ARCHITECTURAL CLUB NOTES..... 29
NOTES FOR CONNOISSEURS..... 30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1925, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, 2410 W. 7th St., L. A., National Representative
Advertisers unaccustomed to furnishing national advertising copy to quality magazines may call Fair Oaks 7034 for assistance
During Press Week, 24th to 30th, call TRinity 1501

J. W. Robinson Co.

The Robinson Collection of Rare Books

COLLECTED personally by the Robinson Book Buyer from obscure old Book Shops of England hundreds of veritable treasures of literature were brought to London where they were bound, in leather, by hand, each according to its character and traditions.

Many of the bindings are richly inlaid; some have miniature paintings for medallions: a few have original old foredge paintings.

The result is a collection of beautiful bindings, truly works of art in many cases; admirable pieces of craftsmanship in every case.

FIRST FLOOR

Fred Harvey—Grand Canyon National Park

—Santa Fe's super-service and scenic features

Santa Fe Ticket Offices and Travel Bureaux

SANTA FE STATION
Telephone WAkefield 5678
PASADENA

915 State Street
Telephone 1066
SANTA BARBARA

221 South Broadway
Telephone BRoadway 8500
LOS ANGELES

A Charming Home on The Upper East Side

Beautiful living room artistically finished into the roof. Three nice bedrooms with sun room or sleeping porch. Two baths. Unit gas furnace and fireplace. Enticing vistas from large picture windows. Large lot with flowering shrubs and blossoming flowers. Might trade for smaller property.

Clarence C. Knight
"Worth While Homes"
Phone 1053
112 East Figueroa St.
Santa Barbara, Calif.

A FEW COMPLETE FILES OF THE CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

CALIFORNIA SOUTHLAND

AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE LAND WE LIVE IN

THE CALIFORNIAN'S BIRTHRIGHT

THE FIRST BREATH THAT I EVER DREW
WAS DRUGGED WITH GOLDEN POPPY DEW;
AND SINCE THAT DAY MY GARDENS TEEM
WITH VISION, FANTASY, AND DREAM—
UNFADING FANCIES, GREEN AND GOLD,
THAT CALIFORNIA FIELDS INFOLD.

THE FIRST SONG THAT I EVER HEARD
WAS WARBLED BY THAT BONNY BIRD
THE MEADOW-LARK; AND SINCE THAT DAY
IN PASTORAL AND ROUNDELAY
I STRIVE TO WEAVE THE SUBTLE SPELL
OF CALIFORNIA'S PHILOMEL.

A LITTLE STREET IN SANTA BARBARA

CALIFORNIA BELOVED

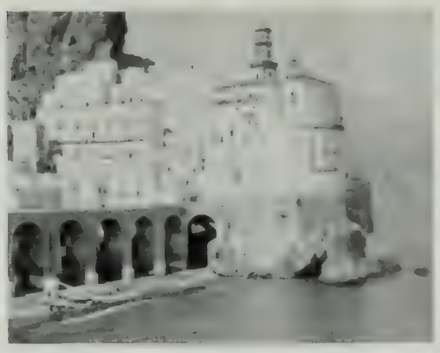
THE FIRST SKY THAT I EVER SAW
WAS BLUE WITHOUT A FLECK OR FLAW;
AND SINCE THAT DAY THIS TURQUOISE TENT
HAS BEEN MY BLISSFUL CANTONMENT,
WHILE LIP AND LUTE IN RAPTURE VIE
TO PRAISE A CALIFORNIA SKY.

GOLD FLOWER, SWEET SONG, FAIR SKY—WHAT MORE
COULD EARTHLY TONGUE PETITION FOR,
WHEN BEAUTY, LOVE, AND FORTUNE FIND
ENTHRONEMENT IN CONTENTED MIND,
AND MUSIC FILLS WITH HEAVENLY ART
A CALIFORNIA MINSTREL'S HEART?

Clarence Urmy

A PLEASANT CALIFORNIA ROAD THROUGH UNTOUCHED WOODLAND AND AMONG THE LIVE OAKS OF HOPE RANCH PARK, SANTA BARBARA

MENTONE—THE SANTA BARBARA OF THE RIVIERA



ILLUSTRATED BY PHOTOGRAPHS *of* MEDITERRANEAN TOWNS

NAPLES, AMALFI, ALGIERS

By
ELEANOR HOFFMANN

EARLY last June there were lurid headliners in the European papers, "Santa Barbara, the Mentone of America, destroyed by earthquake." The Mentone of America! Thus could the European visualize the resort in terms of what he already knew. He remembered perhaps his first flight from cold, rain drenched Paris, in search of sunshine, the sudden blue of the Mediterranean at Marseilles; the disappointingly vulgar size of Nice, the tense strain in faces at Monte

Carlo and then at last the beauty which he had sought—in the shape of a very white city tumbling down a steep mountain side whose jagged grey crags wore heavy clouds, a very white city flanked by blue bays,—that Mediterranean blue which few brushes and no pen can convey to those who have not seen it, a blue that turns purple at night reflecting the silver path of a Southern moon and the golden lights of the town. He remembered narrow alleys flanked by tall buildings from whose shutters blue green paint was forever peeling, a scent of garlic, swarthy skins, bright costumes, the queer musical native dialect, half Provencal, half Italian, and at the end of the alleys distant narrow views of grey green olive orchards and perhaps a tiny white chapel perched in the niche of the highest, greyest Alpine crag. Again he saw the welcome shade of date palm and pepper tree, white walls with deep blue shadows, and hanging gardens of plumbago and geranium, flame flower and heliotrope, a henna sail far out in the bay, the deep ravine of St. Louis, and beyond—Italy.

Nor was that all that he remembered of Mentone, for there was the atmosphere that one brought as well as the atmosphere that one found. There was the music of the Casino that rivaled the O Sole Mio of the itinerant street singer; there were the green gaming tables, where merciless croupiers raked in far too many of one's Louis, there were moonlight drives along the Corniche, in fact all the gaiety of Paris and more without her cold grey rain—and in America there had been such a white city tumbling down to as blue a sea and now it was no more! "Quel dommage!"

BUT Santa Barbara has arisen! It, too, is becoming a white city whose red roofs make, below El Encanto, a picture as lovely as that of Mentone or any other Mediterranean town. Intelligent mankind has mastered the earthquake as it has in the past mastered the snow-storm and the cloud-burst, by building for protection against nature's unavoidable outburst of force. Earthquakes occur all over the world. There is no use trying to avoid them. The wise ones know that the earth's crust is constantly changing and that as it moves the rocks are sure to crack and send the shock of their movement through adjoining territory. Whenever man builds he must consider this stress and strain on his structures, and remember that his sins of ignorance will surely find him out, be he architect, builder or owner willing to take a chance that an earthquake will not come to his house until he is too dead to care.

Santa Barbara is, therefore, the safest place to visit or to live in in all the world at present. No other city of the Pacific Coast has such fine building ordinances as has Santa Barbara. Nowhere else in the world are more intelligent and gifted people interested in the actual government of the town and its best interests.

Set in the loveliest of landscapes where the mesa and the hillslopes meet the sheltered ocean, Santa Barbara has been known for more than a hundred years to that large and discriminating world in which one does not need to advertise, because one is. To exploit this lovely land would be so sordid that it could but stultify the sycophant who did it, as though he advertised his wife. The interest which the world at large now has in this beloved city by the western sea will prove, if left alone, more precious to its reputation than could be a chorus of ten thousand boosters singing the stereotyped concoctions of our fifty-seven new varieties of self-appointed publicists. Soft and gentle is the landscape that environs grey, old Santa Barbara rising white and loveable above her opalescent sea. Blue her waters, blue her skies, and blue as any Puvis de Chavanne her mountain background when the mists have softened every rugged crag.

NAPLES, TUMBLING DOWN ITS HILLS TO THE BLUE MEDITERRANEAN SEA.

THE HARBOR FRONT OF THE CITY OF ALGIERS, THE NORTHERN EDGE OF AFRICA. NOTE THE USE OF ARCADES.

Building a modern city — nobly modern in its new ideal of building beautifully — dwellers in this favored part of the United States have planned with such high purpose that their very concentration on the task in hand has long absorbed them; and they are, perhaps, unconscious of the thing which they have done—inaugurating new ideals for all the cities of America which now will add *united comeliness of feature* to their laws insuring safe construction, and which has exalted Santa Barbara upon a pedestal before the eyes of all the world. Let this suffice for Santa Barbara's fame: nothing more worthy can be said of any town.—M. U. S.

HOPE RANCH PARK AN OPEN HOME-LAND

CALIFORNIA

By M. URMY SEARES

ON California's noblest highway leading up the Coast through Santa Barbara to San Francisco, there is an open gateway to one of those fine, old ranchos that have made California famous since plumed knights rode up El Camino Real.

Taking possession of the country in the name of Spain's ambitious king, these daring adventurers chose commanding sites for cities, helped the people colonize and then moved out into some choice hill-set, oak-embroidered homeland and there, in hospitable hacienda ruled the countryside.

As in Virginia and Kentucky English men and women set American standards of a perfect, aristocratic home life in mansions of contemporary southern states, so the Spanish senors and senoras lived a life so perfectly adapted to the country and the climate of our California Coast that to this day we emulate their fine ideals.

LAGUNA BLANCA, A WELL STOCKED LAKE ON HOPE RANCH ESTATES,

From the earliest times this great Hope Rancho, commencing three miles west of Santa Barbara, seems to have been known and valued for its fertility and its wealth of water as well as for its beauty. Cabrillo in 1543 found there three old Indian rancherias situated on knolls about the springs. The Santa Barbara Mission owned it and raised grain there for its people, then "old man Hope" whose name still clings to it, developed its rich acres, while a lime kiln still exists on the property which was used by the Mission Brothers in the construction of the Mission of Santa Barbara.

Later, held intact by an appreciative group, this queen among the ranchos was preserved as nature made it and endowed its oaks with the beauty of the Druidic oaks of England whose lovely hanging gardens of moss preserve them for all time. All that has been said of California in high praise of climate or conditions can be concentrated on this one lovely stretch of homeland between the mountains and the sea. The curving beach shares with the homesites the protection of our famous channel islands which stand like mysterious sentinels reflecting beauty on the south. Not one tree has been removed that could be left to add its hoary moss draped limbs and dark green masses to the picture. Every feature of our comfort-loving, modern life, that now demands the telephone, electric power and motor service, has been added to this ideal group of modern country estates without destroying any of the natural loveliness of rolling fields, of upland meadows, deep oak groves or palisaded shore. Untouched it seems to be; for here all of the essence of our best, scientific land development has leisurely applied the modern needs of country life in California to Californians' own beloved landscape and not a conspicuous pole, not a deep cut, not an unnecessary curb has brought the commonplaces of the town or city to this virgin land.

Hundreds of acres, transversed by miles of winding roads and carefully divided into large estates and smaller homesites are protected by a homes association of owners (a member of which each purchaser automatically becomes) whose purpose is to establish and enforce adequate protective restrictions, to maintain the parkways, lake, picnic grounds, beach, polo field and other necessary maintenance. It controls, through an art jury, the location, construction and exterior design of homes. This arrangement has made it possible to perpetuate the park as a community of assured beauty.

To La Cumbre Golf and Country Club, which has for years adjoined Hope Ranch Park, the Homes Association has lately deeded twenty-seven acres around a charming lake which lies peacefully reflecting the hillsides in the western end of the tract. Long ago Laguna Blanca was stocked with fish and today this preserve is the property of the Homes Association. Golfers bring their rods and vary golfing with fishing, although the new La Cumbre Golf and Country Club course is one of the finest in the country and does not need this extra inducement. Every purchaser in Hope Ranch Park may be an associate member in the La Cumbre Golf and Country Club without initiation fee.

Planners of the Homes Association have reserved for park purposes the lake, a park adjoining, polo field and recreation ground, over five acres of oak grove and picnic land which through a lovely canyon opens out on the beach frontage reserved for the exclusive use of the owners of Hope Ranch Park.

Bridle paths, of course, are to be found here, for what Californian does not ride for recreation or for rest! With a beach to ride on for fresh views and sea breeze and twenty miles of bridle paths to wander over within their own property, these fortunate people own the choicest stretch of land in all the sunny south.

Water, several millions of gallons a day, and all the pipe lines and reservoirs necessary are there to keep Laguna Blanca full to the brim in any weather, and supply fountains, pools and running streams to beautify the formal gardens close around our modern, sunny homes. The cost of water in Hope Ranch Park, which is produced by a mutual water company, is exceedingly low. Down on the gently sloping stretches above the sea, where avocados flourish and the citrus fruit trees grow, landholders inclined to orcharding may try their hand so close at home that on beach picnics they could pick their fruit and eat it out of hand.

The southland of California has had long experience and close study of land development so that students of the subject and of the profession congregate there.

Out of the thousand things that could be done with Hope Ranch Park the firm of H. G. Chase and Associates, which has done the planning, has selected the most simple, sensible and worthy, and have made no attempt to improve on nature, which has been so bountiful in its gifts of livableness and beauty to Hope Ranch Park.

THE RECONSTRUCTION OF SANTA BARBARA AND

A LITTLE TOWN IN ITALY. COURTESY OF MR. FITCH HASKELL, A. I. A.

ON the morning of June 29, while the people of Santa Barbara were pinching themselves, so to speak, to see whether they actually had survived the earthquake, members of the School of the Arts staff were already inspecting the shaken buildings, and planning for rehabilitation. The ancient Dominguez adobe, whose friendly walls had sheltered the School headquarters and many of the music and drama classes since the School was founded five years ago, was strewn with bricks, heavy beams and other debris, and was unsafe to enter. The studios on Ortega Street were in even worse condition, with great masses of roof sagging into the Life and Design class rooms.

With the summer term about to begin, and students eager to make a start despite the upheaval, the School was distinctly in a quandary. After a few days a generous offer from the Board of Education of the use of a public school building filled the summer need. But the question of where to go in the fall began before long to loom as a problem. Reconditioning the adobe was impossible from the standpoint of both time and expense, and nothing adequate could be found for rent. All sorts of arrangements were proposed, and the discussion was of "many inventions." Finally the right plan came, and it is not astonishing that it involved a few humble, inconspicuous little houses close at hand. The blue bird was waiting at home.

On the site purchased for the proposed new School of the Arts, described in these pages some months ago, stood three small cottages in various states of disrepair. The Community Arts Association, of which the School is a branch, decided that these houses could be so altered and improved as to form the nucleus of a group of temporary buildings where all departments of the School would function. Work began at once.

By a judicious removal of partitions, repairing floors and walls, laying pipes, making walks, painting, plastering, and doing the thousand other things incident upon turning old buildings into new, the plan began to assume visible shape toward the end of August. Three dilapidated, dirty, indefinite little houses were transformed into an attractive group of buildings with a single color scheme, further related and drawn together by a graceful pergola along the Santa Barbara Street boundary. The administrative offices were placed in the central building, where a spacious entrance hall may be used for meetings and dances, at least for the time being. Music, French and drama lessons were assigned to the second house; and the third, less adaptable in construction, was used for storage. From the grounds of the original adobe half a block away was brought a little two-room frame building, which remained intact after the shock. This building, insignificant and humble as its exterior may be, serves the double purpose of violin studio on one side and School supply store on the other.

While these changes were being made in the houses already existing, two new temporary frame buildings were in the course of construction on another part of the property, on foundations designed eventually to hold the permanent buildings. One of these, composed of three spacious studios, was open for the graphic, decorative and plastic arts classes by the middle of October. The other, which will contain a small practice theatre convertible into a dance floor or a concert hall, together with accommodations for drama and other classes, will be ready early in November.

Preparing a new home for the School has been made possible only

THE COUNTRY ABOUT SANTA BARBARA IS VERY BEAUTIFUL. A BIT OF FAIRY WOODLAND IN HOPE RANCH NEAR THE BEACH.

THE WORK OF ITS COMMUNITY ARTS

by the faithful and continuous attention of those who appreciate its value to Santa Barbara and believe in its future usefulness. Time and thought have been lavished upon it. From one source came an inspired suggestion for the pergola; from others, help with furnishings and draperies; from others, constructive ideas about color and arrangement. Assistance was given with necessary legal points, with laying out and planting the garden, with treatment of floors and walls. Friends of the School displayed unflagging interest, and were indefatigable when it came to standing by the undertaking and seeing it through.

When all is finished, the School of the Arts will for the first time have all its branches united under one administration on its own property. It will be more adequately and comfortably housed than ever before, and will offer courses of universal interest, capable of the broadest application. This all goes to show that earthquakes are not unmixed calamities.

Jeanne Augé.

October 21, 1925.

CASTING FOR A COMMUNITY PLAY

An Interview with Colin Campbell Clements, Director of the Community Arts Players of Santa Barbara

By CHRISTINE T. CURTIS

"ONE of my pet theories is that everybody can act," said Colin Campbell Clements, in a recent discussion of community drama, "given, of course, the correct psychological handling to bring out his ability. With this premise as a starting point, the community theatre becomes a school where everyone may discover his histrionic bent and develop it. The community theatre, however, should always be judged from the standpoint of a high grade amateur organization rather than that of a low grade professional one. It is conceded, of course, that amateurs often bring to their work a peculiar freshness and sparkle which is sometimes absent from strict professionalism. With them the *play* is the thing. On the other hand, a group of amateurs are like young colts—if you don't rein them in, they'll tear away with their lines and soon get out of bounds. But for enthusiasm and keenness I would far rather have beginners than half-hearted players of experience. I much prefer to have a person come to me and say, 'I've had no experience but I'm dying to act' than one who offers in a blase manner, 'Oh, yes, I've been in lots of play.'

"The real amateur with fire and enthusiasm is a peculiarly stimulating subject, for I can always find ways to project his zeal into his acting. I do this by suggestion, by a hint here and there as to the shape the role should take, or sometimes by pictures of people who have preceded him in the interpretation. One of the essentials for amateurs is the early memorizing of their lines. Only after the technical matter of the lines is out of the way, can they probe down into the real character. To give them full confidence, and to allow time to penetrate the role, a minimum of two weeks' mastery of the lines is necessary. Of all the requisites for acting, confidence, perhaps, is the most desirable, and I try never to destroy it by being too exacting as to interpretation. If my actor has any imagination at all, the interpretation will come naturally.

"In community work," continued Mr. Clements, "and especially in our present field, where the drama study at the School of the Arts will ally itself so closely with the work at the Lobero theatre, I feel that the real good comes by having people play all sorts of parts. That has been our principle with the School of the Little Theatre in Gloucester, and I think it is the foundation of all study which prepares for professional work.

"Many present day dramatists are coming to feel that our American stage is at fault in that we stress personality to the extent of undervaluing real artistry. Modern actresses and actors very often depend on their presonal magnetism to get them across, and once established make no more effort to maintain their supremacy. In the older theatre this was not true. Mansfield, Beatrice Cameron, M. de Max and others of that splendid old school were able to reveal their art by means of many characterizations. This is an ideal to which the modern theatre must sooner or later return.

THE NEW QUARTERS OF THE SCHOOL OF THE ARTS, SANTA BARBARA

"The work of the Community Arts Players this year will offer as wide a range as possible, and we shall use the students of the School of the Arts as often as we can. Experience in the Lobero theatre will afford exceptionally fine training for them, and give them an excellent, all round grasp of the theatrical field. Every year more preparation, and a firmer grounding is necessary for professional work. This is true of all branches—directors, actors, scenic men, artists, lighting experts, and costumers. The level is continually rising, and performers of higher calibre are continually demanded. The English stage ranks higher than ours because a better class of person has gone into acting. Heretofore in America a certain disgrace has been connected with the stage, so that only the less educated took up theatrical work. Happily this viewpoint is changing, and the new demand calls for more background and a more intensified study of the dramatic field and its outlying provinces.

"My hope for Santa Barbara," said Mr. Clements "is that she may eventually become a dramatic center of the West, such as Thomas Wood Stevens has organized in Chicago, and Professor Baker is establishing in New Haven. We have the location, the equipment, and the enthusiasm which should make this hope plausible. Our School of the Arts will provide the adequate dramatic laboratory, and the Lobero theatre the actual theatrical center of production."

Questioned regarding the casting of his first Santa Barbara play, "Merton of the Movies," Mr. Clements said, "The cast for 'Merton' was almost a matter of 'first come, first served.' I arrived in Santa Barbara six weeks ago, not knowing a soul. I have simply gone up and down the town for the cast, picking as quickly and as judiciously as I could. My hero, 'Merton' I found in a clothing store on the main street of the city. What particularly impressed me was that when I gave an appointment for 8 o'clock, he was sitting on my doorstep at 7:10. That's the spirit we want to find and use in community work.

"The rest of the 'Merton' cast has been assembled from every corner and from every profession in Santa Barbara. Some people came to register with me, and I simply snapped them up. Others I saw on the street and accosted, others were snared by their friends. I have a violinist, a doctor, a painter, a teacher, an artist, a mother of four children, half a dozen society girls, a bunch of students and high school boys, and eight or nine real electricians and stage hands for the movie scene. The cast as a whole gives an impression of youth and zest, and their spirit is superb. All the costumes and properties and scenic work are being managed right on the spot by volunteers, with the exception of the stage technician and the electrician.

"I think the cast for 'Merton of the Movies' is fairly representative of the work I hope to do in Santa Barbara, the assembling of various sorts of talent, giving everyone who wants to act a fighting chance, and paying especial attention to the young talent which is looking resolutely ahead to the exacting field of the professional theatre.

COLIN CAMPBELL CLEMENTS, DIRECTOR OF THE COMMUNITY ARTS PLAYERS OF SANTA BARBARA WITH HIS CAST FOR "MERTON OF THE MOVIES"

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

CORRA HARRIS, AUTHOR OF "AS A WOMAN THINKS." COURTESY OF HOUGHTON MIFFLIN COMPANY.

COLLECTED POEMS

By VACHEL LINDSAY, *The Macmillan Company*

It has long been an Anglo-Saxon custom to name its literary periods after the British sovereign, reigning at the time. The much ridiculed age just gone into the discard, laid the responsibility for its peculiarities upon that prosaic lady Queen Victoria, and the present extraordinary movement in poetry, might take its name from the monarch who judging from the way his countenance looks in pictures, knows as little as the rest of us what it is all about. In spite of our bewilderment, reason tells us that this George-Fifthian current is going somewhere, and after reading poems here and there, in this ponderous tome of Mr. Lindsay's, which we have under consideration, we are further convinced that the flowing stream is carrying this poet's winged bark, so curiously constructed, straight toward the golden strand, which is called the Millennium.

This volume of collected poems by Vachel Lindsay is a new edition, containing the former one entire, with two groups of poems added, a preface, and a number of strange fantastic drawings made by himself, to illustrate certain poems old and new. A study of the contents as a whole reveals some remarkable and striking qualities in Mr. Lindsay's talent for making poetry. Amazingly versatile, he is uneven, as well, at times displaying a noble sincerity, and immediately afterward, taking a pose of absurd artificiality. Some of these poems ring as true as bells harmoniously sounding, now rich and deeply toned, now silvery and clear; others stately and sonorous, delight the reader's sensibility, by reason of their expression of a keen perception of the splendor and the grandeur of the universe. In certain poems superb characterizations of men and events, take the instantaneous shape of reality in the reader's mind, due to Mr. Lindsay's adroit use of great splashes of impressionistic diction. In still others, he simply jingles, becoming as it were a poetic acrobat, doing stunts with words and rhythm, which revel in sound and fury, but have no significance for the reader's mind.

But there is more than poetry in this volume to be considered, for it contains two prefaces. After reading that written for this edition, three times, to make sure we were not mistaken in its drift, we had no strength left for dealing with the other. A reader may come fairly near to feeling reverence for the man who could write these poems, but he experiences merely amusement and amazement for one who could reveal his idiosyncrasies in the swashbuckling and most arrogant of attitudes, displayed in this astounding preface. There are moments in it of course, where Mr. Lindsay shows signs of sense and vision, but for the most part, this effort is a chaotic mass of eccentricities, causing us to wonder at its publication.

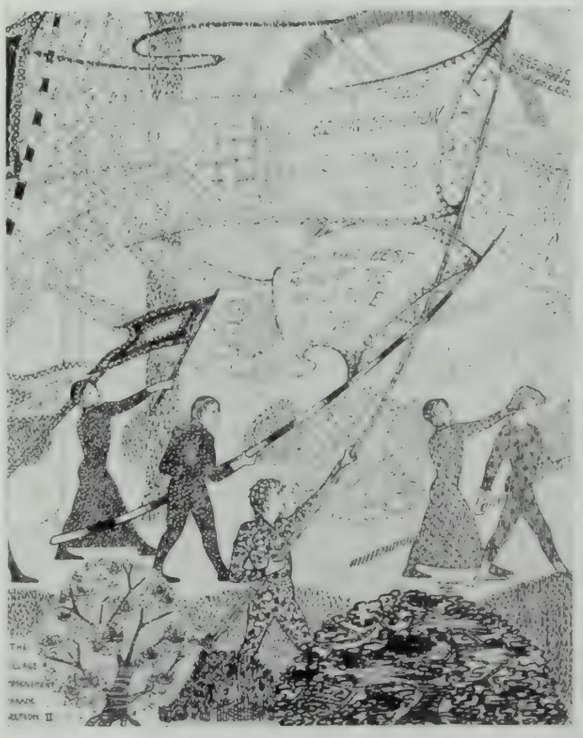
MODERN THEATRES

By IRVING PICHEL, *Harcourt Brace & Company*

This entertaining discussion of matters relating to the stage will very likely reach a larger circle of readers than Mr. Pichel anticipated, when he wrote the book. His experience in the theatrical field has been long and varied, and his connection with the Little Theatre movement, has given him broader vision, than is often found in the man who is professional and nothing else. Therefore, while much of the text is undoubtedly technical, appealing directly to the theatrical architect, its scope is wide enough to include also, information, which is decidedly interesting when viewed from a cultural standpoint.

Mr. Pichel is convinced that the Community Theatre is here to stay, and irrespective of how it may develop, its operation has already created a bond, hitherto non-existent, between the public and the stage. This is the very reason, why remedies are now being offered for mistakes in stage construction, perpetuated professionally for so many years, that they had become almost traditional. The same situation arose not so long ago, when women began to take an interest in domestic architecture, and at once devised all sorts of comfortable and convenient methods for making life pleasanter in the home. Thus the practical details and suggestions in this treatise of Mr. Pichel's should prove of the greatest assistance to the projectors and builders of community theatres, and convention halls with stage facilities which are bound to be erected in ever increasing numbers in the near future.

We found the many illustrations as delightfully informing and as varied in their scope, as the subject matter in the book. There are pictures of theatres, outside and in, ancient and modern, with views of the stage in all kinds of playhouses, amateur and professional; there are cross sections, floor plans, and mechanical devices, all of which illustrated material represents theatrical construction in different sections of this country and abroad. Altogether it is a pleasure to commend a book, wherein a subject so vitally important to the artistic growth of the community is so sanely and clearly presented.



ONE OF THE DRAWINGS MADE BY VACHEL LINDSAY TO ILLUSTRATE HIS NEW EDITION OF POETRY. COURTESY OF THE MACMILLAN COMPANY.

AS A WOMAN THINKS

By CORRA HARRIS, *Houghton Mifflin Company*

Corra Harris, as everybody knows, has written two books at least that have appealed to a large and delighted circle of readers. We glean from reviews, and past literary comment, that "My Book and Heart," and "The Circuit Rider's Wife," were mainly autobiographical, containing a faithful account of the author's experiences down south in Georgia, during her girlhood days and later as a wife and mother. Now the life of many an individual might be called a seed, which when subjected to a certain kind of coaxing can be made to sprout and germinate matter of considerable interest to the public mind. The hand that can turn this trick however, must have an apt and cunning touch, and from the success already won by Mrs. Harris, we know well enough before starting in on "As a Woman Thinks," that this proficiency is hers. In other words she has the ability to dramatize her actual facts, and a facility for blending sober realism with fancy.

IRVING PICHEL, AUTHOR OF MODERN THEATRES. COURTESY OF GILMOR BROWN.

All the books written by Corra Harris, have some value for the sociologist, who happens to be interested in different phases of life in our variegated country, since she has given a slant to existence in the south that is scarcely traditional. And this latest book, "As a Woman Thinks," is of interest to the psychologist, since it is really a mirror, reflecting the inner consciousness of one who in childhood was subjected to the rigorous discipline of stern Puritanical influences, which if anything were intensified, when she was married at the early age of seventeen. Naturally this reflection will not take the same aspect to all observers, since each will imbue it with his own sensibility, but most will find therein indications of prudence, a shrewd practicality, humor, sanity and righteousness, while others may search in vain for signs of vision, or broad mindedness, or any abiding conception of art or intellectual beauty.

THE GREAT PACIFIC WAR

By HECTOR C. BYWATER

Houghton Mifflin Company

While we are still shuddering at the thought of the last great war, and many of us utterly refusing to read anything upon the subject, here comes a volume, wherein we are asked to consider a war

(Continued on Page 21)

TWO PANELED ROOMS BY THE CHEESEWRIGHT STUDIOS

The illustration above shows the sitting-room comfortable and livable for host and hostess and for intimate guests. The enriched plaster ceiling, in its reserve and quiet simplicity of ornament, does not intrude upon the room; and the Grinling Gibbons carved over-mantel, the panels of hardwood rubbed down to the quality of satin wood, and the verte antique marble make a delightful setting for a cheerful wood fire in the real fireplace. Something in the correspondence of curves in garland, fixtures, frieze and carpet design, complete the room with a handsome and satisfying unity—the basis of all true art.

A charming breakfast room kept brilliant and high-keyed and cheerful by light colors in paneled wall and draperies and exquisitely decorated furniture! The carpet is especially beautiful and adapted to this happy scheme of flowery decoration, especially designed and carried out by The Cheese-wright Studios of Pasadena.

SOUTHLAND

The Home and The Club

TIMES change and we change with them. In the time of our great, great grandparents, everything centered in the home and everything was made there. Take the farm home of New England or the plantation home of the old South and study its activities in the light of woman's work therein.

The home was the cannery, the place of the loom, the meat market and the bakery; the home-mother presided over these things and they were found nearby, right under her hand.

But as the years went by and machinery took the place of hand labor in the outside world, men took from the home its multiple activities and placed the interest and the labor in the towns where bakeries and markets, manufactories and canneries arose to give work to the men that they might support their families in unison. Shorn of its interests, its absorbing work, its family life of co-operation and loving assistance, the home, still presided over by woman, enlarged its boundaries to take in the town—and woman's work expanded with it.

The "home town" became the town-home, a new variety of home but still to be presided over by home-loving womankind which follows with love and care its children wherever they go.

As the town-home became more and more a permanent institution the mind of the American woman rosé to the situation and permeating the town, rearranged it, made it more homelike, and settled down to enjoy it in the midst of her family.

Co-operation is more and more the keynote of our age. To each family is reserved the right to retain in the home what work and pleasure and comfort it wishes to retain; out of the few occupations still performed as individuals. They may eat at home if they like to cook, they may entertain at home if they can afford it. They may make their own clothes if they are endowed with the talents necessary for designers, tailors, embroiders and pressers. Some men and women are very talented and prefer to do these things for themselves.

But the standard of living has been set so high for everybody in America that to be an expert in anything demands concentration on that one thing. A woman who was once expected to be "jack of all trades" now finds herself "good at none" and left sitting at home with nothing to do but dust the merchandise which has been "sold" to her. The modern American man has been the first to encourage womankind in this idleness. By every means his brains can cudgel he lures her out into the town where his wares are spread. He manufactures her clothes and decries her home-made attire; he takes upon himself the entertainment of her children and dares her to compete with him in her home; he has given her the vote and bade her pass on all his foolish laws; he has invited her to the Club and put her on the "House Committee" to take the blame when anything goes wrong. He has taught her to buy and to drive a car and has fitted it up like a boudoir on wheels in which, if she isn't ready on the instant to leave her home, she may make herself ready enroute and roll way from her workless home without a pang. He has taught her high finance and helped her build woman's club houses.

And modern American womankind has responded with all that comradeship for which American women are noted, and has taken the home spirit with her into the town, into the club and into the city hall. Perfecting this broad ideal, she has created a perfect woman's clubhouse such as the Woman's Athletic Club of Los Angeles, to be a model to all makers of modern homes. Studying architecture enough to know why certain designs are good and others bad, the women of America are becoming critics of their home towns and main streets; and when they have made a thorough investigation of the advantages of a central city plan over a shoestring, there will arise some real town-homes in California.

The Golden Age in the Golden Land

DWELLERS of this beautiful summer land, as you walk in your scented, colorful gardens, as you travel over your perfect roads through miles upon miles of citrus groves, orchards and vineyards, ponder a moment on how it came about that this desert land has blossomed like the rose. Nature has given her store of riches and Man's vision and toil has brought it to its fullness of beauty.

Think of the hardy pioneers who first blazed the trails in this land of eternal summer; realize the vision which saw this as a golden land of wondrous beauty; remember the toil, the time, the wealth which has been poured forth to bring this land to its present fruitfulness.

Then turn your eyes upon the dwellers of this land of plenty, look upon the children who are the great treasures of any people, the bearers of our civilization, nay perhaps our very immortality. Have they received the same care, the same expenditure of time and money and thought which has been given to the blossoming of your trees and grass and flowers and plants? Nature has poured out for them the same riches, but like plants they need care, thought, tending to make them grow big and strong and beautiful. Has Man done his part to make them grow and blossom?

As you pass one of your school buildings you may well glance at it with pride, for the school buildings of California are some of the best in the world. But look more closely at the inhabitants of this building, the children for whom this edifice was built. Have they received the same strong foundation, the same carefully selected materials, the same thought and care in their building as the school itself? Look closely, scan their faces. Some are strong and straight and rosey, but many, many are pale, thin, weary. In spite of the gifts of nature, the fresh air, the sunshine, the bountiful fruits and vegetables, the rich milk,—the children of this golden land are not all strong and well and happy. Nature has done her part, but Man has not.

Children do not simply grow healthy. They need your care, your thought, your time, your money. They must be taught the laws of health, just as they must be taught the other lessons of life. Men and women all over the country, indeed in the world, have come to realize that their serious attention and effort must be turned towards the acquisition of health for their children. The statistics of war and peace, which show a fourth of our young people who should be in the prime of strength and vigor, unfit for war service or peacetime work, served to awaken us all to the dire necessity of giving our children health knowledge and health practices.

Great pioneers have given us our knowledge, have broken the trails of the land of Health. Pasteur, Reed, Lister, Trudeau, Osler are but a few of the great physicians and educators who have blazed the way. The knowledge is with us, and like all great principles and truths the principles of health are simple. Our problem is to make this knowledge a vital part of every child's life.

Organizations have been formed to fight the great scourges of humanity and to teach all the peoples of the world to be well. In the United States our government departments are making splendid progress in preserving public health and in spreading education. Such national organizations as the Tuberculosis Association, the American Child Health, the nursing and medical groups are bending their efforts to the spreading of Health Knowledge. At the International Educational Conference at Edinburgh the following signficant resoluton was passed: "The health of all school children is a primary obligation in education, and arrangements for the promotion of the health of the school child should be regarded as a public duty. A new Health Society in England, backed by such men as Asquith, Balfour, Ramsay MacDonald, hope to bring about a golden age of health in England. A wonderful piece of Health Education work is being carried on in China. The world is awakened to this great movement.

OPINION

California is awakening to the necessity for this educational and preventive work in childhood. The Tuberculosis Association is a pioneer in this field. Its preventoria, open air camps, are well known. Open air classes have been established in many cities, nutrition classes and a broader program of health education is in some of your schools. Vision and industry has made this possible. But more, much more must be done. Every child must be well and strong and happy.

Each one of you at this Christmas time has a great opportunity and a great duty. It is within your power to give to children this great gift of Health. The Christmas Seals, messengers of Hope and Health, make possible some of this preventive and educational work. There is not a man or woman or child who cannot take part by buying these Seals.

Dwellers of this beutiful golden land, take your place in this great world movement. Make your children as beautiful and strong as your lovely land. Give your state a Golden Age of Health for little children. Hold out to others at this Christmas time the greatest of all gifts the priceless Gift of Health.

JULIA B. TAPPAN.

California's Troubadour

AS THE first chorus of thanksgiving, and praise of the land we live in subsides and the thousands of newcomers, homeseekers and tourists are absorbed into California's native population the need of trained minnesingers, troubadours and poets to voice this sentiment in perfect verse is poignantly realized.

To forward this good work and set a high standard in California's art of song, a foundation is being established at Stanford University in the name of Clarence Thomas Urmy, California's first native Troubadour, who perfected his verse and attained fame for his native state throughout the literary world. The following letter from Mr. De Lancey Lewis, San Francisco, shows the feeling of Mr. Urmy's intimates in regard to this fund which originated with Miss Emma Thomas of San Jose. Dean Gresham at the Cathedral in San Francisco is custodian of the fund.

My dear Mrs. Seares:

During the past week we have had a meeting at which were present Dean Gresham, Mr. Sperry, Mr. Barry, Mr. Keyston and myself. After a discussion as to the most suitable memorial for your brother the unanimous opinion was that perhaps as appropriate a plan as could be devised would be to collect a fund from which each year an award for poetry from Stanford University should be made, to be known as the Clarence Urmy Award. This has the merit of being an absolutely permanent memorial coupled with a relationship to his life work, and from an institution where a majority of his intimates lived during their college work.

If the funds were sufficent, or if the income from the funds warranted an accumulation over and above a reasonable amount to be given each year as mentioned, a similar prize is to be given through the University of California.

It was suggested that the establishment of this fund need not necessarily preclude the possibility of establishing a physical memorial in South Park or elsewhere, in case any individual or individuals wished to furnsh funds for this purpose.

The Committee felt that the award would more closely coincide with his own wishes and, therefore, should be most satisfactory to us. The Committee felt, however, that your own wishes in the matter were of the greatest importance and wished to be certain that any plan suggested met with your hearty approval. If you have any ideas which are at variance, we would be most happy to have any suggestions from you.

With kind personal regards, I am

Yours sincerely,

DE LANCEY LEWIS.

That a sincere appreciation of California's first Troubadour is growing up in the southern part of the state appears in a series of letters from Mary Hester McCoy of which the following is an extract:

"It was very lovely of you to send me the two copies of Southland with so much of interest concerning your brother within their covers. I have cut out the Peace poem, will have it framed and send it to President Coolidge with a letter. I feel that the poem will fit in exactly with his own ideals, and I am hoping he may give it greater publicity. We need educative propaganda of that kind."

As a San Franciscan active in the organization of the San Francisco Opera Association, Clarence Urmy's name has been placed on the list of founders by his brothers.

Memorials to this singer are already placed in Trinity Church, San Jose, where as choirmaster for over thirty years Mr. Urmy taught many boys to revere sacred things; and in St. James at South Pasadena where he once worshipped there is a memorial flag carried every Sunday by the boys of the choir.

At Woodlawn, south of San Francisco a simple bronze plate bears the epitaph selected from his own verses, The Poet's Orison,—"He sang his songs in time, in tune, and kept his garment white."

The Alumni Bulletin of the State Teachers' College at San Jose published, with the list of its honored dead—the names of President E. R. Snyder, Professor Louis Wilson and others, this line, "Clarence Urmy, dramatic critic, musician and beloved teacher, stricken while on duty, June 2, 1923."

From New York, the home state of his parents, comes this latest request from Mrs. Thomas J. Williams:

My dear Mrs. Seares:

Though I have not met you, I am writing you as the sister of Clarence Urmy, whom I knew very well in San Jose.

In gratitude for all that he taught me of the Catholic faith, I have given a sanctuary lamp to St. Luke's Chapel, Trinity Parish, New York. Will you give me the dates of Mr. Urmy's birth and death to be engraved with his name on the lamp and to be entered in the records of memorials in the church? This will insure his being remembered at the Altar."

Problems of The Playhouse—(Continued)

An Experiment With the Children's Theatre

EARLY in the history of the Pasadena Community Playhouse, there was discussion of the possibility of establishing a theatre, of a community character, for children.

It was realized that children have an increasing appetite for amusement, are usually full of imagination and have an almost universal aptitude for drama of a certain elementary type. It was also observed in the community, that children, as a class, are often not wise in choosing their amusements, and yet this is hardly to be wondered at, when often they have neither a worthy example among many of their elders nor the opportunity of freely choosing where they will seek their entertainment.

The problem of securing a constituency for the attendance at a children's theatre, therefore, is singularly difficult. One must not only make the program sufficiently attractive to interest the child, but the children's theatre must also convert the parent to bring the child. Obvious as the social or literary uplift of the Community Theatre or its works (including chldren's plays) may be to many discriminating citizens, it is a profound truth that a great many elders will continue to look upon a play as an entertainment, nothing more nor less, regardless of the auspices under which it is given.

It therefore proved to be a difficult matter to interest the parents as well as the child in the children's play as a community project, when there have always been many competitive entertainments of a nature more or less alluring to the young mind, in a representative modern city. In general, the foregoing discussion will suggest how difficult it is to establish and maintain a constant contact between the same individuals of players and audience on frequent and recurring occasions, which is the earmark of a Community Theatre enterprise.

The Community Palyhouse work is on the proximate frontier of a modern educational program and related to the school work, and will eventually become a recognized branch of education, at public expense. The work in the schools, however, and the exacting activities demanded of children in modern communities, make it difficult to find time for them to take assignments of parts and to rehearse. After all, it has seemed to the majority of the Directing Board of the Pasadena Community Playhouse Association, through several years of experiment, that, in essence, the children's theatre is merely children's directed play, and that the great opportunity for this function lies in some little advance in the official school program of children along dramatic lines, especially in vacation times, and in this direction Pasadena, as a community, is definitely progressing.

In summarizing, it may be said that the resemblance between the adult and the children's community theatre is but superficial. The one being capable of maintainence by the actors as adult thinkers; the other cannot be maintained by the children and is therefore, in substance, a phase of informal school work, regarded as a benefit conferred by an older generation to one much younger, for the latter's good.

J. W. MORIN.

MRS. A. H. MONTGOMERY, PRESIDENT, TUESDAY AFTERNOON CLUB OF GLENDALE, AND INTERESTED IN THE SUCCESS OF THEIR JUBILEE FIESTA A LA SPANISH

TUESDAY AFTERNOON CLUB OF GLENDALE, PRESENTED A JUBILEE FIESTA, WITH STYLE REVUE AND PAGEANT OF SHAWLS

PAGEANT OF SHAWLS BY WILLIAM J. BARRY

MRS. CLAUDE G. PUTNAM, VICE-PRESIDENT, TUESDAY AFTERNOON CLUB OF GLENDALE, CHAIRMAN OF FASHIONS, JUBILEE FIESTA OF THE CLUB

SELF PORTRAIT FRED G. GRAY

EASTERN CRITICISM

By ELEANOR TAYLOR HOUGHTON

EASTERN artists passing through California are quite naturally ever ready to voice an opinion about art on the Pacific coast. Occasionally we agree with them, more regularly we do not, which is quite natural, too. At any rate what they say is always salutary and sure to modify any stereotype views that we may have had crystallized for us.

One eastern painter of note who was in California a few months ago harped on the old strain of our insularity. This insularity although unavoidable because of our geographic situations seemed to him none the less deplorable. Because of it we have not the easy access to cosmopolitan galleries available in eastern cities. Study of superior work collected in galleries affords the best of criticism. An eastern painter frequents European galleries as well as his own. His work takes something from the masters—without confusion, without imitativeness because each and every old master was of necessity an individualist. He has the chance to study work that is of the most beneficial antithesis to his own approach.

Another artist, prize winner at all the noteworthy eastern galleries feels that a painter here on the coast has no opportunity for thorough academic grounding — at any school. The instruction to be had seems to him superficial. He maintains that only when the technical phases of painting have become part of a man, second nature to him, vieux jeu, that he can have full swing with his metier, only then that self-expression and mood may be wholly unhampered, only then that originality may be hoped for. When an artist has learned painstakingly all the mechanics of painting he can then begin to eliminate, because he knows, and succeed in becoming something other than a mere technician. It is a question of control. When a painter is forced to proceed without sufficient technical training the result is often a weak use of brush strokes not warranted because of insecure academic training.

Still another easterner, a New York painter of distinction points out what for him differentiates northern from southern California painting. This man finds the north decidedly intolerant, inclined to an abuse of the best of Cezanne. After all, as he claims, there is a difference between violence and vigor. Breadth is not the only requsite of substantial original work.

He finds in the south a tendency to sweet painting—too little of the imaginative, too little of the interpretative. This painter considers that while nature must be meticulously, even slavishly followed up to a certain point the finesse and true art comes in knowing the precise moment at which she must be utterly abandoned—abandoned that the artist may concern himself only with the enlarged projection of self, of mood. He realizes that here in California the painter labors against something of a general lack of interest in painting.

PAINTINGS BY FRED G. GRAY, MONTEREY, CALIF., "BEFORE THE MIRROR" POSED BY MISS HILDRETH TAYLOR OF PASADENA.

CREATIVE DANCING RECOGNIZED AS A FINE ART

By ELLEN LEECH

PHOTOGRAPHS BY MARGARET CRAIG

WHEN quite a number of us went to dancing school we were concerned only with the "one, two, three, glide" commands, and all gyrations demanded of us were viewed merely in the light of a duty performed. We knew from oft repeated fireside homilies that all "little ladies and gentlemen" knew how to dance, how to enter and leave a room properly, how to accept an invitation to dance,—refusals were never taught, though if the eye of the teacher was elsewhere the hand of the detested fat one was crushingly ignored. These classes were endured usually just as was the music lesson by one never destined to be a musician, or a session with Mademoiselle or Fraulein in one lacking lingual tendencies.

We need now only visit a modern school of the dance to find what eons of time have elapsed. Now the dance studio has a large auditorium with a raised stage, bars and other paraphanelia around the walls, arrangements for all kinds of lighting effects, and a balcony for the accommodation of visiting mothers. All this in vivid contrast to the classes of the past held in the double parlors of the old Colonial home of the graceful little teacher.

A TALENTED DANCER FROM THE SCHOOL OF MISS SHIPP, WHERE THE ACCURACY OF COSTUMING ADDS TO THE BEAUTY OF THE POSE

Dancing now means so very much more and has so many different phases. To achieve a proper background on which to superimpose the creative dance of today a course in the classics is not only advisable but necessary. Without careful reading of good literature and an acquaintance with the best in art it is rather impossible to approach the interpretation of good music, or to attempt to create a symphony in movement, a correlation of the body to a rhythm which haunts the mind at a vision of tall trees singing in the wind, or to reproduce an emotion which swayed the senses.

We cannot say the dance has become an art, it always was an art, allied much more closely in the past with music, painting and sculpture, but was allowed to languish for awhile and is only now taking its proper place. As an art it should be fostered, the close relationship with the fine arts maintained, and its sincerity emphasized until a dancer would no more profane the art than would a great painter or a famous sculptor.

As in painting and sculpture there will probably be modernists and impressionists but if the dancer be really genuinely in earnest and works in his or her medium with intelligence and delight in the production the result can never be bad.

To trace the work of a class in one of these modern schools, for example the Norma Gould school in Los Angeles, is to be convinced anew that we have no real need to fear the entrance of the younger generation into its own. There is in these moderns, perhaps a slight intolerance for a too close adherence to the customs of day before yesterday, a request to be advised as to why a branching out and a desire to blaze a new path through the wilderness is not commendable, while through the whole there is every evidence of unbounded energy awaiting an outlet. And the dance furnishes not only a channel for that physical energy but offers opportunity for mental and spiritual stimulus.

It follows naturally that if a school holds to its high ideals and demands the threefold growth of all students, spiritually, mentally and physically, the public as well as the student cannot fail to be benefited. Perhaps no other side of educational growth has increased so rapidly and changed so much within a few years. Indeed, the old order changes, and new things are old within a day, and frequently it is only by contrast that we realize what an advance has occurred.

MISS NORMA GOULD, THE HEAD OF THE NORMA GOULD SCHOOL, AND ONE OF THE MOST SUCCESSFUL TEACHERS IN LOS ANGELES. A SCHOOL WHICH HAS GROWN WITH THE CITY AND HAS IMPLANTED FINE IDEALS IN TEACHERS AND PUPILS

A GROUP OF DANCERS FROM THE NORMA GOULD SCHOOL, DANCING IN THE BIRKELL GARDENS, LAUREL CANYON

There is also the wide difference to be noted between the school maintained entirely for the development of professional dancers, and those that lay less stress on that possible result of the training.

A good background is important in any event. It is probable that a certain daintiness is retained by a dancer who has entered a class with merely a desire to dance as a pleasure yet who may later become a professional, than can be found in one who has the commercial and material object implanted in the beginning. To be surrounded entirely by the professional view might dim the development of a spiritual interpretation.

Miss Gould holds to the highest, she, in a sense, regards her school as a part of the growth of her State, an integral section of her inherited city, and holds the young people with whom she is surrounded as a charge, which she cannot fail and in this is doing as much for art and also for good citizenship as any organization we have.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Avenue, Los Angeles
Telephone HE 5133

CALENDAR

Dec. 1, 10:30 a. m.—Meeting of the Board of Directors.
Dec. 1, 12:15 p. m.—Round Table Luncheon. Mr. Dudley Cortlett, speaker. Subject: "The New Botanical Gardens in Los Angeles."
Dec. 3, 10:30 a. m.—Meeting of the Good Samaritan Committee.
Dec. 7, 8 and 9—Christmas Sale at the Assistance League down town sh p. 829 S. Flower St.
Dec. 14, 10:30 a. m. Meeting of Day Nursery Committee.
Dec. 15, 10:30 a. m.—Meeting of Executive Committee.
Dec. 17, 10:30 a. m.—Meeting of Good Samaritan Committee.
Dec. 22, 10:30 a. m.—Meeting of Executive Committee.
Dec. 22, 12 Noon—Children's Christmas Party at the Day Nursery.
Dec. 23, 8:00 p. m.—Benefit for the Day Nursery at the Olympic Auditorium.
Dec. 29, 10:30 a. m.—Meeting of Executive Committee.

CHRISTMAS SALE

Remember the Christmas Sale on Monday, Tuesday and Wednesday, December 7th, 8th and 9th, in our down town shop, 829 S. Flower Street. For the period of the sale both our present Exchange in the Women's Athletic Club Building and the adjoining store will be used. Tea will be served every afternoon of the sale from 3 to 5 o'clock. We are counting on you to come and to bring your friends.

The Committee is working hard to make this one of the most successful Christmas Sales we have had. Dresses, garments, dolls, Christmas cards, dainty handkerchiefs, embroidered goods of all kinds, in short, gifts for all members of the family may be purchased or ordered through the Committee. Those assisting Mrs. Maurer, the Chairman, are, Mrs. Isaac-Hamshur Jones, Vice Chairman, Mrs. James Reed, Mrs. Seward Cole, Mrs. Charles Lippincott, Mrs. John Schmoele, Mrs. Herman Janss, Mrs. John Dunlop, Miss Elizabeth H. Terrill, Mrs. Charles Jeffras, Mrs. Eugene Hirsch, Mrs. Frances L. Spence, Miss Jean Hill, Miss Polly Schoder.

MRS. E. AVERY McCARTHY, COLONEL OF DIVISION 17, COMMUNITY CHEST CAMPAIGN LOS ANGELES

THRIFT SHOP

The Thrift Shop has suffered lately, as most of our members have been busy with the Community Chest and the pre-holiday activities. Our racks are rather bare just at the time of year when we should like to have them filled to overflowing, so that the working mothers who cannot afford to purchase new things might outfit the little ones for the holidays and the winter season. Used toys or tree trimmings will be most acceptable at this time.

COMMUNITY CHEST CAMPAIGN

We cannot say too much in praise of the splendid work done by Assistance League members in the Community Chest Campaign. Although we had members scattered throughout many of the divisions, as well as members who are on the Board of Directors of the Welfare Federation and active workers on important Chest Committees, we find that most of us consider Division 17 as representing the League.

Under the leadership of Mrs. E. Avery McCarthy, Colonel of Division 17, the quota of 80,000 was collected during the first week of the campaign, and on Saturday, November 14th, the Division went over the top, leading all other residential divisions, but carrying on with the same enthusiasm and zeal until the campaign was declared closed. Mrs. McCarthy attributes this achievement to the splendid cooperation of every member of the Division and to October 1st and continued until the day the opening gun was fired, when every Major, Captain and Yieutenant went forth into their various districst. Mrs. James eRed returned in time to take her place on the headquarters' staff with Mrs. McCarthy; Miss Lillian Van Dyke assisted with the organization up to the opening of the campaign.

GROUP OF A NUMBER OF CHEST WORKERS IN FRONT OF MRS. JONES' HOME. DOING THEIR BIT GLADLY

The Majors who commanded the five battalions of this Division were, Mrs. Isaac-Hampshur Jones, Dr. W. F. Traughber, Mrs. Wm. Armstrong, Mrs. T. H. Dudley, Mr. Chas. F. Billingsley. The Captains whose teams lead in the most amount of money collected for Battalions A, B, C, D and E respectively, were, Mrs. Clarence King, Mr. Wm. H. Hahn, Mrs. Bradley Lee Jr., Mrs. Ynez Whatley, Mrs. W. H. Klein.

To Battalion A, of which Mrs. Isaac-Hampshur Jones was Major, goes the honor of having collected more than any other battalion, Mrs. Clarence King's team having brought in more money than any team of all residential divisions.

At the Chest Headquarters the chart for Division 17 looked like a veritable milky way, so crowded was it with stars which had been awarded for the highest goal; for the most amount of money collected by any residential division; for the most amount of money collected by any team on certain dates; for the greatest number of teams reporting daily; for the greatest number of subscribers on various days, etc. But better and more significant than the record for filling the Chest was the magnificent spirit of service and sacrifice shown by the workers. The Assistance League is proud to be so well represented in the front ranks of this Army of Service.

MRS. ISAAC-HAMPSHUR JONES AND TWO CHEST WORKERS IN FRONT OF MRS. JONES' HOME WHICH WAS USED AS DIVISION HEADQUARTERS DURING THE CAMPAIGN

THE CHILDREN'S CHRISTMAS PARTY

The yearly Christmas Party for the children, made possible by the generous gift of Mr. Rafael Herman, will be held this year on Tuesday, December 22nd, in the Day Nursery. Dinner will be served to 100 children, after which toys and candies will be distributed. We must provide transportation for the children to the Nursery and home again. We need all of you who can give your car or your time to volunteer to help us make this party a really festive occasion for the kiddies. Leave your name with the office for the kind of service you can give us on this day.

ANOTHER GIFT TO THE DAY NURSERY

Word has just been received by the Day Nursery Committee that Mr. J. M. Danziger has declared his intention of presenting the proceeds of the evening's entertainment at the Olympic Auditorium, Wednesday, December 23rd, to the Assistance League Day Nursery Building Fund. Although we are not asked to sell tickets or in any way promote the attendance on this evening, still the Day Nursery Committee urges that every member of the Board of Directors and League members and friends be present as an appropriate expression of our appreciation of this most generous and acceptable gift.

GOOD SAMARITAN

Through the generosity of the Velada Club, eight of our most needy families received Thanksgiving baskets. Some found their way into homes where there was little else to be thankful for, where the struggle to keep body and soul together is proving almost too much for the weary mother, the invalid father, or the man out of work. Unemployment has been our most serious problem from the first. We need jobs for men and jobs for women. If you know of any kind of work, will you please call the office—HEmpstead 5133. We have been more than gratified with the ready response of some employers, who call us whenever they have openings to fill. How often a job changes utter despair to hope and happy planning for the future!!!

It is especially requested by our President that everyone who can possibly do so will complete the vanishing luncheon plan before December 15. Volunteer to help it vanish!

RECENT BOOKS—REVIEWS

(Continued from Page 14)

that has not yet happened. Hector C. Bywater, an English naval strategist, has forecasted a conflict between Japan and the United States, in the years 1931-33, and described its imaginary progress in "The Great Pacific War." In the preface he tells his readers, that as far as he knows no writer before himself with a western point of view, has attempted this sort of prophesying, while in Japan, at least two authors have ventured upon this dangerous topic. It may be a thrilling theme for all interested in the business of making war, but for the layman, and a female layman at that, it has little power to rouse enthusiasm. We will say for Mr. Bywater however, that he has presented his invented account with clarity, simplicity, and a lack of confusing technicalities, which makes it readable even for the most uninitiated person.

In arranging a series of events, misunderstandings, and struggles for national supremacy, leading to a "casus belli," he pays due heed to the best human standards, regarding intricacy of motives and conflicting aspirations. The avowed and apparent reason for precipitating hostilities, is not the real one, it never has been. A concession is made to an American citizen in China, then being exploited by Japan, in which county there is unlimited social unrest, and communistic activity, and when a sudden deadly bomb explodes, "the dogs of war slip loose," just as if the whole matter were real and not fictitious.

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

Welcome to call and Browse
First Editions · Early Printing · Autographs · Americana
Rare & Art Books
Books Notable for Printing Illustrations and Binding
Dawson's Book Shop
627 So. Grand Ave.
Catalogues sent on request:—
LOS ANGELES

GEORGE · D · HAIGHT
159 · NO · MEREDITH · AVE ·
PASADENA · CALIFORNIA
TELEPHONE F · O · 3133
ARCHITECTURAL · PHOTOGRAPHS

The House of K. H. S.
GREETING CARDS
Are suitable for the individual.
$15 to $35 per hundred.
229 S. Normandie Ave. Washington 4642
Los Angeles, California

UHRICH
Ladies' and Gentlemen's Riding Coats and Breeches

Absolutely Correct in Model and Details
188 East Colorado Street
Pasadena

For Large *and* Stout Women
Frocks Gowns
Sizes 38½ to 56½
Schaffer
GOWNS for LARGE WOMEN
566 East Colorado Street
(Near Madison)
Pasadena

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

HILLER'S STUDIO
Official Photographer for California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller Phone, Fair Oaks 155

LANDSCAPE DESIGNING AND PLANTING
A properly planned and executed design for your grounds will add greatly to your pleasure in them and also to their material value.
See us for estimates.
EDWARD H. RUST
NURSERYMAN
1625 Bank St., So. Pasadena
—PHONES—
ELliot 2639 Colo. 997
"Everything for the Home Grounds"

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

THE ENGLISH SPEAKING UNION

THE HOLLYWOOD BOWL

From The Manchester Guardian Weekly of July 31, 1925—By B. Ifor Evans

AMERICA perhaps more than any other country in the world has the power of presenting you with the unexpected. Thus in South California a few hundred yards from where the Babbit Realtors have built the ugliest seaside resorts imaginable, Katherine Tingley has erected a Greek Theatre with the blue Pacific as its background, a structure and a setting which would seem proper in one of the old, noble civilizations. So it is with Hollywood. In this cynical, vulgar home of the world's most democratic art there exists the Hollywood Bowl, where music can be heard under conditions which I believe, must be quite unparalleled. The fact that Sir Henry Wood has seen it worth while to come all the way to California to conduct four concerts in the Bowl and then to go home again without doing anything else in America may make one realize the musical attraction of this institution.

The Hollywood Bowl itself is a natural canyon sheltered on all sides by hills and used in the more unsettled days of American history as a resting place and refuge by settlers and Indians and outlaws. The Christian communities in Los Angeles first realized the possibilities of the Bowl as a gathering place, and since the war immense Easter services have been held in the canyon. From this came the idea that rough wooden benches might be built around the canyon to fill its entire depth, and that the vast outdoor auditorium thus obtained might be used on summer nights for popular audiences who wished to hear orchestral music.

I saw the Bowl on the night of the first concert of this summer season. The crowd on that summer night I can best describe by saying that it resembled in size, though in no other quality, the crowd at a Football Cup final. Over twenty thousand people came out of Hollywood and Los Angeles. Special tram services were run to carry them, while around the canyon there was parking for thousands of cars. The Bowl itself was lit with enormous arc-lights until the music began, when suddenly everything was extinguished except the lights on the pillared stage at the bottom of the canyon, where, in a little jumble of black and white, the orchestra was sitting.

On that first night Fritz Reiner was the conductor, and that audience of twenty thousand people was held in absolute silence while his orchestra played such pieces as Richard Strauss's "Don Juan," the Hungarian Rhapsody No. 2 of Liszt, and Tschaikovsky's Symphony No. 5 in E minor. It was after Liszt's Rhapsody that a German lady who sat near me, a recent immigrant one would imagine, made guttural noises of joy and said, "Ah, but isn't it wonderful? I had not expected this. America is a great country." Whatever one might think of the cruelty of so much in American life one had to concede that here was something heroic in the popularization of the arts. America is capable of all things and here she has achieved something supremely worth doing.

Music in this Hollywood Bowl is, without exaggeration, different from music anywhere else in the world. In the first place, the conditions are different. You can sit in the warm California night and listen to music under the stars until the moon comes up, and you may be sure that it will never grow cold and that it will never rain. Usually outdoor music means music which has lost by wind or weather its finer shades and tones, but the amazing thing about the Hollywood Bowl is that its acoustics are perfect, that the most delicate meaning of the quietest movements can be followed. From the top of the Bowl, far, far, away from the orchestra, I could follow every movement in "Don Juan," even those whispering, exhausted sounds in which Strauss describes the end of Don Juan's storm of love. Apart from these qualities, the Bowl possesses by its very magnitude and by the absence of vibrations, which are so often troublesome in closed-in buildings, a power of making music liquid. Every sound in the orchestra seems to blend into one inevitable sound which flows smoothly and without effort throughout the canyon. So pure are the tones that one could almost imagine discord to be impossible.

The Hollywood Bowl is a democratic institution. You pay "a quarter' (25 cents) for the right to sit yourself on any part of the wooden benches which you may be early enough to obtain. Even if you are too late for any wooden bench at all, you can still sit, high up on the hillside, and be sure of hearing everything perfectly. The whole concert, then, you obtain at a price which in exchange values is just over the shilling, but which in the mental values of the American people is not worth more than sixpence.

After each piece has been played the arc-lights are lit again and enormous searchlights, red, blue, and violet, are played upon the crowd. Somewhere in the middle of the programme you will have to endure an "uplift" talk; how good music is, how good for the soul and for America. It would be a ludicrous anticlimax if one did not remember that these "uplift" speakers are those who have made these summer Bowl concerts possible. And like Bernard Shaw, they believe, when it comes to music, in leveling up and not down. There is no piece introduced merely in order to make concessions to popular taste.

I have not written these impressions to suggest that the method of the Hollywood Bowl should be followed in England. God did not give Manchester California sun or California summer nights. Rightly we follow other ways. But the greatest temple in the world to the popularization of good music is probably the Hollywood Bowl, and for that reason alone it seems fitting that Sir Henry Wood should be asked to conduct four concerts there during this coming summer season.

Clippings by Courtesy of Mr. B. O. Kendall, Pasadena.

TWO ENGLISH BOOKS

Reviewed by Mary Nordhoff

"THE SAILOR'S RETURN" by David Garnett—Chatto & Windus, London, 1925.

Mr. Garnett, in "Lady into Fox," and "The Man in the Zoo," lent a quaint reality to things fantastic. His subjects the manner of their treatment, perfect English, combined to make a literary aperatif of the first order, and as such these books remain in the mind. They contain, however, sharp reflections upon human nature, and much staid humor.

With no change of manner, Mr. Garnett now turns to a story of race antipathy. It would seem a breach of taste to call this history of Tulip's life in an English village of 1860, tragedy. But, in spite of the author's aloofness, his calm interest in the tale, it is a tragedy. The sailor, William Targett, returning from Africa with Princess Gundemy, or Tulip, for wife, settles in the country of his birth. Tulip's wealth of pearls and gold dust, enables him to lease a public house, and to "The Sailor's Return" come the farmers, carters and riff-raff of Maiden Newbarrow. Tulip's memories of her own country, William's swift yarns of Africa, are sketched in against this background: The dour secretiveness of English village life and the flare of African nature side by side. Mr. Garnett may be on Tulip's side. Certainly we see through her eyes, and find her in spite of the "poor, black skin," spirited, wise in her way, and charming. Tulip is a princess and unspoiled by a civilization for which nature neglected to fit her. She is, then, the possible best of Africa contrasted with the hidebound gossips of Maiden Newbarrow—the worst of England. Her ignorance seems no deeper than that of the "Witch-Woman" Mrs. Sturmey; the treachery of Tulip's scandalous ancestor finds its counterpart in the villagers who attack her during William's absence. It is, no doubt, the readers fault if he reflects that cruelty in all races, all ages, differs only in the mode of expression. There is no moralizing in the book; events are merely set down, and if they form a sad pattern in the mind—so much the worse for us.

Mr. Garnett is never oppressive; if he suggests the terrible, he hints, as well, at the beauty of English seasons, the days of spring or harvesting. There is comfort in the ship-shape Inn, the shining dray with its gray, dappled horses, the burden of beer and spirits, the vision of future cheer. He invests the simplest things with an aroma. On the next page, confusingly, rise African forests, fire-light and mirth. Tulip indeed is sickened by the ugliness of winter village life; here murder and debauchery are less frequent, but, winter or summer, she hears no real laughter, sees no dancing.

The author's interest never varies; the same tempo is set for Tom, the prizefighter, the vicar, a village woman whose love of Tulip is only less strong than her fear of public opinion, Sambo and the loveable William. There is no haste and no delay when it comes to the Inn's refurnishing, or Tulip's revels by night, the memorable family party, William's death, or Tulip's good-by to Sambo.

In "Lady into Fox," an old Irish legend is linked to a perfectly Victorian atmosphere. In "The Sailor's Return," the Victorian Village becomes a strange thing. Commonplace character and event loom with uncommon interest as a result of Mr. Garnett's technique. His use of the simplest word, a sense of his relish in such a tale and the calm vigor of its telling lend an incongruity, faint to be sure, which pricks mind and senses to life. There is no pleading of a cause; our emotions are not threatened, and so, discreetly, they arise and walk.

No-one can criticize Mr. Garnett's style; many may doubt if he has very much to say. It seems to one reader that in his last book, Mr. Garnett leaves the rank of mere technicians, using his established manner to veil the departure and to enhance the matter.

SERENA BLANDISH, OR THE DIFFICULTY OF GETTING MARRIED by "A Lady of Quality."—George H. Doran Co.

"A Lady of Quality" upset, perhaps, by the fogs of London, looked upon life and grew angry. Later on, in another mood certainly, she returned to that hour, and wrote 200 pages about Serena Blandish. Those who like to kiss the rose and die of aromatic pain will not enjoy this farce; neither will the cynics, idealists eternally disgruntled by the truth about —others.

Serena Blandish is poor and extraordinarily beautiful. She is innocent, for she has no moral sense, and without that husband which is the due of beauty, she is faced by work or starvation. Lovers turn righteous, they become adepts in a strange logic when asked for financial help. At this point a countess finds the suburbs and Serena. A busy body and devoted to novelties she takes Serena home to her Arab, her monkey, her parrot, her gazelle and the sardonic butler, Martin, promising a month's entertainment if, in that time, Serena will secure herself a husband. So runs the tale, and the reader is in despair at Serena's short memory. She is too truthful; Martin's advice falls on barren ground; Serena will never learn. If she escapes the scandal of being an old maid, it will be by means of a scandal only less horrid, and we are not surprised, save in the details, at her last tragedy.

Many characters, familiar enough beneath their grotesqued dress, pass before us. There is that apprehensive bachelor, Lord Ivor Cream, on edge, in the midst of what might to duller men seem safety; fearing for his mind, no less than his freedom, he would be a subject for pity, if his pity were not self-supplied. His escapes from matrimony, too, provide him with small talk. There is the tragic chorus of virgins who discuss fate before the eligibles join them in the drawing room. There is the Jew, with his theory that one diamond attracts another; the Princess, mildly intrigued by a speechless count, and her trained troop of artists and literateurs. This princess, and Martin, make a calm amid the storm. The Princess has, or has had, a husband; she is no longer young. Martin's poise has in it something extra-mundane, though he, too, has his bad hours.

Never, surely, have the rich language and balance of Johnsonian prose been turned to such uses. The good doctor knew how to condemn—We hope he would not object to this unknown "lady's" flippancy. It is a surface thing,. and beneath it lies healthy ridicule of certain types and some truth. There is not a superfluous character in the book, nor a dull page. It may be that some readers will find the entire book superfluous. A very different thing—"The Constant Nymph" has been called wicked and a menace. But those who consider the foibles and falls of human nature fit subjects for analysis, mirth, pity and satire, may look forward to Serena Blandish.

A BANK ON COLORADO STREET, PASADENA

BENNETT AND HASKELL — ASSOCIATED ARCHITECTS

By M. URMY SEARES

ON the main street of Pasadena, California, there has been recently built a handsome structure which carries out the higher phases of the city's new administrative center. That the business streets of the town might be as pleasing as the residence section, or the civic center, has been but slowly realized. Each owner of business frontage built as he pleased without regard to the beauty which every citizen who builds his home in Pasadena has a right to expect in the business section of so notable a town. Now that Colorado street is being widened in the downtown section we may hope for something as fine on Colorado street as we have on Orange Grove avenue or on Lombardy road. The owners of the frontage to be set back several feet have begun well and have showed their wisdom in selecting Mr. Cyril Bennett as appraiser. The tentative plant of Bennett & Haskell, shown on page 24 of this issue, is full of good ideas for making order and unity evolve out of the mixed building of fifty years ago. This will easily unite the new store fronts, which have to be rebuilt anyway, into a handsome street, more attractive than any other one block in town.

That a plan for the shopping and market center of Pasadena can only be made by all the architects in conference is apparent to all; for as each new structure is built new harmonies or new discords will be struck. The Rue de Rivoli of Paris is a fine example of a business street and Pasadena's new buildings do better when they emulate this ideal, or remember the Marina, the beautiful street of shops at the Panama-Pacific Fair.

The Central National Bank building is the result of careful study and good co-operation between the owners of the property, the bank directors and officers and the architects.

Of many possible schemes for a spacious banking room on an area of 50 feet by 110 feet, the basilica form was chosen as giving the opportunity for air and light into the upper part of the room, regardless of possible high buildings on either side. There will be no need of artificial light and the ventilation can be easily controlled, two important factors in making the room a place in which to work efficiently and comfortably.

THE HANDSOME ENTRANCE ON COLORADO STREET. PASADENA, CALIFORNIA

The walls of the room are plaster, slightly rough in texture. The woodwork is dark walnut, heavily moulded paneling, the wickets are treated as wrought iron with a little color, the deal plates are of Belgian black marble. Color is also introduced in the capitals of the columns and more freely used in the ceiling.

For materials, stone, wrought iron and glass form an imperishable exterior. On the interior, the floors are of gray Tennessee marble with bases of black and gold marble, intended for indefinite use and wear. For the working spaces, the floors are covered with heavy linoleum for the sake of quiet and comfort.

At the great windows are heavy damask hangings drawn back in graceful folds; and covering the windows themselves are soft sash curtains extending the full length. Shaped lambrequins cover the semi-circular top. Co-operating with the architects in this subtle department of interior decoration was Henry C. Foes, whose studio is in the patio of the Community Playhouse. The success of the interior decorator in this instance depended upon a perfect blending of textile with the tones of the paneling and other woodwork, and restraint where hangings meet the more severe lines of woodwork and wrought iron.

The architectural style selected for the Bank is Italian renaissance, the ceiling decoration of an earlier type. The basilica scheme was used in ancient Rome for all sorts and kinds of business, and the Christian churches later adopted a similar plan. The exterior motive of arch and side windows which light the three divisions of the room is modified from the garden front of the Villa Medici in Rome. This general scheme adopted, the details have been studied to harmonize with each other and to conform to the modern needs and uses of the building.

On such a plan the architectural forms were raised, columns, arches, arcaded walls, clerestory windows and ceilings. Decoration followed as a matter of adornment, of secondary importance, yet contributing a great deal to the general character of the completed whole.

THE DIRECTORS' ROOM PANELED AND RESERVED IN ITS DECORATION.

VIEW OF INTERIOR LOOKING THROUGH CENTRAL AISLE TO THE STREET.

A COURSE IN THE APPRECIATION OF ARCHITECTURE

NO more welcome appeal was ever made to a magazine than that received by California Southland to co-operate with the Art Sections of the Women's Clubs of California by publishing an illustrated course in the Appreciation of Architecture. The whole effort of this magazine has been along these lines, and recognition of this endeavor coming from this important source is more than gratifying.

It inspires to further effort to set before the laity and, especially those interested in building the towns and cities of this country, the work of the best minds of our generation in city planning, architecture and the allied arts of sculpture, mural painting, iron-work, wood-work and all the other crafts which contribute to interior decoration.

It is our purpose to plan the entire make-up of each number to contribute to this course; and not to limit the subject of appreciation of architecture to any one page. The main contribution, however, will appear each month as a definite part of the course outlined by Miss Gere, the second installment of which appears on the next page. The first section was published in the October number, which also contained Mrs. Peters' introduction and Mr. Witmer's article on The Site. In September a preliminary article by Mr. Myron Hunt, prepared for the A. I. A. page by Mr. H. O. Sexsmith was so appropriate to the introductory subject listed, that it was included in the course as the leading article, although it appeared on the architects' own page instead of on that assigned to the course.

There are many books which the club libraries might buy or which could be added to one's own library with profit. A list of these could be obtained by writing to the Rapid Blue Print Company, whose announcement of Architectural Books appears on another page.

Perhaps the best book the writer knows for this popular study is the first edition of **Architectural Composition** by John Beverly Robinson, A. I. A. It had an introduction by Russell Sturgis which was a very great delight to at least one reader, who regrets the fact that it does not appear in the edition before us. (1908 D. Van Nostrand Company). In this book is set forth, however, the principles of architecture perfectly understandable by everyone. One fundamental quality of fine art, recognized by all history as essential, is made so important by Mr. Robinson that

(CONTINUED ON PAGE 26)

THE CENTER OF THE BUSINESS DISTRICT OF PASADENA. SOUTH SIDE OF THE STREET NOW BEING WIDENED ON THE NORTH SIDE. IF ARCADED IT WOULD ATTRACT THE TRADE OF THE ENTIRE TOWN. NOTE HOW THE ARCHITECTS HAVE BROUGHT UNITY OUT OF CHAOS IN THEIR TENTATIVE PLAN FOR THE NORTH SIDE OF COLORADO STREET WHICH IS EVEN NOW GREATLY IMPROVED BY THE REBUILDING OF THE FIRST UNIT.

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
"Dinner Dance Every Saturday Night. Special Features for Thanksgiving Holidays."
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.

THE MAKING OF TILE ROOFS

The permanency which types of Italian and Spanish houses have established for themselves in this southern country affords workers in tile abundant opportunity to perfect their work. It brings out, at the same time, a stricter demand for perfection. Among the craftsmen whose work has been closely connected with this growth is Earl Fisher, of 4936 Buchanan Street, Los Angeles. Mr. Fisher began his trade with The Frank Meline Company, in the days when that company built houses. Today he is working for several well known firms, such as the Clarence P. Day Corporation. His most attractive work, among his latest buildings, is the tile-roofed houses erected by the Spaulding Company at Bradford and Grand Avenues in Pasadena. Mr. Fisher is doing all of Mr. Loveland's work in tile-roofing and in sheet metal, and is highly recommended as a man who is honest and dependable and eager to improve on his own work.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Beautiful Garden Pieces
in
Sculptured Terra Cotta
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

NEW SCHOOL OF ARCHITECTURE, UNIVERSITY OF SOUTHERN CALIFORNIA

The Allied Architects Association of Los Angeles, in order that the City of Los Angeles may ever have architects trained to the highest ideals of the profession, has devoted its membership and resources to the development of a School of Architecture in Southern California.

The success and benefit of this work is proved by the action of the University of Southern California in creating a School of Architecture to produce our future architects, advised and assisted by this Association.

Allied Architects Association of Los Angeles

AN INTERIOR DECORATING DEPARTMENT NOW OFFERS TO ARCHITECTS AN UNRIVALLED SERVICE IN THE SELECTION OF CHOICE PIECES, DRAPERIES AND COVERINGS

Silk Lamp Shades made in our own workrooms by specialists

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor* Telephone F. O. 7111

RARE FOREIGN ARCHITECTVRAL B O O K S

An unusual collection of books interesting to ARCHITECTS, ARTISTS, INTERIOR DECORATORS, IRON WORKERS and others, will be on display during December and January

The RAPID BLVE PRINT CO.
818 Santee Street
Los Angeles

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
WHitley 3427 —TELEPHONES— WHitley 7311

The Elliott School for Girls
Residence and Day School.
Ideal Home Life — Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

The Katharine Branson School
Ross, Marin County, California
A Country School for Girls — College Preparation
One Hour From San Francisco — Outdoor Athletics

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 — 675 So. Vermont Ave., Los Angeles

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ballroom Department—Louise Kramer
Special Course for Professional Dancers
Phone or write for information
460 N. Western Ave. HEmpstead 3530

SUAVE AND FINE ARCHITECTURALLY IS THIS INTERESTING CORNER OF WESTLAKE SCHOOL. ARTHUR KELLY, ARCHITECT, LOS ANGELES

we may safely depend upon it for the basis of our future criticism. This is unity. A fine example of the application of this quality appears on page 24. It is a remarkable example of the skill which a trained architect exhibits when he makes architecture to appear where there was no architecture before. That he does this by first removing the extraneous parts, and then introduces beauty by making a row of houses co-operate to produce it, is proof enough that architecture is not merely decoration, as Ruskin once declared it. We hope to have an article on this subject from Mr. Fitch Haskell, who took the Beaux Arts Course without being spoiled for original work by it and who has done much for architecture in California, both by example and by teaching in the Los Angeles ateliers.

Another architect who has been extremely helpful by teaching is Sumner Maurice Spaulding, whose article appears below. A member of the firm of Webber, Staunton and Spaulding, whose design of a plaza for Palos Verdes estates has appeared in Southland, Mr. Spaulding continues his teaching by helping in this remarkable example of what architects, city planners and landscape architects can do if given free rein on a fresh, untouched stretch of California's shore line. Palos Verdes is in itself a liberal education in the appreciation of architecture, and we recommend to everyone who can reach it, or its exhibition on Pershing Square, Los Angeles, the study of the unique work of its architectural jury.

MISS GERE'S OUTLINE (Continued)

VI—Notan, Color and Texture

The notan or dark and light of buildings is largely due to the patterns of light and shadow in doors, windows, cornice and moulding, emphasizing the proportional areas and accents of contrast. Notan is also due to difference in color values, as in a combination of light terra cotta with a darker brick. The material chosen often determines the color, in other cases color is applied. Bright sunlight makes white in large unsheltered areas trying to the eyes—it is better to subdue the glare by making walls of light warm gray or gray yellow. Concrete walks and drives are often too light in value.

The texture of walls and other surfaces is determined by the material chosen, or the manipulation of material. The clapboard or shingled surface gives a pleasing texture, certain uneven plastered surfaces are more agreeable to the eye than smooth unvaried texture. A tile roof not only adds color but gives a note of difference in texture. It was a wonderful experience to look down from the towers upon the old tile roof of the Santa Barbara mission,tiles rich and vibrant in color and interesting in texture. The choice of brick or tile for walls or fireplace involves both color and texture. The use of varying hues and values, within a certain range, gives a finer and more lively color effect than to use closely matched material.

VII—The Importance of the Garden

The grounds a setting for the house. Use of walls or planting for privacy. The treatment of service portion of the yard. The patio, arbor, fountain stepping stones, garden seats and pottery. Garden design should emphasize the best features of the house but many often conceal some less fortunate detail. Planting of trees, shrubs, flowers, lawns. Massing of dark shrubbery against a lighter wall. Repeating color notes from house in flowers of garden. Shadow patterns from trees or vines on house or garden wall.

VIII—Town and City Planning—The Architect's Greatest Problem

The city planning board or art commission. Beauty an asset in any town or city. Make a survey of your own town—the civic centre, the community art centre; the streets, open squares, parks and playgrounds, public buildings, fountains, electroliers, bridges, shops and homes. Choose the finest architecture of the city and associate the names of architects with their work. Interest local papers in giving space to news of civic art, and in reproducing photographs of the best arichitecture and gardens. In some cities competitions have

been inaugurated in the schools with excellent results, for example, a prize offered for the best photograph of a really beautiful doorway, or of a building with distinctive roof lines. An entire community may become aware, for the first time, of its appearance, choosing, discussing and making constructive criticism of its architectural design, and of the city plan as a whole.

X—Civic Architecture and Buildings for Commercial Uses

Libraries and theatres have always received much thought from architects and the public. Today the packing house, the garage, the fire station and occasionally the gasoline filling station have been designed for beauty as well as service. Architects are beginning to design panels for signs on mercantile buildings, an excellent thing—many well designed structures are ruined by ill proportioned ugly signs which are placed without regard to the architectural lines.

HELP FOR PROSPECTIVE HOMEBUILDERS

By SUMNER MAURICE SPAULDING

WHEN the inexperienced decides to build a home, the first impulse is to "go and look at houses." Sometimes, for convenience, the study of photographs of houses and plans is substituted. This research seems to be a great help, and before many months, the friends of the above-mentioned hear such remarks as these: "I like Mrs. Brown's house. Its plan is lovely, but the outside is hideous." "Mrs. Smith's house is beautiful outside, but the plan is impossible." Therefore, by the addition of a room or two to Mrs. Brown's house and a dormer or two to Mrs. Smith's, the design is complete. This method of attack, unfortunately quite typical, is inadequate.

We may as well admit that the last one hundred years have produced the worst buildings the world has ever known, with the consequence that ninety-nine per cent of the houses in this country are obviously of bad taste. Being surrounded by these atrocities, our sensibilities have become so numb that we are not conscious of their ugliness. As is natural, our standards of judgment have been formed by observation of these same atrocities. Realizing this, there is a genuine danger to the average person who relies on his own inexperienced and untrained judgment in selecting a pattern for study. The possibility that the one per cent of good houses will fall in the path of the casual observer is remote.

Goodness and badness in architecture are relative, and it is no disgrace to the average individual that he is unable to choose correctly between them. The disgrace lies in his unwillingness to confess this inability. One of the most striking examples of this is the utter confidence with which most people refer to styles of architecture. We all are familiar with real estate advertisements of "ten room Colonials," "seven-room Spanish," and "five-room hand-decorated English." These simple epitaphs immediately call to our minds the handsome dwellings that now line the streets of our exclusive residential districts. These commercialized architectural terms, used so vulgarly, should be revolting to any public-spirited citizen.

Assuming that it is unwise for us to chose any other house for our pattern, we must resort to our own ingenuity to develop a plan which will suit our own personal needs. For a concrete problem let us select the average small flat city lot. This type covers most cases and is the most difficult to handle. Unfortunately in our exclusively residential districts, building restrictions require a deep set-back, providing unnecessarily wide streets at the sacrifice of garden space.

On one side of our lot we find a "steep-pitched English" house, on the other a "darling white Colonial," and across the street the early Japanese period. The house in the lot back of us stands out square and bold. We cannot catalogue it as a style, for none of the characteristic architectural embellishments have been wasted on the rear. Even the possibility of a view of the mountains has been destroyed by the telephone poles and the network of wires. It is obvious that the center of interest and vistas must be created within our own property. Here in California where we have almost continuous sunshine and pleasant weather, we can derive the maximum pleasure and benefit from our gardens, which can be made private by a surrounding wall. Considering the garden the center of interest, let us have our principal rooms opening on it, and let us sacrifice none of it for the garage when this strictly utilitarian feature can be more conveniently and economically attached to the house. With these rooms thus located, the service and bed rooms can be located on the sides or on the street to suit individual needs.

Upon this plan we will construct walls of masonry with large openings into the garden, and smaller ones with grilles for light and ventliation only on the street. Steep-pitched roofs, the natural outgrowth of snowy and rainy climatic conditions are unnecessary here. Therefore, we choose a low-pitched roof of some local material, such as tile, shingles or shakes. The walls of a simple unassuming texture, can be plastered inside and out. The ceilings inside can very properly show the honest, open construction of the roof, and the floors may be of either tile or wood. Tile panels may even be used to break the monotony of plain walls.

The sole requirement for furniture for a house built in this manner is that it be of good design and of proper scale with the rooms.

In the matter of draperies, color texture and design are the chief consideration. Simplicity is paramount.

As to the economical arrangement of rooms, it is better to reduce the number rather than the sizes of rooms. For example, why build a small dining room and a small breakfast room, when a larger dining room would serve for both? Why build a sleeping porch when bedrooms can be adequately ventilated? Or, if economy must be carried even further, the dining and living rooms can be combined, divided when necessary by a decorative curtain.

A house is full of compromises, at best, and it is far better to admit some of them than to sacrifice all beauty to the god of efficiency.

It is possible to illustrate this philosophy of planning by photographs of houses already built. However the writer believes that it is better for the student to work out his own problem, keeping simple fundamental principles in mind.

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

NEW HOME OF PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.
For Catalogue Write Mrs. Loughan or telephone Culver City 3294

SECRETARIAL COACHING
For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. Fltzroy 1763.

MARTHA
WATSON-KERBY
Exclusive Fashions for Women
GOWNS WRAPS SPORTS CLOTHING
2224 WEST SEVENTH STREET
LOS ANGELES
WESTLAKE SQUARE PHONE FITZROY 0823

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

PLAGIARISM AS A FINE ART

THE following article is intended as the first of a series of most interesting papers on precedent in architecture, which were given at a recent convention of the American Institute of Architects. The articles will run through several numbers of this bulletin and each will represent the widely divergent views of as many groups of designers, from rigid classicism to the Sullivanesque of the Middle West.

The series are reprinted from the Proceedings of the 1924 Convention of the A. I. A.

FIRST ADDRESS BY MR. VAN BUREN MacGONIGLE

"When the President of the Institute asked me to organize and conduct a session of the Convention this year, he gave me a free hand in the choice of topic and of the men to treat it. It appeared pretty obvious that the subject worthy of devoting a whole session to must be one of real and deep significance to the profession and be in the public interest as well. And it seems to me that nothing to do with architecture is of such vital consequence just now, in these days of readjustment to the conditions of a world awry, as to direct the thought of the whole profession, those now practicing and those who will take our places, toward the future of American design. If art be, as I believe it to be, the expression of the civilization that gave it birth, the inexorable recorder of the taste, culture, and intellectual and spiritual level of that civilization, then we architects have a grave responsibility toward contemporary society that its taste and ideals may be worthily expressed and recorded for posterity. Shall the record be an inspiration or a warning?

It was clear to me also that I must choose my coadjutors from the profession itself, since only designers may discuss design with that degree of insight we may not expect to find in even the most enlightened and intelligent layman. And in surveying the available field I have chosen men who not only represent differing schools of thought and disparate training, but who are eminently qualified by all their talents to make available and constructive contributions to the subject. They need no introduction to you. They are William A. Boring, Ralph Adams Cram, William L. Steele, and Walter R. B. Willcox. Professor Boring will, I hope, not object to being called an Authoritarian, Cram I trust will not flinch from the designation Mediaevalist or even Gothicist, Steele is of that school of which Louis Sullivan was another notable exemplar, Willcox may be called a progressive eclectic. I shall have something to say also but just where to place myself I know not—the Classicists I understand won't have me, and the Gothicists repudiate me, which permits me to roam at large in that delicious and irresponsible freedom known only to the excommunicated. Geography, which is to say environment, has a lot to do with moulding a man's ways and habits of thought and I took that into consideration also in framing the list from which the ultimate choice was made: Cram from Boston, Boring trained in New York and Paris, Steele in Illinois, Willcox in Boston and Philadelphia and the far Northwest, myself chiefly in New York.

As the chairman of this session, I have seized the opportunity to have the first word —and perhaps the last as well.

The most difficult part of the task was to find a name for the subject to be discussed. I knew perfectly well what it is, but what to call it on the program! Something urbane, something non-explosive, something safe—but not so safe as to make the delegates decide to go somewhere else this afternoon. Various titles suggested themselves—The Use and Abuse of Precedent—The Architect and His Use of Precedent—Adaptation of Creation—Collation or Design—all of these and others came to mind. At last Mr. Kemper suggested the official title—What is Precedent Doing to American Architecture. But I will not conceal from you my own preference, which is Plagiarism as a Fine Art.

For, ladies and gentlemen, we architects in America have raised plagiarism from the low

FROM A WINDOW IN FLORENCE
[Courtesy of F. H. S.]

estate in which it languishes in other arts and professions to the rank of an art in itself and one highly esteemed. We applaud its successful practice by each other, we educate our public to demand it, and our public responds with enthusiasm and rewards us by bestowing further opportunities for its exercise. Before you damn me quite for such a statement and bristle at it as a base betrayal of a guild secret, let us consider together and see whether I am far wrong.

In literature, the undergraduate who borrows the thoughts and phrases of any other man, living or dead, is plucked if he is found out; in our schools of architecture the unfledged plagiarist gets a medal—the fact that he is unfledged has nothing to do with his not being plucked. The mature writer, novelist, poet, dramatist, who appropriates the intellectual capital of any other author, living or dead, is universally condemned and the offence is rare.

THE GARDEN OF VILLA FALCONIERI, ITALY

In music, that subtle and elusive art in which it would seem almost impossible not to repeat harmonies heard perhaps years before, the composer scrupulously avoids the faintest far-off echo of the strains in which other musicians have sung out their souls; and should he perchance fail to do so by ever so faint a recall, the critics and amateurs of music instantly pronounce his work reminiscent and the value of his composition is nullified at once; thus, in music the mere reminiscence of another's work is banned.

Pass the sculptors of the world in review and ask ourselves if they, in all the vast company of works they have wrought in the long history of their art, have not sedulously avoided the repetiton of pose or gesture or character that has been used before. And what should be the fate of the sculptor who adapts another man's work, living or dead, to his own uses and calls it his own?

What of the painter? Is he content to repeat the concepts, the tones, the handling of light or of pigment of dead or living men? Is not his life devoted to the search for a meaning, a coloration, a technique, a point of view, that shall be his very own? The merest novice instinctively recoils from such heady flattery as the implication that he draws just like Michael Angelo; he wants to draw as well as Angelo but he wants to draw like himself, not another, however exalted.

It is their glory and their pride to be themselves, to be individual, these fellow artists of ours. In short, in the arts of Literature, Music, Painting, and Sculpture, plagiarism is not—well, shall we say, not admired? And the plagiarist, with us so envied, so emulated, and so rewarded, with them weeps and gnashes the despairing tooth in outer darkness.

Let us ponder these things well and then let us look ourselves square in the eye, perhaps in the sacred privacy of the bath room mirror, and ask ourselves whether we architects are plagiarists or not, and if we are, why? And if we think not, then let us try to formulate a plausible argument to prove that while plagiarism in literature, music, sculpture, and painting is most justly to be condemned and its practitioners ostracised, it is different, somehow, in architecture, and excusable, even laudable. Or let any two of us look each other in the eye like the Two Augurs and try to keep a straight face as we solemnly aver that our work is our very own, individual and original, and, above all, that it is appropriate to our own moment in history and exactly expressive of American ideals and of the civilization of the twentieth century in the United States.

Pecksniff, you know, used to add a water spout to a pupil's design and call it his own. May I descend to the vernacular long enough to suggest that Pecksniff was a piker?

Call it by all the gentle names we may, call it adaption, refer to it as we used to in a certain office after a particularly flagrant piece of cribbing—"the old man has been anticipated again"—that which we commit daily and hourly is plagiarism; and the dictionary defines that as "the act of appropriating the ideas of another without due acknowledgement; literary or artistic theft." And you will not be surprised to learn from the same authority that a plagiarist is one who plagiarises. I dare say we could distinguish grades of guilt, just as in law we have manslaughter, justifiable homicide, murder in the second degree and just plain murder. Let us extract what comfort we can from any excuses or sophistries we may construct, let us point with a finger trembling with resentment to the august figure of Shakespeare—the fact remains that the American School of Architecture of the present moment is essentially imitative, plagiaristic. I am not bound, I conceive, to name the exceptions which will confirm this rule; we may safely leave them to the apologists for the system.

(To Be Continued)

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

J. E. Garnsey, President
Roy H. Kelley, Vice-President
H. O. Sexsmith, Secretary
Paul W. Penland, Treasurer

DIRECTORS

Walter S. Davis, Director
J. E. Stanton, Director
H. C. Chambers, Director

A BOUQUET FOR THE CLUB'S SMALL HOUSE PLAN SERVICE

THE following extract is taken from a letter written by the Real Estate editor of the Kansas City Star. "I watch your designs in the Los Angeles Times with interest as they rank high in originality and merit. I do not know of any plan service that ranks with them, week in and week out, considering always that they are designed for a California background. —We like to produce your plans occasionally because both the design and the floor plan are decidedly stimulating."

GARNSEY SNEAKS HOME

Our esteemed president made his first public appearance since his recent European trip, at the Fairbanks-Pickford Studios. Welcome home Julian. We understand that if the Goddess of Liberty ever gets another look at our genial mural painter she will have to turn around.

POMONA COLLEGE

Pomona College is about to subdivide a portion of ground at La Jolla and is planning to restrict the development to the Latin type of house. Mr. James M. Judy has requested that club members who have designs of this type in the form of perspectives and floor plans could help greatly by forwarding directly or through the Club Secretary, any material available. Credit will be given to the designer for all work so used. Charles Cheney is laying out the subdivision and Allison and Allison are to be architects for the business center; sufficient assurance of the high character of the project.

STUDIO TRIP

On Saturday afternoon, November 7th, the members of the Club and their friends were the guests of the Fairbanks-Pickford Studios. Close to two hundred composed the party which was conducted through the Studios by Mr. Ibbotsen of the Fairbanks-Pickford Organization, who very entirely explained the sets and gave most interesting information regarding them. The sets for Douglas Fairbank's new picture, "The Black Pirate," which included several most fascinating medieval ships were seen, also some of the sets remaining from Don Q. and Little Annie Rooney. In addition there were some decidedly realistic sets representing the Florida Everglades, which are being used in Mary Pickford's new picture.

Margaret Craig.

DETAIL OF THE WOMEN'S ATHLETIC CLUB. ALLISON AND ALLISON, ARCHITECTS

The party also had the pleasure of meeting Mr. Edward Langley, Art Director of the Studios who made a very entertaining talk on the problems confronting an art director in a large motion picture studio. The Club is greatly indebted to the Pickford-Fairbanks Studios for its hospitality.

ELECTION OF OFFICERS

The next meeting of the Club will be given over to the Election of new officers and other like entertainment, also a celebration of the retirement of the present lazy and good-for-nothing incumbents in office. It is very possible that in the interim a new party or political faction may spring into existence and wage its campaign at the coming election upon the platform of "more real meetings, more fun, less dry talk and lower membership dues."

Speaking unofficially, our vice-president, (one of the aforementioned lazy, good-for-nothing incumbents), is willing to go on record as endorsing such a policy, and further, offers the suggestion that all membership dues paid during the past year be refunded, those not paid cancelled, and the membership dues decreased to not more than five dollars a year. This should offer material for a lot of excitement at the next meeting. Come out and enjoy the fun!

The Home of Beauty

J. H. Ramboz House, Glendora
Aleck Curlett, *Architect*

The happy blending of older architectural forms into a style distinctively Californian is coming more and more into vogue. We are akin to the Latin-Mediterranean countries in more ways than one. The brightness of nature's colors; the easy climate; the deep azure of the sky; the "drenching" quality of the sunlight: all these call for harmony between nature and the works of man. So it is fitting that our Homes of Beauty should be crowned with Latin Tile, which, as developed by this company, has been pronounced a real contribution to American architecture. Nothing could be more appealing than their soft rose overtone under the lovely Californian sky.

GLADDING, McBEAN & CO.

Los Angeles Office: Los Feliz Boulevard and S. P. Tracks
Tropico Plant: Glendale, Los Angeles County

NOTES FOR CONNOISSEURS

There is a particularly fine collection of old Breton pieces at the Cornell and Chadlin studios in Los Angeles. One especially, an old Breton wall seat of the atmosphere of Louis Quinze, is a prize. It has charm, distinction, and above all, utility. If there ever was a truly livable piece of period furniture, this is it. With its built-in bookshelves and its cushioned depths it hospitably invites you to come and find a world of seclusion and peace; an appeal which is well-nigh irresistible.

We might as well admit that we've never been partial to Oriental Arts. In fact, the truth of the matter is, that we had been distinctly hostile toward them until we made a visit to the Grace Nicholson Shop in Pasadena. There we found out that the appeal of beautiful things is irresistible, no matter what influence they show. We found delicate and subtle shadings of color that were exquisite. There were over a hundred shades of beautiful brocaded Chinese silks. There was case after case of crepes of every shade imaginable; rich heavy velvets; and lovely brocades. We were allowed to see the treasures in the vault, and we lost our scepticism and became fired with enthusiasm and no small amount of avarice. There were two of the ten large Sung statues of the country. There was a host of small temple statues, beautifully carved. There were obie cloths of every color and description. Chinese tapestries, old roof tiles, hand woven gold cloth; treasures of art that would have reconciled us, very nearly, to a life of crime for their possession. It was too much for mortal man to bear. We left with a far-away look in our eye, praying for strength to resist temptation until money to buy should be forthcoming.

The Meyer and di Segni Gallery, on Figueroa Street, has just received a fine shipment of stone pieces from the Province of Rome. There are great wine jars, some of them four and a half to five feet tall, beautifully turned and in well-nigh perfect condition. Then there are smaller jars which the monks in the old Franciscan monastery, from which all these jars came, used for oil. Since every jar of any size always reminds every descriptive writer of Ali Baba, we won't call forth visions of that gentleman and the forty brethren of the road, but we'll say just this: If you're looking for old-world atmosphere, these old jars have it, and to spare. There hangs about them an air of centuries long gone by. Jars aren't the only things, however, in this latest collection of Mr. di Segni's. There is a Byzantine well with especially fine carving, and an early sixteenth century well. Their charm as garden pieces supreme is undeniable. An early sixteenth century stone fireplace completes the lot, and is, to my mind, the finest of them all. This is a really unusual importation.

The lovely green glass Olla shown in the illustration is imported from Old Mexico. Breath-blown and hand-shaped, this piece is as attractive as it is decorative. An unusually attractive gift in two sizes at $9.00 and $13.50.
Write for illustrated catalogue of Mexican Glass.

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

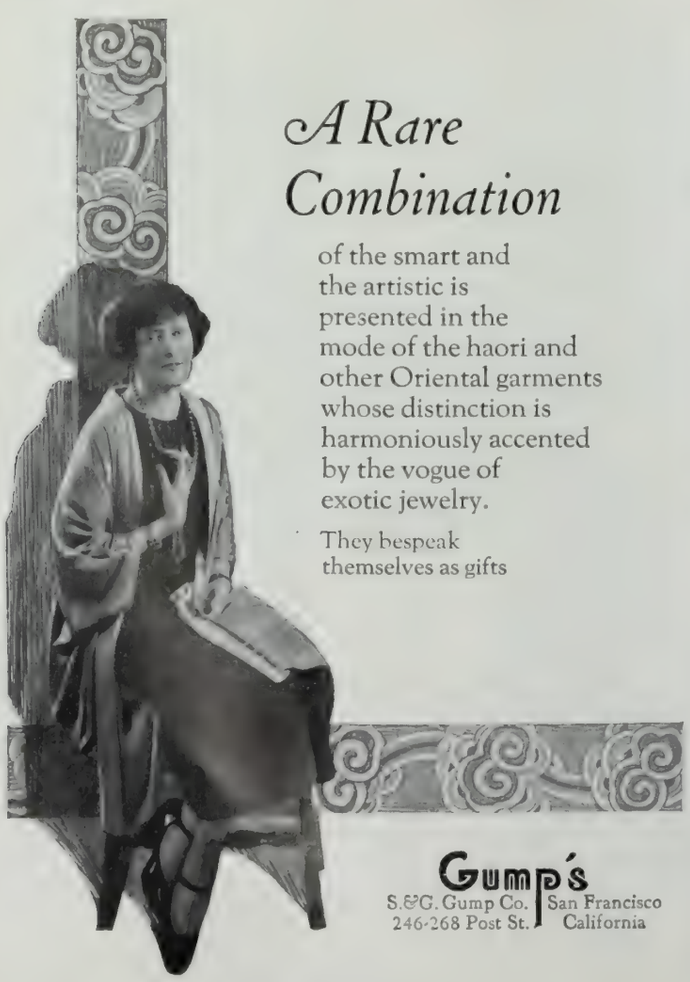
Have you ever gone into the Hewson Handcraft Studios, either in Pasadena or in Los Angeles, and watched the looms working? There you may see your own design being woven into beautiful fabrics. After your goods have been woven, the design is destroyed, which protects you from duplication. Something novel in house decoration would be to have your drapery materials made to order. Why not? The idea appeals to me. Doesn't it to you? There are any number of interesting and lovely things to be had at the Hewson Studios. Besides the hand-woven dress materials, there are scarves, coatings, draperies, hand-wrought silver and pewter, brass and copper work, batiks, wood carvings, potteries, and a host more.

Those who know the difficulty of trying to find a dining-room set of more than six chairs, will be delighted with a composite Sheraton dining-room set at The Serendipity Antique Shop in Pasadena. These two sets of chairs, fourteen pieces in all, are in beautiful condition and show the very finest of nineteenth century Sheraton workmanship. The chairs of the two sets are not alike in design, for who would want fourteen chairs exactly alike? They are alike, however, in the essential points which determine a good or a bad composite. The backs are of the same height, and the seats are the same height from the floor. The turning on the front legs and the shape of the hind legs, is the same in each set. There isn't the slightest difference in the reeding. This is an unusual group of chairs, and I regret that I cannot do them justice in a short description. They more than speak for themselves, however, so go in and see them.

TO SOUTHLAND READERS

In our wanderings about during the month we cover a great deal of territory among the finest shops of Los Angeles and Pasadena. If you are looking for some one thing in particular for your home, don't hesitate to write us in care of the magazine and we will be more than glad to help you look.

SAXE BRAINERD.



A Rare Combination

of the smart and the artistic is presented in the mode of the haori and other Oriental garments whose distinction is harmoniously accented by the vogue of exotic jewelry.

They bespeak themselves as gifts

Gump's
S. & G. Gump Co. | San Francisco
246-268 Post St. | California

Lovely Linens of Rare Charm and Distinction

Fine Linen Damasks

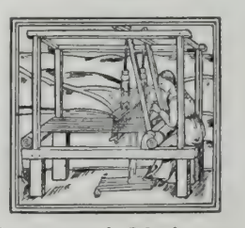
Embroidered Luncheon Sets; Towels; Art and Handkerchief Linens; Handkerchiefs of Exquisite Quality

Your Inspection Is Invited

The Irish Linen Store
McBratney's
Monrovia. California.

HEWSON Hand Craft STUDIOS

Hand Weaving, Dutch Brass, Mexican Glass,



Hand Wrought Silver and Pewter, Etc.

Hand Decorated Christmas Cards

—Unique and Artistic Christmas Shopping Places

2508½ W. 7TH ST. LOS ANGELES

602 E. COLORADO ST. PASADENA

Central National Bank of Pasadena, Equipped Throughout With Weber Fixtures

WRITE FOR CATALOG SHOWING

Weber's Fine-Art Bank Equipment

Used by Many of the Leading Banks of the West.
Sectional Units—plus Individuality

Weber Showcase & Fixture Co.

LOS ANGELES, CALIF.
5700 South Park Ave. Tel. HUmbolt 0460
EIGHT ACRES OF SERVICE

Clarence P. Day Corporation

Engineers — Contractors
Builders

205 Boston Bldg.
Pasadena, Calif.

Phone
WAkefield 6841

THOMAS FRANKLIN POWER
ARCHITECT
AND
ARCHITECTURAL ENGINEER

DUNKIRK
1442

2615 W. SEVENTH ST.
LOS ANGELES

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

WESTERN TILE AND MARBLE COMPANY, INC.

Bathrooms and Accessories

Tile Garden Pools

Fountains and Benches

Importers of Spanish, Mexican and Italian Tiles

Show Rooms 386 South Raymond Ave., Pasadena
Telephones: Fair Oaks 3157; Terrace 3158

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

BETTER HOMES
ARE HEATED WITH

OHRMUND BROTHERS
Unit System of Heating
ELECTRICALLY CONTROLLED

Thousands in Use in Southern California. Let us show you why Ohrmund Brothers Units are superior.

HEATING AND SHEET METAL CONTRACTORS

PASADENA GAS APPLIANCE CO., INC.
901 E. Colorado Street
Pasadena Fair Oaks 9393

come! —and golf with us

The Palos Verdes Golf Links is the only all-grass links on the seashore between Del Monte and San Diego. It is, moreover, conceded to be the finest 18-hole course on the Coast. Fourteen of its greens command a view of the ocean, and its fairways and natural hazards have evoked the favorable comment of internationally known golf experts. The Club House is of stucco with tiled roof and contains lounge, sun room, locker rooms, showers and a golf shop. The links are championship length and 213 acres in extent—land involved, buildings, and necessary construction work are the property of homesite owners who are thus assured of perpetual enjoyment of the Club privileges.

THE GOLF CLUB HOUSE AT PALOS VERDES

The Terrace, Palos Verdes Golf Club — the Bay Cities in the background.

THE Golf Links is just one of the many exclusive features embodied in the general development of the Palos Verdes Estates—California's finest residential suburb. Here are 3200 acres of some of the choicest seaside property in the Southland—landscaped, developed and building into the ideal home environment . . . ideal because it has everything necessary to ideal living—ocean and mountain scenery, a delightfully tempered climate—maximum of sunshine, with extreme invigoration. Added to this Palos Verdes has carefully graded building restrictions, a generous allotment of areas for parks, schools, plazas, bridle trails and 4½ miles of protected shore line. Palos Verdes has made every provision for outdoor recreation.

The homes, business buildings, school, hotel, riding academy, etc. which you now see in Palos Verdes, are ample evidence of the original master plan which has in somewhat less than three years made this the nation's outstanding example of seaside community building.

—and yet homesites in Palos Verdes cost no more than in many other less desirable communities having far less to offer—

PALOS VERDES

4½ miles of California's finest shore line

5TH FLOOR LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

C.S. 11-25

CALIFORNIA STATE LIBRARY

CALIFORNIA SOUTHLAND

PATRIARCHS OF THE GROVE, A PAINTING IN OIL BY WILLIAM WENDT, N. A.: COURTESY OF STENDAHL GALLERIES, THE AMBASSADOR. A PAN-AMERICAN EXHIBITION, AND COMING HORSE-SHOWS IN THE FAR WEST

No. 73 JANUARY, 1926 25 Cents

Los Angeles National HORSE SHOW

Ambassador Auditorium

February 8-13, 1926

105 Classes
1000 Entries

$30,000 Cash Prizes

7 Championship Model Classes

The Greatest Mid-Winter Horse Show in the United States

W. W. MINES, Pres. IRVING H. HELLMAN, Vice-Pres.
ELMER A. GREEN, Secy. GUY G. WOODIN, Vice-Pres.
WILBERT MORGRAGE, Chmn. Horse Show Com.
W. S. BLITZ, Manager

Los Angeles National Horse Show, Inc.

811 Stock Exchange Building
Los Angeles, California
VAndike 6592

Entries Close January 28th

Scott Auto Rental Company

Successor to

Meagers Auto Rental Service

Buick, Chrysler, Dodge and Ford
Open and Closed Cars

For Hire Without Drivers

California without a Car is like a fishing rod without a line. Both are necessary for your enjoyment.

161 W. Colorado St., Pasadena. Wakefield 8181

AN INTERIOR DECORATING DEPARTMENT NOW OFFERS TO ARCHITECTS AN UNRIVALLED SERVICE IN THE SELECTION OF CHOICE PIECES, DRAPERIES AND COVERINGS

Silk Lamp Shades made in our own workrooms by specialists

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor* Telephone F. O. 7111

When Women Invest

Safety is the first consideration

Back of Edison Stock is a record of 61 consecutive dividends.

Edison stock has the highest endorsement of bankers and financial authorities.

The Company is managed by experts who have spent their lives in its service.

It is under the regulation of the State Railroad Commission.

An essential service in a diversified market assures continued earnings.

These are 5 of the many reasons why 32,848 women have bought Edison Stock.

AND IT MAY BE PURCHASED ON THE EASY SAVINGS PLAN.

Write for particulars

Southern California Edison Company
LOS ANGELES, CALIFORNIA

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE
ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the
Fiesta Room, Tea Service $1.00

East-bound

the popular

GOLDEN STATE LIMITED

Enjoy travel luxury aboard this finest train to Chicago and the East, via El Paso and Kansas City.

For it's strictly first-class—Standard Pullmans, club car and observation car, Golden State dining car service. Many extra comforts, too—maid, barber, valet; shower baths, and a private lounge for women travelers.

Convenient leaving and arrival times. Connects at Chicago with fast trains to all eastern points. Through sleepers to St. Louis.

The quick, interesting route East, over the line of low altitude.

Buy Roundtrip Tickets
—and save money.

Ask any agent for complete information. Or write to

Southern Pacific Lines

C. L. McFAUL, A.P.T.M.,
Los Angeles, Calif.

So Goes Milady With luxury attending

Golden State Limited East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations, personal service, call on

Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243
or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif. 893

Rock Island

SOUTHERN PACIFIC LINES

Meals? "The best on wheels"

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests.

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
258 ROOMS - 258 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for January includes: Bridge Luncheon, one o'clock, the 4th; Bridge Tea, two thirty o'clock, the 11th, 18th and 25th; Evening Bridge, eight o'clock, the 15th. Special club dinner will be served that evening. Annual Bridge Tournament will open the 19th.

Sunday evening suppers are served at seven o'clock, followed by interesting programs.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

FLINTRIDGE RIDING CLUB:
Children's Horse Show, third annual exhibition, January 9. Two performances, the morning exhibition begins at 10:00 a.m., the afternoon show at 1:30 p.m. The first prize in each class will be a silver trophy and blue ribbon, the second prize, red ribbon, third prize, yellow ribbon, and the fourth prize a white ribbon.

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

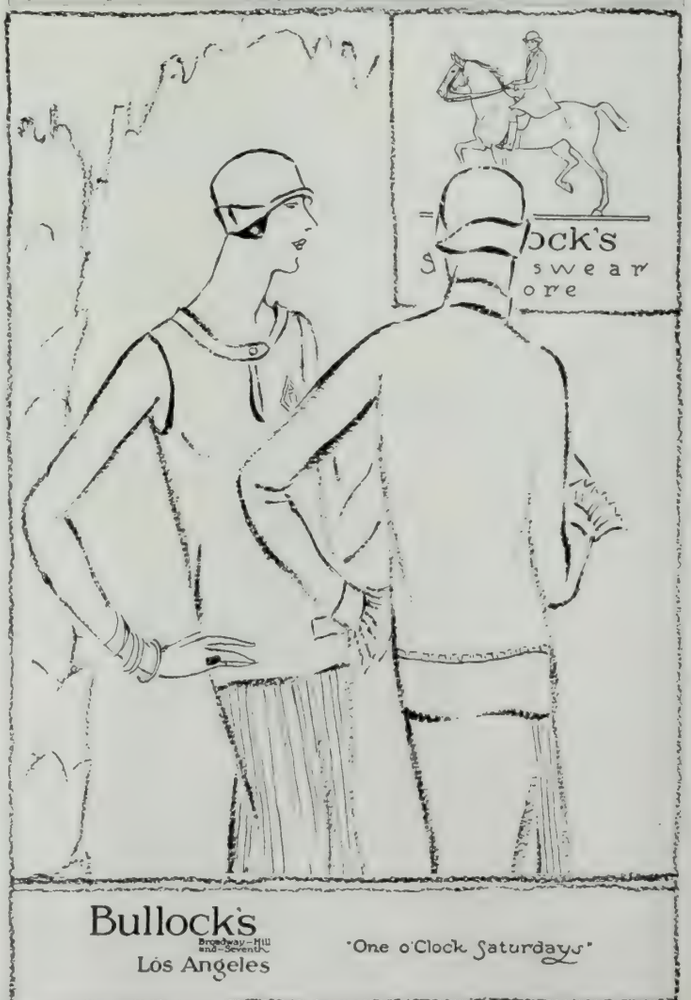
For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington



Bullock's
Broadway—Hill and Seventh
Los Angeles
"One o'Clock Saturdays"

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: Pan-American Exhibition of Oil Paintings, including the work of the artists of North, South and Central America. This exhibition is installed in the new unit, the opening of which it inaugurated, and is the main gallery. It continues to Jan. 31.

SOUTHWEST MUSEUM, Marion Way and Avenue 46, Los Angeles: Educational courses, including the usual lecture course, with the Sunday afternoon lecture at three, throughout the month. The Museum announces the opening of the Lampercht Collection Exhibit of Objects of Art of Cast Iron Technique, to continue to January 20th, in the Art gallery of the museum, hours 1:00 to 5:00 p.m., including Sundays.

THE BILTMORE SALON, Biltmore Hotel, Los Angeles, announces an exhibition by the Painters of the West throughout the month. The canvases will be hung both in the two display galleries and in the Galleria Real.

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, will show the work of Eliot Clark, A.N.A. in the large gallery, January 4 to 16. The exhibition is made up principally of Eastern landscapes and is of unusual interest. Later in the month, January 18 to 30, the work of Leland Curtis will occupy the larger gallery. In the small gallery will be hung throughout the month well selected examples of the work of both Eastern and Western painters.

STENDAHL Galleries, Ambassador Hotel, Los Angeles, will show during the first two weeks in January paintings by Frances Cougat and Dorothy V. Anderson. During the last two weeks in January and the first part of February a Guy Rose exhibition will be held. This will be the most comprehensive collection that can be assembled of the work of this well known painter, for whose pictures the demand is always growing.

SOUTHBY'S Art Salon, 112 North Larchmont, Los Angeles, will show the work of Franz Bischof, to the middle of the month. During the latter part of the month will move and reopen the Art Salon at 424 North Larchmont.

GRACE NICHOLSON Galleries, Pasadena are showing paintings and etchings by Power O'Malley.

HOWELL C. BROWN, secretary of the International Printmakers, announces that the last day for receiving prints for the seventh annual exhibition is February 7, prints received after that date cannot be considered.

JOHN FROST has made three separate sketching trips to the desert in the neighborhood of Palm Springs within the month, the results of these visits are eagerly anticipated by his friends and admirers.

PASADENA ART INSTITUTE, Carmelita Gardens House, is open daily from 10 to 5 o'clock. One room is always given over to the work of local artists, and interesting displays arranged for the other galleries.

THE FOURTH ANNUAL EXHIBITION OF PICTORIAL PHOTOGRAPHY, under the auspices of the Southern California Camera Club, was held at the Southwest Museum during December and included the work of about forty-five entrants from the Pacific Coast, ranging from Vancouver to Globe, Arizona. Eleven of the exhibitors were Japanese, while perhaps the best known was Margaret Mather, international exhibitor.

VICTOR HIGGINS, who exhibited at the Biltmore Salon during December, has gone to Honolulu, where he will hold an exhibition and also sketch and paint.

CHARLES RUSSELL is in the East, at present holding an exhibition in New York.

HELEN DUNLAP, after an interesting sketching trip into Africa, returned to Paris for the holidays with her family.

THE STONE INTERNATIONAL GALLERIES, Monrovia, California, opened by M. Theodore Stone and William Murrell Fisher, plan to show contemporary works of art exclusively. The exhibitions for the month are: To January 10, a group exhibition of drawings, lithographs, etchings, water colors, small oil paintings, and wood carvings; January 10 to February 10, first exhibition in California of screens by Robert Winthrop Chanler and flower paintings by contemporary artists.

POWER O'MALLEY, whose paintings were recently enjoyed at the Biltmore Salon, has taken a Studio at Laguna Beach and will there sketch and paint for the first time in California.

NELL BROOKER MAYHEW has made the illustrations, eleven delightful pen drawings, for the book of fairy tales recently issued by her sister, Adelaide D. Royer, of Urbana, Ill.

THE PAN-AMERICAN PRIZES have been awarded as follows: A. C. Balch Purchase prize to William Wendt's California landscape, "Where Nature's God hath Wrought," and to John Carroll's figure study, "Parthenope"; The Los Angeles Museum prizes, to be applied for purchase, first to Diego Rivera's "Dia de Flores," second, Andrew Dasburg's "Tulips" and third to Guy Pene Du Bois' "Shops"; The Earl Standahl prize, restricted to landscapes in the Latin-American section, was divided in two and went to Manuel Villareal's "Interior of Churubusco," and to Manuel Cabre's, "Fishing Boats at Martigues, France; The Bivouac Art Club of Otis Art Institute prize, restricted to figure paintings in the Latin-American section, went to Louis Martinez, "Don Panchito," and to Maria Ramirez Bonfiglio's, "Mexico Indians." The Republic of Ecuador medals were awarded as follows: Gold Medal to Nicholas Delgado's, "Old Song," Silver Medal to E. Martinez Serrano's landscape, "A Place of Retreat," and a Silver Medal to Wilhelmina Coronel's figure painting, "Indian Girl." Four honorable mentions were given. These went to Lilias Torrence Newton's "Yvonne"; Bernard Karfiol's "Seated Figure," Warren Wheelock's, "Old Man and Child," and Henri De Kruif's, "A Song to Autumn." Miss Cora Eshman, of the Biltmore Hotel, has purchased the "Seated Figure" by Bernard Karfiol, and this will ultimately be presented to the Museum.

MR. NORMAN EDWARDS, who designed the winning emblem in the contest conducted by The Arts and Crafts Society, was a student in San Francisco of Mr. Rudolph Schaeffer's. He was later a teacher in the Otis Art Institute and is now in charge of Prologue Stags Craft with the Rochester Theatre of New York, owned and operated by the Eastman's.

MR. AINSLEE HEWETT'S wood carving and book plates were exhibited at the Arts and Crafts headquarters the week beginning December fifteenth. Other exhibitors in December were Miss Emma Waldvogel of Monterey, Embroideries and Miss Eleanore Cole, Batik.

MR. DOUGLAS DONALDSON returned to his studio on Melrose Hill on Christmas eve after a trip of several weeks, during which time he lectured in many places upon the philosophy of color and design.

THE BILTMORE SALON extends its art influence throughout the neighborhood by sending exhibitions to clubs, schools, libraries and such public institutions as make the request. During the past year exhibitions were shown in the following places: The Friday Morning Club, Ebell Club, Hollywood Women's Club, Chamber of Commerce, Allied Arts Association, Tuesday Morning Club of Glendale, Women's Club of Azusa, Women's Club of Glendora, Contemporary Club of Redlands, Montecito Country Club, Delphian and Ebell Clubs at Long Beach, South Pasadena High School, Venice High School, Whittier High School, Santa Monica Beach Club, Wiley B. Allen Building, County National Bank and Trust Company of Santa Barbara, Woman's Club of Tucson, Women's Club of El Paso, Women's Club of Van Nuys, Rocky Mountain Club of Los Angeles, San Dimas Woman's Club, South Pasadena Woman's Club, Hollywood Improvement Association.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, announces Ernest Bloch as guest conductor in the sixth symphony concerts, January 1 and 2. The dates for the Friday afternoon and Saturday evening concerts for January are 1-2 and 15-16 and 29-30. The hours are 2:30 and 8:30. The popular Sunday afternoon concerts are given at 3.:00, the dates are January 10-24. All concerts are given at the Philharmonic Auditorium, Fifth and Olive.

PASADENA MUSIC AND ART ASSOCIATION, in the 1925-26 Artists Series, will present Sousa's Band, Tuesday evening, January 5; On January 8 Sigrid Onegin, contralto, will appear, and on January 25, Toti Dal Monte, soprano, will be the attraction. The concerts are given at the Pasadena High School Auditorium.

AUDITORIUM ARTISTS' SERIES, under the management of George Leslie Smith, will present Benno Moiseivitsch, Russian pianist, January 11.

JOHN S. KESHISHYAN

Rugs and Tapestries

2300 West Seventh Street at Westlake Park

Los Angeles

Table Service, Pieces and Sets, $1.00 to $20.00

MEXICAN Fabrile GLASS

May be purchased in the following California Studios:

Los Angeles—A. E. Little Co., 7th St. Store, Hewson Studios, Arts & Crafts Society, Ye Treasure Chest, Margaret Craig's Studio.
Pasadena — Cheesewright Studio, Inc., Sam Farrington.
Berkeley — Reginald Markham Jno. McKeown, Old World Shop.
Carmel—Tilly Polak.
Hollywood—Mary Helen Tea Room.
Monrovia—The Ivy Gift Shop.
Oakland—The Copper Shop.
Riverside—Mission Inn.
San Francisco—Vickery, Atkins & Torrey, O'Hara, Livermore & Baken, Jones & George.
Alhambra—The Gift Shop.
Beverly Hills—The Fanfare.
Coronado—Harold A. Taylor.
La Jolla—The Jack-O-Lantern.
Monterey—Mission Art Store.
Palm Springs—Desert Inn Studios.
Santa Barbara—Robert L. Lewis.
San Diego—Jack-O-Lantern.
Santa Monica—The Attic.
Ventura—La Floreria.

If your dealer cannot supply, write for illustrated catalogue.

Talavera Importing Company, Inc.
322 East Colorado St. *Pasadena*

PASADENA'S CONCERTS by the Los Angeles Philharmonic Orchestra will be given at the Raymond Theater, the January date being the 11th. The entire Philharmonic orchestra appears, under the direction of Walter Henry Rothwell, on these occasions.

BEHYMER PHILHARMONIC ARTIST COURSES include for January, Sigrid Onegin, contralto, January 5, Helen Stanley, soprano, January 12, and Feodor Chaliapin, greatest of Russian baritones, January 14. One appearance only.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA will give four Saturday morning concerts, at eleven o'clock, at the Biltmore hotel, Los Angeles, during the winter season, January 9, February 6, March 6, and April 3; also a series of Sunday night concerts at the same place, January 17, February 7 and 21, March 7 and 21, April 4 and 18, and May 2.

THE SAN CARLO OPERA COMPANY opens January 18 for a three weeks' season, under the management of George Leslie Smith, at the Philharmonic Auditorium, Los Angeles. The repertoire announced includes "Tosca," "Rigoletto," "Faust," "Aida," "Lucia Di Lammermoor," Hansel and Gretzel," "Thais," "Boheme," "Florza Del Destino," "Tales of Hoffman," "Romeo and Juliet," "Faust," "Carmen," "Butterfly," "Lohengrin." Among the artists are Bianca Saroya, Lucchese, Karagau, Philine Falco, Desantis, Clara Jacobe, Salazar, Tafuro, Tomarchio, Curci, Lorna Doon Jackson, DeMette, Schalker, De Biasi, Cervi, Cesare, Ghirardini, Valle and Interrante. The conductor this season is Carlo Peroni.

THE LOS ANGELES TRIO, May McDonald Hope, pianist and founder, Sylvain Noack, violin, Ilya Bronson, 'cello, will give the fourth of the series of six evening concerts in the Music Room of the Biltmore, Los Angeles, January 28.

THE ZOELLNER QUARTET will give the third concert of the annual series of chamber music concerts in the Music Room of the Hotel Biltmore, Los Angeles, Jan. 25.

THE GAMUT CLUB will present a composite program at the club house, Wednesday evening, January 6, this will include a New Year's dinner, a program in the theater, and a dance in the ballroom.

SEVEN ARTS SOCIETY OF LONG BEACH, founded by Katheryn Coffield, will present Cecil Arden, contralto, January 19. The Society also sponsors the morning lectures by Aline Barrett Greenwood.

ADOLPH TANDLER'S LITTLE SYMPHONY ORCHESTRA will present ten concerts in the winter series at the Community Playhouse, Pasadena, the first and third Sunday afternoons of January, February, March and April. There will be seven programs by an orchestra of at least sixteen pieces, two programs by a string orchestra, and one by a quartette.

JOHN PHILIP SOUSA, and his ever popular band, will appear in Los Angeles at the Philharmonic Auditorium, Jan. 7-8-9, matinees and evenings. The band is made up of more than a hundred musicians, with ten soloists.

LOS ANGELES Conservatory of Music and Arts sponsored, through the Dramatic Art Department, the opening of The Little Theatre Around the Corner, December 12 and 14. "Before Breakfast" by Eugene O'Neil, the three other one-act plays by Oscar Wilde, Ruth Comfort Mitchell, and Christopher Morley, made up the program, under the direction of Elisabeth Cloud Miller. Similar plays will be given from time to time.

LOS ANGELES Philharmonic Orchestra Association has offered a prize of $1000 for symphonic work, to be performed at the Chicago N.F.M.C meeting in 1927.

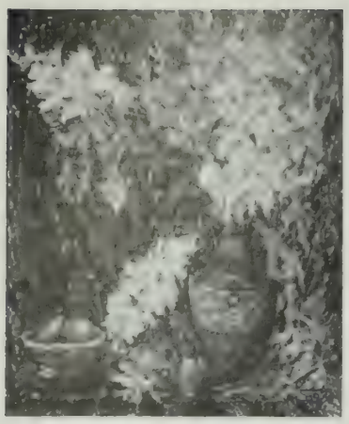
GLENDALE Symphony Orchestra Association, Mrs. Charles H. Toll, president, will sponsor a series of winter concerts by the Glendale Symphony Orchestra, J. Arthur Myer, director. The series will include five monthly concerts, with assisting soloists opening in January.

THE Crocker-Redding opera "Fay Yen Fah" will be given the first American presentation in San Francisco, during the opera season, opening Jan. 11, under the management of Gaetano Merola. During the season, which continues for two weeks, Toti dal Monte, coloratura soprano, will make her first operatic appearance on this coast. She will sing in "Rigoletto," "Lucia" and "The Barber of Seville."

THE SMALLMAN A CAPELLA CHOIR, organized and directed by John Smallman, is composed of forty young and enthusiastic singers, modeled after the style of the Ukranian Chorus, and appearing in gypsy costumes of various colors. This choir made its first concert appearance in Los Angeles in December.

MRS. EDWARD MacDOWELL will hold classes in Los Angeles in the interpretation of MacDowell piano music and songs in February and March. Funds will again be turned over to the Peterborough Colony Endowment Fund. The class will be under Rena MacDowell's management.

"THE Marriage of Figaro," under the direction of William Wade Hinshaw, will be presented by L. E. Behymer early in February. The Mozart opera will be given in English.



"ORCHID, FLAME AND GOLD," PAINTING BY ROBERTA BALFOUR

THE ART DEPARTMENT OF THE LOS ANGELES PUBLIC LIBRARY has compiled, because of numerous requests, a list of the women painters now exhibiting at the Pan-American in the new unit of the Los Angeles Museum. The list includes twenty-eight American women artists, and is given herewith, including some information concerning their work:

Kathryn Leighton. Her excellence of composition and depiction of atmosphere is well known. Her California scenes have added to many local exhibits.

Loren Barton. Oils, watercolors, pencil sketches and drypoint etchings contribute to the fame of this versatile young artist. Life in and about Los Angeles is the theme of much of her work.

Mary Cassatt. A member of the Legion of Honor of France, holds to the tenets of the impressionists.

Lillian Genth. Has studied with Whistler and is represented in many important exhibits. Best known for nude figures and out-of-door scenes.

Jean MacLane. Studied at the Art Institute of Chicago, has exhibited in the Paris salon, and assisted in painting the portraits of the Allied Leaders of the World War.

Helen M. Turner. Noted for soft interiors and painting of sunshine. Has paintings in the Metropolitan Art Museum and in the Corcoran Gallery.

Theresa Bernstein. Educated in America, a true product of democratic schooling. Delights in painting crowds.

Margery Ryerson. Best known for her studies of child life in New York's East side. With a few strokes she catches the spirit of her models.

Mabel Alverez. Striking portraits and feeling for color distinguish her work.

Donna Schuster. Vividness in both oil and water colors are characteristic.

Other women exhibitors represented at the Museum are: Jean Adams, Annie Baldaugh, Roberta Balfour, Ruth Harris Bohan, Marjorie Conant, Anna Fisher, Gertrude Fisk, Felicia Howell, Harriet Lord, Emma F. Macrae, Bela Mayer, Peggy Nichols, Edith Phelps, Lucy Pierce, Henrietta Shore, Anna Lee Stacey, Florence Alston Swift, Paulette Van Roekens.

Announcements

PASADENA Community Playhouse: January 7 to 16, "Merry Wives of Windsor" by William Shakespeare. Each play will begin on Thursday and end on the second Saturday, matinees on Saturday.

"HISTORY of Costume" talks by Fairfax Proudfit Walkup under the auspices of the Pasadena Center of the Drama League, at the Community Playhouse, Pasadena, will be resumed Monday, Jan. 4, at 2:30, to continue on Mondays.

THE Serendipity Antique Shop, South Los Robles Avenue, Pasadena, announces the opening of a Book Department, in which will be found the best of current literature, carefully selected.

SOROPTIMIST CLUB weekly luncheon meeting at the Biltmore hotel, Los Angeles, December 15, was of unusual interest. The program was presented in the combined Palm and Supper room of the hotel and consisted of a brief summary of the art of costuming as applied to the dance and stage, given by Norma Gould and illustrated by actual numbers of character, interpretive and national dances, by pupils from the Norma Gould School of the Dance. Miss Gould appeared in an Eastern costume, never shown before, an unusual example of authenticity, design and workmanship, rich with hand embroidery in brilliant silks.

THOMAS G. PATTEN is giving a series of Fortnightly Talks on topics of present interest at the Women's Athletic Club, Los Angeles, the second and fourth Mondays of January and February, from three to four. The January dates are the 4tn and 18th.

SECOND Annual Roller Canary Show will be held at the Biltmore Hotel, Los Angeles, Jan. 16-17, and is free to the public. The bird fanciers of this section will compete for the highest awards.

Eleanor and . . . .
Hollingsworth Beach
French and Italian Arts
630 East Colorado Street
Pasadena,
California

YOU ARE INVITED TO ATTEND AN EXHIBITION OF

Antique Brass, Copper and Pewter

Also

Hand Blown Mexican Glass

Jan. 10 to 15, 1926

at

HEWSON HAND CRAFT STUDIOS

2508½ WEST SEVENTH ST., LOS ANGELES

N. B.—*We specialize in Porter Blanchard's Hand-wrought Silver and Pewter.*

HAVE YOU EVER VISITED

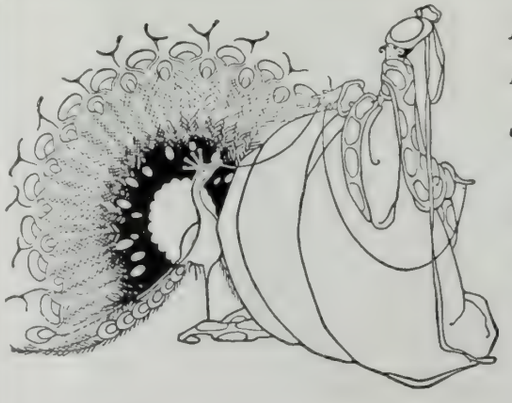
GRACE NICHOLSON'S

TREASURE HOUSE OF ORIENTAL ART

46 NORTH LOS ROBLES AVENUE

PASADENA

A Famous and Fascinating Shop, specializing in Brocade Silks, Crepes, Haori Coats, Fine Kimonas, Jewelry, Antiques and Exclusive Gift Novelties



Lenz
HAT
Studio

643-645
East
Colorado St.
Pasadena,
Cal.
Near the New Community Playhouse

Phone
Fair Oaks
573

THE PASADENA LECTURE COURSE on Current Topics, 1925-26, will be held, as in past seasons, at the California Institute of Technology in Culbertson Hall, Wilson Avenue and California street, on Tuesdays at 4:15 p.m. The January programs are as follows: January 5, Dr. Bruno Roselli, chairman of the Italian Department at Vassar College "The Romance of Colonial Expansion"; January 12, Sir Thomas Adams, formerly Professor of Education, University of London, "Psycho-Analysis in Real Life"; January 19, John P. Buwalda, California Institute of Technology, "Earthquakes and Safety" (Illustrated); January 26, Major Vivian Gilbert, "The Romance of the Last Crusade" (Repeated by request).

DECEMBER marked the opening of the season hotels in Pasadena, the Raymond and the Huntington are filled with Eastern visitors for whose pleasure diversified entertainments are planned. The Hotel Vista del Arroyo, while open all the year gave the first formal dinner dance of the winter, December 15, including an elaborate Dance-Drama in the ball room, following dinner, and carrying the theme of "California the Land of Flowers." The Hotel Green, and the Maryland are also open throughout the year, but the winter months are marked by their more formal entertainments, and new and novel amusements are planned and worked out for the daily pleasures of the guests.

CALIFORNIA Fruit Exposition, a comprehensive display of all varieties of California fruits will be held January 21st to 31st in Alhambra, Valley Blvd. and Garfield Avenue. One of the features of the exposition will be a beautiful and comprehensive display of California's mid-winter flowers, plants and shrubs, for which entries have already been booked from Pasadena, Beverly Hills, Los Angeles and Santa Barbara.

Santa Barbara

JANUARY Programs at the Lobero Theater are as follows: January 5, Irving Pichel, of the Berkeley Playhouse, presents Eugene O'Neill's drama "All God's Chillun Got Wings"; Jan. 14, 15, and 16, Community Arts Play, "Miniek" by Edna Ferber; Jan. 18, Ursula Greville, English mezzo-soprano, in concert; Jan. 23, Gilman Williams, baritone, in recital.

The School of the Arts reopens Jan. 4, and new pupils may enroll in classes of Graphic, Plastic and Decorative Arts, Drama, Music, Dancing, French.

The Artists' Series of musical recitals begins February 6 at the Lobero Theater with the appearance of Margaret Matzenauer, internationally prominent contralto. Other artists in the series are Roland Hayes, one of America's best known tenors, and The London String Quartet.

Formal opening of The School of the Arts in its new home at 916 Santa Barbara street, will occupy festivities lasting three days, Jan. 21, 22 and 23. On the two latter days the new home of the School will be open to the public and a public entertainment will be held at 8:30 Jan. 23 in the School's little theater.

The Spring Term of the School of the Arts will open Feb. 1 in the new home recently completed at 916 Santa Barbara street. All of the departments are located in new buildings and landscaping of the spacious campus will begin soon.

Pomona College

AN announcement has been made by Pomona College of the gift of 120 acres of mountain woodland at Bluff Lake near Big Bear Lake to be used for a mountain summer session for Pomona College. This was the gift of J. S. Edwards of Redlands, a trustee of Pomona college and three other associates on the Pomona college board of trustees. The addition of this mountain acreage gives Pomona three summer schools, one at the Laguna Beach Marine laboratory, another on the Claremont campus and a third at Bluff Lake.

The second in a series of Chamber music concerts by the Zoellner Quartet will be held at Bridges hall, Jan. 4th. An original musical comedy, the production of two Pomona students, will be presented as the annual Associated Women Students' production in Holmes Hall, Jan. 15 and 16. Elly Ney, famous European pianist, will be presented on the music and drama course in Bridges hall, Jan. 25th. The annual Claremont American Legion play is scheduled Jan. 28 and 29 in Holmes hall.

Dudley Crafts Watson, extension lecturer of the Art Institute of Chicago, will be in residence on the Pomona college campus from January 8 to 13 inclusive. He will give a number of addresses before classes and the general public. In addition to his lectures an exhibition of paintings by the famous California artist, Edgar Alwyn Payne, will be held in Rembrandt hall every afternoon from January 4 to 16 inclusive.

An effort to show prospective home builders that they can build an artistic home of the Latin type of architecture for $4000 or less will be made by Pomona college, the Claremont City Planning commission and other local organizations at the Community Small House exhibit to be held in the Women's club house after January 15. Cooperating with local organizations in the exhibit are the Architectural Society of Los Angeles, the Small Home Planning bureau, and the Santa Barbara Community Arts association.

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

Community Arts Association

SANTA BARBARA

SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA, MUSIC, DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

A delightful shop in an old Spanish mansion; specializing in

Indian Blankets—Rugs—Baskets —Jewelry—Mexican Fabrile Glass—Pottery and Hand-Made Chairs

Importer of

Hand Loomed Wool Druggets from India

ROBERT L. LEWIS

Studio No. 5 at East de la Guerra St. Santa Barbara, Calif.

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Avenue *Pasadena, Calif.*

Clarence C. Knight

Dealer in Worthwhile Homes

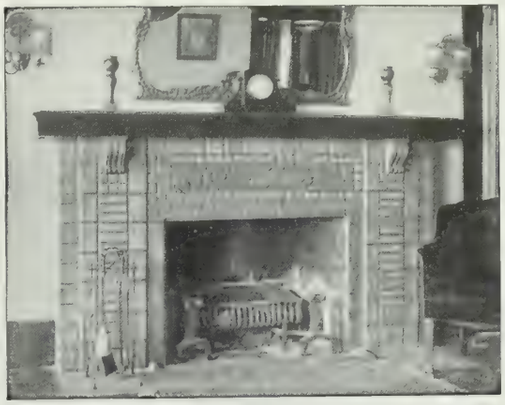
Income Properties—Business Properties

112 East Figueroa St.

Santa Barbara, Cal.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

SANTA BARBARA, CALIF.

H. G. CHASE

(Established 1903)

Real Estate and Rentals

1012 State St. **Phone 125**

PORTRAITS

BY

PHOTOGRAPHY

Charles S. Seabolt

26 No. Los Robles Avenue, Pasadena, California

Opposite Maryland Hotel

Terrace 6712

Margaret Craig

PICTORIAL PHOTOGRAPHER

Portraits

Architecture

Gardens

Studio 3223 W. 6th St.

Telephone WAshington 1653

Los Angeles

fabriano shop

"By the Tall Sycamore"

Sixty South Catalina, at Green, Pasadena

Fine Imported Hand Loom Papers

For correspondence, etching, engraving, printing, poster work and fancy wrapping.

Designing, Printing, Engraving

Imported and Domestic Handmade Gifts

Wakefield 4082

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer

Colo. 2015

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

The Ambassador Hotel—Los Angeles **Hotel del Coronado—San Diego**

The Assembly Tea Room

Luncheon, Tea and Dinner

Special Sunday Dinner 5 to 8

644 South Flower St.

Los Angeles

Phone 827-177

Mt. LOWE
Earth has no finer view to show!

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 7400 - TRinity 3661

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 73, VOL. VIII. JANUARY, 1926

CONTENTS

	PAGE
PATRIARCHS OF THE GROVE, IN THE STENDAHL GALLERIES *(A painting by William Wendt, N. A.)*...*Cover Design*	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6
THE PAN-AMERICAN EXHIBITION.....*M. Urmy Seares*	9
PASADENA AS HOSTESS—LA SOLANA.....	12
A "PETIT PALAIS" IN PASADENA—CANNELL AND CHAFFIN.....	13
A GLIMPSE OF OLD MONTEREY.....*Louise Morgrage*	14
THE GARDEN CLUB AT SANTA BARBARA.....	15
HORSES AND HORSE SHOWS IN THE WEST.....	16
THE JAPANESE NOH PLAYERS.....	17
SOUTHLAND OPINION—PEACE.....*Clarence Thomas Urmy*	18
BIRDS IN SEASON.....*Thersa Homet Patterson*	19
ON SANTA BARBARA'S BRIDLE TRAILS.....*Mary Nordhoff*	20
THE TOURNAMENT OF ROSES—PASADENA.....	21
CLOTHES FOR THE CALIFORNIENNE.....	22
A BEAUTIFUL HOUSE BY WITMER AND WATSON.....	23-24
THE AMERICAN INSTITUTE OF ARCHITECTS.....*H. O. Sexsmith*	26
THE ARCHITECTURAL CLUB.....	27
THE COURSE IN ARCHITECTURE.....*Fitch Haskell, A. I. A.*	29
THE ASSISTANCE LEAGUE LETTER.....*Anne Banning*	32
NOTES FOR CONNOISSEURS .....*Saxe Brainerd*	34

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1926, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, 2410 W. 7th St., L. A., National Representative
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for assistance
During Press Week, 24th to 30th, call TRinity 1501

Ye Claremont Inn

a residence hotel on the Campus of Pomona College affords unusual opportunity for rest, pleasure and study

Rates reasonable

CLAREMONT, CALIFORNIA

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

GATES
GRILLES
VICENZA STONE
FOUNDATIONS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
Opened October 15

CHARLES B. HERVEY, *Proprietor*

J. W. Robinson Co.

RARE BOOKS

IN THE Book Section of J. W. Robinson Co. is one of the notable collections in America, of unusual books.

There are rare bindings in Levant, the royal leather, for individual books of great value; books in morocco; books in English calf.

For those who wish them with extra ornamentation, there are books with doublure bindings, inlaid miniature bindings, books with gem-studded covers and leather inlaid designs.

First Floor

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE ALL-AMERICAN ART SHOW IN LOS ANGELES

TWENTY years ago, when entering upon a study of art in Europe, one watched the sailing time of steamers homeward bound and counted the days for their return. At the postoffice in a great commercial city, the question, "What days does the mail leave for America?" was answered by, "Which America?"

Taking this viewpoint of a student far enough away to have a good perspective, the art of one America is as good as that of the other; and an exhibition can not be divided along national boundaries for purposes of a just critique. What the Pan-American Exhibition at Los Angeles will accomplish is something far beyond the pleasure local critics may indulge in as they find fault here and there according to their command of studio vocabulary. There is perhaps no other large city in America so avid of art, so hungry for good things, so eager to know how it is done. Here is a great population with a high average of leisure and almost no sources of training in art. The country occupied is so beautiful that the talented among them learn to paint little else.

Studying covertly and almost shamefacedly the work of every painter on view in their environment, our young artists must learn by absorption and personal

"HUELGA NOCTURNA," BY ARTURO GORDON, CHILE

"Where Nature's God hath Wrought," by Wm. Wendt.

LA GITANA, A PAINTING BY ROBERT HENRI, TAOS, LATIN AMERICA, INTERPRETED BY THE UNITED STATES.

NOSA SENORA DAS MARINAS, A PAINTING IN OIL BY MARIANO MIGUEL, CUBA

PAINTINGS IN THE PAN AMERICAN EXHIBITION, LOS ANGELES MUSEUM, JANUARY, '26

effort. To such as these and to every painter, stranded on this far-off coast, this Pan-American Exhibition, conceived and assembled personally by Wm. Alanson Bryan, Director of the Los Angeles Museum, is such a boon that it is hard to see how Los Angeles, once possessed of it, can ever let it go. Did ever county supervisors, museum patrons and board of governors give to their public more bounteously, more wisely, or more intelligently than this!

Consider the fact that we have never had in Los Angeles before any exhibition of our own artists that compares for one moment with their part in this. The element of comparison has hitherto been absent, and comparison is the life of progress in art.

The gratitude of the whole community, the whole state, goes out spontaneously to our friends in Mexico and in South America for having given us this great privilege of seeing their canvases, of talking over problems of art with them and of calling them friends.

What Los Angeles has needed hitherto is a world view of anything. Absorbed in our own affairs we have known no art but our own feeble attempts to keep up with what we guessed Europe was doing before the war. Now we have caught a glimpse of our own continent and the best that artists on this hemisphere are accomplishing. How shall we ever assimilate it in one more month! It seems almost imperative that every picture obtainable should be retained somewhere in Los Angeles, where it can be seen and studied by the hungry multitude.

Ticked off at the door of the museum on a Sunday 18,000 people visited this exhibition in one day! Their children's children will be better artists and understand their neighbors better because of that significant day.

NU, A PAINTING IN OIL BY GEORGIANA DE ALBUQUERQUE, BRAZIL

We have here used a few of the engravings made for the museum's catalogue of this exhibition and spread broadcast throughout the homes of California.

The large engraving of the painting by Wm. Wendt is our own contribution. It shared the splendid Balch prize with John Carroll's "Parthenope," an exquisite study of spiritual values in human form that is done with so masterly a hand that no one thinks of it as a nude, but from yokel to connoisseur the observer grasps at once its powerful beauty. John Carroll received his foundation of training in San Francisco and went to Europe for more; William Wendt came to California a finished painter trained by his own work among the best world painters and has lived here for decades, giving to both connoisseur and art student the pleasure and the art education which comes from association with great talent and serious work.

The decisions of this first real jury we have had the honor of having, are in themselves a liberal education and go deeper than is dreamed of in the selfish view so often assumed.

Technique, methods, style and mannerisms, these are all for the painters among us; appreciation of this exhibition and of every picture sent to it is to be found in the results. Trained in Europe much more often than are our own artists, trained severely by world competition, as our young men and women should be, the painters who contributed to the first Pan-American exhibition in Los Angeles have lifted us up to see ourselves in comparison with world art and whether it has made us humble or closed our hearts to progress depends upon our own capacity for vigorous, healthy growth.

LA VIEJA, A PAINTING BY ALFREDO GALVEZ-SUAREZ, GUATEMALA

PICANTERA AREQUIPENA, A PAINTING BY CAMILO BLAS, PERU

Overwhelming as this exhibition is in its presentation to Los Angeles at this time, we must not be dazed into a lack of appreciation of the spirit in which it was conceived and carried out. Only the youngest art students will look upon it as merely a chance to learn new technique rather than to understand and enjoy. What do we know of the countries below the border? What does the choice of subject by their artists show of the spirit, the character, the tastes and the environment of the people? What does our California art show of ours? One answer comes from the two pictures on page nine, "Strikers at Night." Who in California would chose such a scene to paint? Who among our own local students has made a study of the figure enabling him to group and portray like this? Trained in Paris and Madrid as most of the Latin American painters seem to be, they would if transported to this place, be found painting the people, the flower and fruit markets of Los Angeles, the Tournament of Roses Parade. How clever and delightful is their use of the human body in weaving the pattern. How soberly the background reflects the character of the sitter or is woven into the very fabric of design!

Something these brother artists of ours in the rest of America have in the fundamentals of their art that has not yet come to our landscape school versatile and pleasing though that may be. There is no doubt that their constant effort to represent the human spirit as expressed in the human body gives them a more serious attitude toward all art.

See how the pattern of the flowers and figures in Rivera's Dia de Flores expresses the spirit of a whole people in its daring conventionality and carefully worked out design. Reams could be written on this subject alone and yet the schools or the style or the modernity of the art never enter our thoughts as we begin our study of art in Mexico.

There is a very decided unity of effort shown by Mexico in her "Syndicate of Painters" of which Sr. Rivera is the leading exponent. The Education of this world master of painting shows how much more closely in touch with Europe is our sister republic than are we on this western shore of the United States. A review of the training and careers of the Latin-American painters exhibiting shows in many cases the support and sympathy of their national governments and of the people at large. The reception given to our Museum Director in every country and the response made all over the world by directors, consuls and friends of art in various capitals has done more to make friends for Los Angeles than all the banal "literature" sent out by seven counties telling of our climate and other things of which everyone knows more than do we.

VIEJA CASTELLANA, THE OLD WOMAN OF THE CASTLE BY FRANCISCO VIDAL. ARGENTINA
THREE ENGRAVINGS LOANED BY THE MUSEUM OF ART, LOS ANGELES.

In selecting for illustration these six paintings, the writer was interested in presenting the work of some of the Latin-American painters; but no thought of the surprising uniformity of composition prevailed. Anglo-America, Guatemala, Peru, Cuba, Argentina, Brazil, or Chili, the form of the woman is used to express the history of the art of each race, and only the United States has no background for its figure work.

Costa Rico, Colombia, Venezuela and Uraguay, Honduras and Equador, whose names are to most of us but a part of our school geography lesson, all these countries have graciously loaned to us their paintings and endeavored to communicate with us on the subject of art.

That we, as well as they, have much to talk about is evident in this the first Pan-American Exhibition of oil paintings. The new museum has justified itself the first day it was opened and its splendid facilities for the future will have to be described in forthcoming numbers of this magazine.

This month we have our first good chance to see the superb Harrison Collection properly hung. In addition we have a great showing of our own painters from all over the United States and our own private view of a room full of canvases from Canada. Never again can our Art clubs hang an unworthy or amateurish collection and find a docile reception. Los Angeles has seen the masters of all the Americas. She loves them and to them she will be true.

LA SOLANA (THE SUNNY SPOT)

THE GARDEN OF LA SOLANA
Photographs by George Haight

PASADENA CALIFORNIA

WHO that has come to Pasadena for a visit or a venture has not stopped at La Solana! Some places are so intimately woven into the fabric of the town to which they minister that they become its best expression, and an account of their relation to their environment is the story, the tradition of the town. To "welcome the coming, speed the parting guest" is the function of "mine host" at the great hostelries which have made "Southern California" a notable resort for tourists, winter refugees and seekers after a salubrious climate wherever it may be. But more than such passing service has been the secret of the great growth of California's intensively settled Southland. To probe the depths of the all embracing hominess that has populated all the seven counties, the historian must look deeper than the caravansaries.

Beginning with the Mission Inn at Riverside, in which Mr. Frank Miller is the exponena of what I mean, the families of that "Southern California"—which is passing to make way for more conventional conditions—were hosts and hostesses in an intimate and companionable way. Just as the dons and donnas of California's pastoral years in the seventeenth century held open house for travelers on foot or horseback up El Camino Real; so did every family of the Indiana occupation which founded Pasadena in the eighties, keep open house for friends and relatives coming on train de luxe or "tourist special" every winter and later for trippers from the "hot belt" of Arizona and Texas, eager for the cooling breezes of The Coast. Every home became a temporary, small hotel expanding as emergency demanded into a group of tents or cottages that sheltered many subsequent citizens of our Southland towns. "Let us store your goods, you'll be back" still read the prominent signs on all the storehouses and moving vans of a great transfer and storage company whose service has been developed to meet that demand as the great railroads brought the multitudes year after year to fill the land.

After a visit or two to the finely adapted tourist hotels that are the portals to Pasadena, families who had become enamored of the climate or who have business relations with the larger cities of the coast, look around for a small hotel in which to live while selecting their home site, their architect, and appropriate household goods for a typical Californian home. The transient boarding houses, thickly placed over the town near its center are indeed for transients only, and serve them well.

But, just as the suburban hotel is answering to the needs of our present settled condition, so this small hotel of La Solana, near the edge of our cool canyon through which sea breeze and land breeze alternate each day, has been the stopping place for streams of winter visitors and homeseekers for decades of Pasadena's history and still maintains its reputation as its name and fame are broadcasted by word of mouth all over the continent. One by one its guests pass the word to others where to stop for a week, a month, or a year in this all-the-year-round city of hostess and guest.

La Solana is not merely typical of Pasadena's expert reception of tourist and winter resident, it is more than that. Through the years which have witnessed it as charming neighborhood center and town builder, it has led in this highly developed function of giving the particular people who come to Pasadena a particular reason and a particular "sunny spot" for their return.

Basking in the sunshine which filters through the tall eucalyptus trees, the palms and citrus trees, the vine-clad porches of La Solana, glorying in the roses, and the great wistarias that drape their purple and white blossoms over neighboring houses, one sits in a comfortable garden chair or lies full length in his chaise longue and dreams of his own cottage smothered in roses of all colors, or plans a palace in Pasadena on one of the broad boulevards.

Some world tourists who like to live quietly for part of the year in Pasadena's finished environment choose this quiet little hotel for their permanent abode; while others, settled in their own homes on Pasadena's west side along the handsome boulevards and little side-streets of Orange Grove Avenue, depend upon La Solana with its central dining room for an aid in maintaining the life of a home without its carking cares and drudgery.

Such a life is ideally lived in California, where the out-of-doors calls constantly and where the home in its generous character spreads out into the gardens, and the pleasure parks, the country clubs and bridle paths.

California's fruits are notably large, her children, born of out-door mothers and fathers, are robust and vigorous and so her homes take on the aspect of community and out-door life and start and thrive in such a place as La Solana has to offer within the compass of Grand Avenue, Lockhaven Street, Palmetto Drive, and most significant of all the names, South Orange Grove, a boulevard becoming as famous as is Pasadena, the "city of homes."

THIS ROOM, BUILT BY THE ORIGINAL OWNER FOR A MUSIC ROOM, HAS SEEN MANY A PLEASANT CHAT OVER TEACUPS

THE DRAWING ROOM AND GALLERY OF LA SOLANA, THE TRAVELERS' "SUNNY SPOT" IN PASADENA

CANNELL AND CHAFFIN'S SHOW ROOMS

THE ENTRANCE ON COLORADO STREET

A CHARMING ACQUISITION TO PASADENA

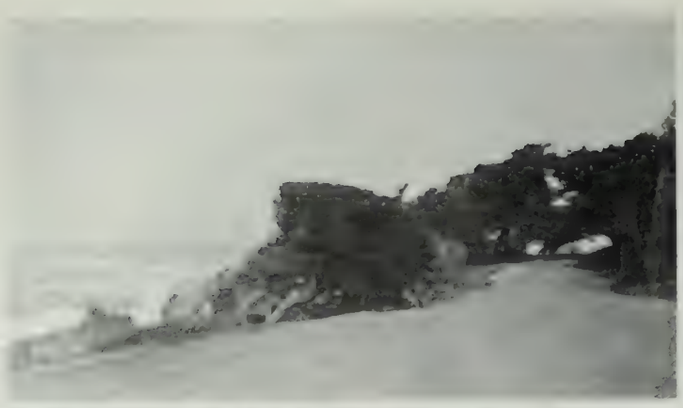
397 East Colorado Street, Pasadena

View of One of the Upper Show Rooms of Cannell and Chaffin's Pasadena Store

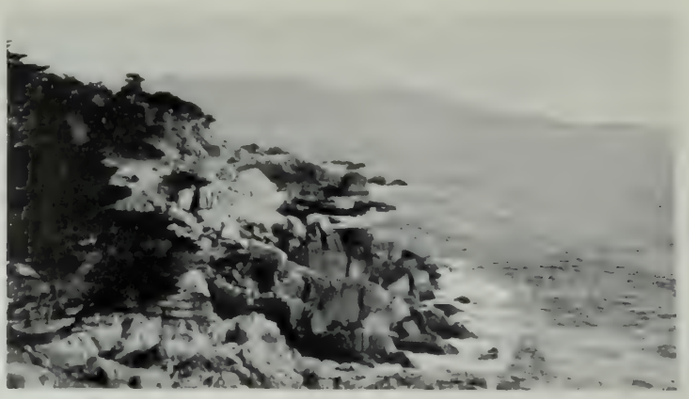
Main Room on Colorado Street Near the Entrance of Maryland Hotel

The show rooms of Cannell and Chaffin, Inc., recently opened in the Hotel Maryland as a branch of their well-known Los Angeles establishment, is proving an attraction to Pasadenans seeking the unusual in antique and modern furniture, paintings, etchings, porcelains, and glass, from England, France, Italy and Spain

A complete decorative service is at the disposal of those desiring assistance in furnishing a new home—a wide range of domestic and European fabrics being a feature in this connection. Here can be found not only the essential pieces, but also the smaller decorative accessories which are necessary to make a house a livable home



ON THE SEVENTEEN MILE DRIVE NEAR PEBBLE BEACH. THE FAMOUS CYPRESS TREES



THE SHORE OF PEBBLE BEACH. POINT LOBOS IN THE DISTANCE AND WIND BLOWN TREES ABOVE

A GLIMPSE OF OLD MONTEREY

By LOUISE MORGRAGE

THE "Monterey Peninsula Communities," whatever that may be,—and it is hoped it is not commercial—is putting out a folder, describing this small section as the "circle of enchantment". For once in California a community is saying something about itself that no one will dispute. It is true indeed that he who goes to this peninsula to work or play or merely exist falls at once under a spell so strong that he never wants to leave, and surely enchantment is just the word to describe this state of mind. There is everything here in the way of beautiful scenery for him to see; and every kind of sport for his diversion; and any number of places for him to stay, depending on the sort of company he likes to keep.

The person who loves the distractions of gay and fashionable society, with chances for continual recreation at close quarters, takes one look and decides wisely that Pebble Beach is the very place for him. For here the affluent and ultra dwell in the modern version of marble palaces, which are plastered residences equipped with every known device for making life comfortable and luxurious. No precious time is lost in Pebble Beach; there is something doing every minute of the day. The golfer may pursue his favorite pastime on a course with marvelously beautiful vistas over piney heights and rocky shore line, so entrancing to the eye that one wonders how such amazing scores can ever happen. The lover of horseback riding can wander over miles and miles of trails through a forest, not so long ago the haunt of savage beasts, and in which even now, despite encroaching civilization, a variety of wild creatures may be encountered. Carmel-by-the-Sea is the very antithesis of Pebble Beach, near which it lies. It will be chosen by him who likes simplicity and unconventional surroundings, who prefers to dwell in an unpretentious home, among artistic people; for Carmel is the Greenwich Village of the peninsula. Nearly everybody who lives in this picturesque resort has done something in some line of art, or is trying to, or at least admires what other folks have done, and among them all are some famous people. The streets wander unpaved, up and down the little hills, over sand dunes amidst scrubby pines, in the most aimless manner, producing a somewhat higgledy-piggledy effect. But never mind, there is here a splendid beach, the very finest to be found in this "circle of enchantment."

The practical soul who wants to be virtuous and happy, and in the meantime turn an honest penny in the typical American bustling and hustling way is advised to select Pacific Grove for his abode. This highly respectable community attends to the financial and commercial affairs for the whole locality, with efficiency and zeal, besides indulging in aspirations along its own peculiar line. For Pacific Grove is in most respects a sinless town, and thus furnishes an ideal center for educational and religious conventions.

Such marvelous scenic effects meet one's view at every turn on this glorious peninsula, that a person is apt to be a continual exclamation point of wonder and delight. But he who comes to Carmel Highlands, very likely will be too overcome for any kind of speech at all. Here the spectacle is utterly sublime, with lofty precipitous jagged crags rising abruptly from the sea, to meet almost vertical pine clad heights. It might seem an impossibility to find a level site large enough for building anywhere in this locality, yet it has been done, and attractive homes scattered here and there, apparently perching on the edge of nothing, seem to fit their surroundings in a most harmonious way. These are the homes of some more artistic people, quiet, famous, and conservative, who wish for a refuge far from the maddening crowd, in which they may work undisturbed by any distracting worldly influence. If anyone could do anything at all, surely this magnificent grandeur would drive him on to wonderful achievements.

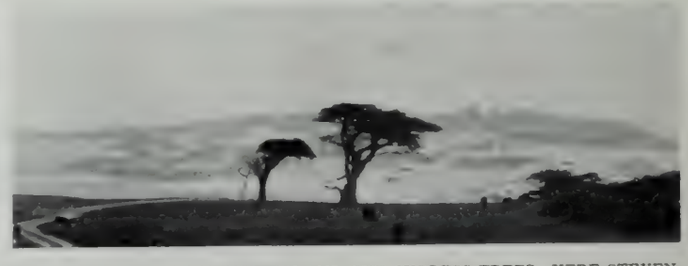
THE HOME OF MARCY WOODS, PAINTER, THE TILES ON THIS DELIGHTFUL OLD ADOBE WERE BROUGHT FROM GENERAL VALLEJO'S HOME IN JOLON

AN ADOBE IN OLD MONTEREY, AT THE CORNER OF POLK AND HARTMAN STREETS, DATED 1846. NOW OWNED BY MRS. GRAGY

But for him who revels in the charm and quaint atmosphere of a place which has seen the romance of the past, there is Monterey, after all the reason for all the "communities." Rambling over the low hills above the cerulean bay, this delightful hamlet, seems to wear an aspect as inscrutable and elusive as the smile which Leonardo painted on his Mona Lisa's face. And Monterey has plenty of reasons for this air of mystery and self satisfaction, since it has a thrilling background of historical and romantic episodes, of a kaleidoscopic variety, to charm the most confirmed specialist in matters of antiquity. If these hills could talk, they might describe a Spanish galleon, which came like a moving castle into this bay in the fifteen hundreds; and that seems long, long ago, when it is recalled that then Queen Elizabeth was ruling England, and one of Catherine de Medici's brood was still upon the throne of France. Moreover before the Pilgrims even knew there was a Plymouth Rock, or the English settlers had thought of James-

(Continued on Page 29)

THE REEFS ALONG THAT PART OF THE SEVENTEEN MILE DRIVE WHERE ROBERT LOUIS STEVENSON WANDERED AND OBTAINED MATERIAL



THE SANDDUNES OF MONTEREY AND THE CYPRESS TREES. HERE STEVENSON FOUND INSPIRATION FOR MANY OF THE SCENES IN TREASURE ISLAND

PREPARING FOR THE GARDEN CLUB'S COMING VISIT

THE Garden Club of America has announced its spring meeting in Santa Barbara and California as a whole is up on its toes.

Santa Barbara will be ready for its April visitors. Planting of wild flowers (let us hope in their own special habitat) and the hurrying of reconstruction are going on hand in hand.

The notable gardens of Santa Barbara will keep open house for the delegates and the great seed farms thereabouts will find a new fame.

But California is, when left unmolested, a great natural garden and those who love her best will continue to labor and plan that every new citizen who has leisure enough to garden in our "glorious climate" is rapidly made familiar with its more subtle beauties which are apt to be overlooked by those who have never lived in a two-season land.

The Plans and Planting Committee of the Santa Barbara Community Arts Association has already done a fine piece of work with the school children's gardens on the west side of town. The Garden Club is well prepared to play the part of hostess, as will the Garden Clubs of San Diego and Pasadena during the days allotted to them.

In the School of Arts, suported by the Community Arts Association at Santa Barbara, a new course in Practical Gardening has been established. Mr. Lockwood de Forest, Jr., is the instructor. This course comprises twenty lessons with lectures, demonstrations and visits to gardens. It is so arranged that individual lectures may be attended by those who cannot take the whole course. Meetings are at the school every Wednesday at 10 a. m.

THE Biltmore is announced for Santa Barbara. Mr. B. F. Kerr, who took the initiative and interviewed the Biltmore management in New York has shown his faith in the future of Santa Barbara; and the directors of the enterprise are wise in following this lead. Overlooking the water front and the bathing beaches for miles, this hotel, managed by the most successful hotel organization in the country, will offer every interest known to tourists and will command a superb view of harbor, channel islands, shore line and mountains. In Santa Barbara certainly, "Beauty pays."

THE GARDEN OF L. DE FOREST, SANTA BARBARA. LOCKWOOD DE FOREST, JR., LANDSCAPE ARCHITECT. THIS DELIGHTFUL BIT OF CALIFORNIA WOODLAND WAS ALL DELIBERATELY PLANTED, EVEN THE STONES WERE MOVED IN. IT COULD BE THE JOYFUL GARDEN OF ANYONE WHO LOVES CALIFORNIA'S NATIVE PLANTS IN THEIR OWN HABITAT

UP THE VALLEY AND DOWN THE COAST

DURING California's spring months of November, December, January, February, March and April, and May (if the rains are late) it does not matter much whether one motors up The Valley and down The Coast or down The Valley and up The Coast. The main object of those who want to tour California is to get a comprehensive idea of this state as an entity, and this is best and most easily obtained by going up one way and down the other.

After the first rains in November or December, the hills turn green, the wild flowers begin thir seasonal procession in the north and follow down south as the rains become more frequent in the arid sections.

If the year is especially rich in rain the wild flowers of the desert will be worth a special trip to see. This year the rain came early and now the wild verbena has clothed the desert with pink.

During the Fall months of June, July, August, September and October, and sometimes in the South, November, the rains cease. Often in May the hills begin to turn yellow and a beautiful shaggy brown where the wild plants have been left to grow. Hay is harvested early in the little valleys and cattle are driven up higher into richer meadows where the grass is long and luscious, fed by the snows of our high Sierras.

In the dry season, composed of the months known as Summer and Autumn in climates having four season, the trip around the thousand mile loop of California's great Valley and Coast Range should be made up the San Joaquin and Sacramento Valleys and down the Coast highway from Monterey. In these months when all California goes camping or seeks a beach cottage on the shore, the direction of travel has a very definite reason. The breeze from San Francisco Bay blowing into the interior of the state and carrying bountiful coolness of a San Francisco August through the Straits of Carquinas meets the traveller on his tour north and keeps down his temperature in the warmest days. Cool nights in California are the rule in every part of the year excepting in the upper Sacramento Valley and in other interior sections of the state.

Down the entire coast it is always cool and comfortable; and life is vivacious or serene as the shore faces west or south.

On the train now as I write, on December 11th, we are passing through a little valley some distance from the coast of Ventura County. Men are plowing the fields. The hills are green beneath their border of evergreen oaks and in a little town through which the train is running slowly, two neighbors chat over their washtubs which they have moved out near the clotheslines in their sunny backyards.

As I left El Encanto, set so alluringly on Mission Ridge above the enticing town of Santa Barbara, the hotel teemed with tourists' just come. Landing from Holland-American liner at San Pedro, many travelers had motored up to El Encanto and others had come by Southern Pacific lines from the storm-swept Middle East.

One youthful enthusiast, long past fifty, full-chested and sombrero-crowned, had been for a saunter around the lily pool and pergola before breakfast. Standing in the sparkling sunlight and breathing deep the elixir of Santa Barbara's salubrious air, he looked out over the quiescent sea and the picturesque town at his feet, then turned to his host and said in a low voice but with reverence and conviction, "I believe God lives somewhere around here!"

Santa Barbara grows more and more into the semblance of one great garden dotted on hillside and mesa with picturesque white-walled, red-tiled little houses where everyone may live and enjoy an interesting life. Hostess by inheritance and disposition is Santa Barbara; and now that her house is set in order and her guest rooms are filling, talk of a beautiful new hotel out on the point above the proposed break-water and yacht harbor has taken on form and verity.

NANCY HIGHLAND, OWNED BY MISS MAUDE BANKS OF COVINA: GENERALLY CONSIDERED THE OUTSTANDING THREE-GAITED HORSE OF AMERICA

ELIZABETH GREIS, OWNED BY MR. W. W. MINES OF ALTADENA: A CONSISTENT BLUE RIBBON WINNER IN FINE HARNESS AND MODEL CLASSES

HORSES AND HORSE SHOWS IN THE WEST

AMONG other delightful things to be provided by the new year, including much rain, and more and added prosperity, is the fifth annual horse show, to be held as in the past seasons, in the Auditorium of the Ambassador hotel, Los Angeles, February 8-13.

With each year adding to the ever increasing interest in riding, and in knowledge of the points, conformation and gaits of a horse, so each year brings a more enlightened and better informed spectator to the horse shows.

The shows are always distinctive events, bringing socially many functions in its train and fostering brilliant costuming, but the zest is by no means confined to the boxes. A fair proportion of the audience is well informed as to the attainments of the various horses, and able to judge fairly accurately as to the merits of a new comer.

While the visiting public enjoys the atmosphere, the surroundings, the touch of excitement provided by the beautiful animals and their performance in the ring, no one gives a thought to the amount of detail work involved in securing the proper entries and eliminating the undesirables, thus providing a show in every way a credit to the Association of American Horse Shows, Inc. All past shows add to the prestige of the present organization and lessen the preliminary work but intensive work on a show to be given in February really begins in the previous October. Letters are mailed to long lists of owners and interested persons, requesting all information that may add to the show, and in order that only the finest horses may be shown.

The organization, now known as the Los Angeles National Horse Show, Inc., justly feels particularly indebted to the retiring president, Marco H. Hellman, for his untiring efforts in behalf of better shows and for his constant support in the early days of the shows; in fact to him is due the credit that a great horse show is now possible in Los Angeles. While Mr. Hellman felt it necessary to resign the presidency, he is still Chairman of the Executive Committee and gives much of his time to this work. In order to make a fairer division of the many duties entailed the directorate has been doubled, now numbering thirty-five.

One of the most necessary items to be included in the preparations for the show is the compilation of the prize lists. For the coming show, for instance, which will run six nights and probably three matinees there will be one hundred and five classes, with cash prizes to aggregate in excess of $30,000, exclusive of trophies. There will be championship stakes of $1000 each in the roadsters, fine harness, harness ponies and stock horse classes; and a championship stake of $1500 for heavy harness horses. In the three-gaited and five-gaited saddle horse classes, always of the greatest interest to the audience, and in the hunters and jumpers classes, where the admiration is always clearly expressed, there will be a series of three $500 stake events culminating in a $2000 stake in each of these three divisions. Among the events introduced this year for the first time there will be a $500 stake for Shetland ponies; a stake of $500 for stallions where formerly both stallions and geldings were combined in one event; a junior five-gaited stake of $500 for horses foaled since January, 1921; a championship class for polo ponies with handsome trophies donated by Mr. Carleton F. Burke; championship model classes for each of the seven principal types of horses; and also two championship breeding classes for stallions and mares. The prizes in the seven championship model classes and in the two breeding classes will be magnificent cups donated by distinguished citizens of the United States.

One of the most enthusiastically received events at the 1925 show was the awarding of the grand championship cup.

Last year this cup went to Elizabeth Greis, a grand-daughter of the celebrated Rex McDonald, bred in Missouri, owner, William W. Mines, Altadena, California. Winner of approximately thirty-five Blue Ribbons throughout the East, prior to 1925. Winner of the following Blue Ribbons in 1925: Los Angeles National Horse Show: Fine Harness stake. Also winner of the Grand Championship and the Reginald C. Vanderbilt Cup. Pomona, California: Fine Harness stake. Kansas National Horse Show, Wichita: Fine Harness Stake. First in the Model Class. American Royal Horse Show, Kansas City: Fine Harness Class and first in the Model Class. National Horse Show, New York: Fine Harness Class. At the International Horse Show, Chicago: Prevented by serious illness from showing in the Fine Harness Class.

EASTER STAR, OWNED BY MR. MARCO H. HELLMAN, OF LOS ANGELES; ONE OF THE GREATEST FIVE-GATED HORSES IN AMERICA

The Show Ring records of some of the other notable horses to be entered are as follows: Easter Star, owned by Marco H. Hellman, Los Angeles. Twice winner of the $10,000 Louisville five-gaited stake. On his trip East under the management of Roy L. Davis of Bel-Air Stables, he won at the Kansas National, at Wichita, Kansas, the five-gaited gelding class and the $1,000 five-gaited stake. At the American Royal, at Kansas City, he won the five-gaited gelding class. At the National, in New York, he won the five-gaited class, and the $1,000 five-gaited stake. He is one of the greatest five-gaited horses in America.

(Continued on Page 32)

THE PRIEST IN COSTUME DESIGNED WITH SKILL

THE CHORUS IN A MORE CHEERFUL MOOD

THE CHORUS RECIPIENT AND YET SLY

THE JAPANESE NOH PLAYERS

DURING the summer of 1925 the Gloucester Players, an experimentalist group gave a Japanese Noh play, "The Cherry Blossom River." The play was an adaptation made by Colin Campbell Clements, now director of the Community Arts Players of Santa Barbara, and was produced under his direction with the assistance of Mlle. Jacqueline Mellor, of the Dalcroze school, with special masks by Hardie Hunter Albright.

The Japanese Noh play has its sources in the Shinto god dance, in the warrior court dance and the Buddhist sacred pantomine. As the dance was modified in a later period, lovers of poetry began to add poetical comment, and the next step was the addition of a text for the chorus to sing.

Early in the fifteenth century, the Japanese drama took on a psychologic breadth and expanded.

The beauty and power of the Noh lie in the concentration. All elements unite to give a single impression. The emotion is drawn to the idea rather than to a personality. The solo parts express great types of human character such as brotherly love, filial love, or the sorrow of unrequited love. The types of character are made especially vivid by means of masks. Spirits, women, and old men wear masks; other human beings do not. The carefully trained actors are given a moral discipline. They are trained to revere the profession, to feel the privilege of impersonating the hero.

Through the abstraction of the conventionalized costumes, settings, chants, and masks, the Japanese Noh seem to have something peculiar to give the audience. An atmosphere that is more than human is created and even an occidental audience, seeing the play for the first time, is strangely moved.

"The Cherry Blossom River" was voted the most striking and best liked play put on by the Gloucester Players in the summer.

THE COLOR PLATES

Our cover plates for January are loaned by the Stendahl Galleries, Ambassador Hotel, Los Angeles. We are especially happy in having them this month to further illustrate the work of our National Academician, Wm. Wendt.

A NEW VENTURE FOR STUDENTS OF THE DRAMA

A Word from the Preliminary Organizing Committee

THE fortunate presence of the Artist-Director, Maurice Browne, in Los Angeles, and the experience of a small group of students of acting who worked under him during the last few months has led to a project to organize an independent group of student players for study and production under his direction during the next twelve weeks, with a view toward possible resumption after Mr. Browne's contemplated summer trip to England and the continent.

The proposed plan offers three-fold opportunity: Participation in plays under Mr. Browne's immediate direction; independent rehearsals in voluntary groups, with the privilege of review by Mr. Browne and the possibility of acceptance for further rehearsal and production by him if warranted; and instruction both in direction and in acting through observing rehearsals, hearing criticisms and lectures, and attending performances.

Three degrees of membership, not mutually exclusive, are contemplated: Associate, Semi-Active, and Active. Active membership pertains to all who are cast for roles. Semi-Active members comprise such as are cast for supernumerary parts. Associate membership is to be held by those who either cannot give as much time as the Active membership will require, or are waiting to be cast for parts. Such members will be privileged and invited to attend rehearsals, of which they will be notified from time to time; to hear criticisms and occasional lectures; to participate in rehearsals under their own initiative and leadership, with the privilege of one review by Mr. Browne; to attend public performances free of charge; and to compete for membership in the Active group.

The scale of costs tentatively proposed includes four items: A five dollar Registration fee and an Associate membership charge of ten dollars payable by all; to which Semi-Active members must add ten dollars and Active members twenty-five. There will thus be a minimum total fee of fifteen dollars, payable by all members, twenty-five dollars for Semi-Active members and forty for Active members for the entire period of twelve weeks.

A second meeting of those interested in joining a group with plans substantially as outlined, but subject to any desired modification before adoption, is to be held at the Denishawn Studios, 932 South Grand Avenue on Monday evening, January 4th, at seven-thirty o'clock. Please invite others.

THE MOTHER IN "CHERRY BLOSSOM RIVER," A NOH PLAY ADAPTED BY COLIN CAMPBELL CLEMENTS, NOW DIRECTOR OF THE LOBERA THEATER FOR THE SANTA BARBARA COMMUNITY ARTS ASSOCIATION

SOUTHLAND

PEACE

A Chant Royal By CLARENCE URMY

LEND ME YOUR LYRE, APOLLO, WHILE I PLEAD
WITH GODS AND GODDESSES THAT THEY MAY GUIDE
A TIMID BARQUE, IN ANXIOUS HOUR OF NEED,
ACROSS CHANT ROYAL'S WAVE-ENTANGLED TIDE.
FAITH'S MYSTIC, PURPLE-VEILED HORIZONS HOLD
THE ISLES OF CALM SET IN A SEA OF GOLD,
AND I, EVANGEL-VOYAGER, ARRAYED
IN PLEASING VESTURE FASHIONED TO PERSUADE
ALL MEN TO VENTURE THITHER, WAIT THE NOD
OF FORTUNE, THIS THE CRY OF MY CRUSADE:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

UNRIGHTEOUS WAR HAS MADE THE WORLD'S HEART BLEED:
THE SOUL OF EARTH IN AGONY HAS CRIED
AGAINST THE ANGER, CRUELTY AND GREED
OF DESPOTISM, SELFISHNESS AND PRIDE.
IN CEASELESS TERROR DIRE, DARK YEARS HAVE ROLLED
AND SWEPT GREAT MULTITUDES TO NAMELESS MOLD;
AND NOW, A RIGHTEOUS VICTORY HAS STAYED
THE WRATH OF BUTCHERY; SHEATED IS THE BLADE
AND STILLED THE BURST OF SHELL WITH THUNDER SHOD;
NOW, ON SONG'S FOND LIP IS THIS GOSPEL LAID:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

OUR COUNTRY HEARD THE CALL TO FIGHT, TO FEED;
FOR YOUNG AND ILL AND HOMELESS TO PROVIDE—
HOW SWIFTLY FELL THE BARS OF CASTE AND CREED,
HOW QUICKLY WERE THOSE FAR CALLS SATISFIED.
MEN, MONEY, FOOD — NO GIFT BEGRUDGED OR DOLED;
LONG WILL OUR AID IN STORY BE RETOLD.
OUR NATION IN THE BALANCE HAS BEEN WEIGHED
AND FOUND NOT WANTING. LET US NOT UPBRAID
THE VANQUISHED, BUT ACROSS THE BATTLE SOD
LET THIS MOMENTOUS MESSAGE BE CONVEYED:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

DOMESTIC HEARTH, HOME TIES — WITH WHAT GREAT SPEED
TO THESE CAME VIOLENCE UNPROPHESIED —
IN UNEXPECTED PATHS WAR'S DICTATES LEAD
WITH FIRM COMMANDS THAT WILL NOT BE DENIED.
AND NOW THE CLOCK HAS STRUCK; HATE IS CONTROLLED,
THOUGH FAR-OFF FIELDS BRAVE MARTYR-MEN ENFOLD.
BRUSH TEARS AWAY. FOR THEM, BEYOND THE SHADE,
IS FAR MORE FASCINATING WORK DISPLAYED.
ALL SPURNED THE HAMPERING OF MORTAL CLOD;
BE GLAD WITH THEM. CALL THIS THOUGHT TO THINE AID:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

WHAT RECOMPENSE FOR ALL THIS WOE? WHAT MEED
FOR ACHING HEARTS WITH BLOOD OF BATTLE DYED?
OUT OF SUCH HARVEST THERE MUST COME A SEED
OF HEALING PLANT WHOSE FLOWER SHALL BLOOM EARTH-WIDE.
HEARTS THAT WERE UNRESPONSIVE, LUKEWARM, COLD,
SHALL LEAP TO ACTION, PANOPLIED AND BOLD;
HEARTS THAT ALREADY WERE BY SERVICE SWAYED
SHALL MOUNT NEW HEIGHTS. UNDAUNTED, UNAFRAID;
NONE SHALL BE FEARFUL OF WAR'S IRON ROD —
ALL STRIFE MUST END, IF THIS WORD BE OBEYED:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

ENVOY

HAIL, WORLD AND NATION, HOMES AND HEARTS, FAST FADE
WAR'S BLACK CLOUDS, FREEDOM'S FINAL DEBT IS PAID.
TRANQUILITY SHALL WALK WHERE MADNESS TROD.
TRUTH, CARVE THIS TEXT HIGH ON LIFE'S COLONNADE:
"TO BE AT PEACE, ACQUAINT THYSELF WITH GOD."

Awarded First Prize in the Peace Poem Contest
Conducted by the San Francisco Chronicle, 1918

Copyright, 1918, by Clarence Urmy

This Peace Poem by Clarence Thomas Urmy, California's first-born among American poets, is here printed by request of those who wish to broadcast it in the cause of world peace. It has been called one of the most perfect examples of the Chant Royal form ever written. Reprints on cards may be obtained at any of the book shops, California Southland or, Miss M. H. McCoy, Mission Inn, Riverside.

The Year of Our Lord Nineteen Hundred Twenty-six

ONCE upon a time it was the custom to review the past year and, taking account of stock, to make New Year's resolutions to succeed or fail within the year to come. Looking over the intensively and rapidly populated field of our Southland counties may we not perform this commendable action for the section as a whole and give in a nutshell that popular impression so voluminously exploited by our purveyors and concoctors of "news."

The southern end of the great State of California is not a separate entity, excepting in so far as it is a state of mind. Its citizens have not been here long enough to become acquainted with the wide stretches of the state's great valleys or the upland meadows of its immense mountain territory reaching north and then west to enclose the inhabited level land along a thousand miles of interesting coast. That part of the state which is south of Santa Barbara is gradually coming to think in terms of the whole state. This is especially true of the new generation, born on this coast and calling Los Angeles its "home town." They realize that while Los Angeles shares with the rest of the coast that marvelous variety and climate which is characteristic of the islands and shore of the Pacific, that climate is not a product of Los Angeles, but rather is Los Angeles, in its rapid development, a product of the climate —a young, giant child of California and the virile Middle West.

In taking account of stock, therefore, we must first learn of our inheritance, and that will make us humble.

Our blessings and the gifts bestowed on all Californians alike imply our ability to perform the great duties which loom before us as citizens of a nation whose western representatives we are. If we can still find time during the coming year to do more than the work which lies nearest us in conquering fire and flood, and in building well and beautifully for posterity, we have wide interests to develop in Pacific waters that will demand that we keep our vision clear and keen. The time has truly come when Los Angeles has found herself, and instead of seeking rivals she will now make New Year's resolutions to find out what it means to be a California city and then take her place among maturer centers making worthy contributions to the reputation of the state as well as the whole nation.

OPINION

A DULL season to me has no reference to real estate or lack of tourists; it is the time when birds are few and quiet. So rare is a bird song these days that the least twitter of a Linnet calls me to the window. Some December days there was not even a Linnet on the feeding shelf and three at one time seemed like a party. It is said that the little Phalarope lady is the only female bird who does the courting and carries women's rights to the extreme of having her mate do the incubating and forage for the family. But certainly the female Linnet is boss at the table and orders the rosy lords to begone. Her table manners do not bespeak a very amiable disposition and she has none of the Oriental notion that the mate should be served first. The males bear them no malice and their happy morning chatter is a pleasant way to be wakened.

As if to welcome me back from the East the Mocker mounted his high singing perch. The mountains had looked bare, the fields dry and everything dusty but that song made everything all right. I have heard him remonstrating about cats and Bluejays and practising a bit in hiding but he hasn't been on the concert stage again. The rains will be doubly welcome because they will put songs into the throats of our birds. It is a good thing that they are silent for a time lest we take their free music as a matter of course and under-value the morning concerts which help us to start the day with good cheer and gratitude.

The Bluejays, whose virtues are only feather deep, having no young birds or eggs or soft-shelled walnuts, are feasting on persimmons. The color combination does give one a thrill. A word to the wise is not sufficient! As I succeeded in driving one out of the tree a Mocker flew in plainly looking "Thank you! I would like a taste myself." Bird lovers are going to have murder in their hearts unless the surplus Jays die a natural death without delay.

The Robins came down very early this year—the first of November—and have so far forgotten the season, as to sing. How can any one be expected to remember the season with such summer-like weather. They perch on the tall tree tops and go screaming with delight over our gardens, being quite particular on which lawns they settle. One Robin has grown tame enough to look into the kitchen door when his breakfast is not put out. Many of them spend the summer in the Yosemite where they are very tame, even eating from the hand. Some campers put nesting material on their tent which was quickly woven and plastered together on an overhanging limb. The robin which did all this work had no mate and after days of sitting on the nest and singing, no mate came and the home was deserted. Nests have been done over and used again for four seasons. This may be one difference between eastern and western Robins for the Robins on my farm build three new nests in one season.

The Song Sparrow—always with us—is tuning up and singing not only more often but with more spirit, and the lady goes about chuckling to herself. The vicinity of Chatsworth Lake is a good place for those who wish to study Sparrows at this season. Golden Crowns may be found in the foothills and in the parks where there is plenty of cover. The Fox Sparrows, easily distinguished from other sparrows by their speckled breasts, might be taken for Thrushes scratching under the bushes. They give a vigorous hop with both feet, scattering the crackling leaves, but they lack the "wing twinkle" and blinking eye which distinguish a Thrush. The Lincoln Sparrow has a warbler-taste for willows and his song, resembling the Purple Finch's, makes the search for him worth while. I found a company of seven Chipping Sparrows pasturing on a lawn. The Large Billed Sparrow keeps near water. The gray Juncos, with their monk's hoods, should be called the Nervous Sparrows since they feed close together in flocks and all fly off over nothing, flashing the white of their lateral tail feathers. The Vesper Sparrow, with white lateral tail feathers also, is one of the winter residents. In Pennsylvania we couldn't go to bed without his summer vesper service. The Gamble Sparrows with their lovely white crowns are everywhere, praise God! We couldn't have too many. He is of the earth always scratching in the leaves and more of a pal but less poetic than his cousin, the White Throated Sparrow, which is rare in California. It is a real Christmas present to find one in Whittier this season. Whittier is double starred again in having some Kentucky Cardinals. There were three mature birds there last year and one pair nested twice which should double the number. They feed in some of the farm yards.

There was a thriller for me one morning as I was passing a block recently plowed, the dirt being well sprinkled with white stones. The earth and stones suddenly became animated and about fifty Kildeer began lifting their wings as if doing their daily dozen. Later they were snoozing, looking like so many clods of earth, until a heavy truck went by when they all skated a few feet and settled for another nap. The Kildeer is wise in getting used to dry places against the time when all our lakes and marshes will be drained and subdivided.

Desert Rain

By MARIE HONEYCUTT HINRICHS

The rain has come!
The grateful sand, and baking clay
Drink eagerly.
The patter of the drops that strike
The broad palm leaves
In the oasis sounds like music
Out of Heaven;
The little rings of dust about
The earliest drops
Blend into a softened cloak
That wraps the world
In moisture; and the first sweet smell
Of dampened earth
Greets dripping sage and cactus.

O thirsty land!
The palm holds up its many fingered hands
In gratitude for rain.

Shores of lake and grassy plain
And wooded hill
Know not the burning thirst
Of blazing days,
Nor how the desert reaches out and grasps
The cup and drains,
All thankfulness, the blessed winter rains.

The Answer of Christmas

(From a selection by Anne C. E. Allinson in the leaflet of The Class in Personal Religion, St. Paul's, Boston)

FROM the cross-currents of opinion there floods in this universal affirmation of the day: "Cast out fear!" Then the sick will be well, the weak strong: then power will be set free, hidden capacity will come into play: then there will be a new life for each of us, a life as good and beautiful as it will be true. But how—how?

Christmas comes. Its answer peals above our clamorous surmises. A faith is born; perfect love casteth out fear. It is no wonder that of that birth poets and painters have made an imperishable story by associating with it many varying kinds of love. The friendly helpfulness of the busy innkeeper. The mother and her child. The kind, serviceable animals. The shepherds loving peace and goodwill. The wise men turning from knowledge to adore wisdom. For all loves that give instead of grasp celebrate the birth of a Way of life in which fear becomes as unreal as darkness when the sun shines.

Christmas comes. The Light of the world is ours.

GENTLE ART OF TRAIL RIDING

EXPERIENCES IN OUR CALIFORNIA HILLS

By MARY NORDHOFF

EVERY VARIETY OF BEAUTY MAY BE FOUND IN THE FOOTHILL TRAILS, HUGE ROCKS, TALL PINES, AND THICK UNDERGROWTH.

THE foothills of Santa Barbara offer a variety of trails, and a novice in the gentle art of trail-riding can there break himself in with a half day's ride or a week's trip. From the coast these hills look barren enough, uninteresting save for beauty of line and the color which is their's at sunrise or sunset. One may prowl about for some time convinced that distance lends enchantment and with no desire to lessen the distance. There is always the beach; the riding there, at low tide, is very good, though one can no longer go from Carpinteria to Gaviota as in days gone by. There are bridle paths through the Gillespie, Knapp, Armour, Underhill and other estates; these the owners very kindly leave open to the riding public, but the stretches of paved road one must traverse on the way, the interminable motors make such riding a mixed pleasure. Sooner or later one must take to the trails. When this state of mind has been reached it is best to forget a favorite mount unless he is familiar with, and has a taste for, crawling up and down small mountains, over rocks and stones and through shale. Drew, my companion's first choice, let us know all too clearly that he disapproved of heights and depths; this mood alternated with a flippant disregard of the trail's narrowness. If the animal knew more about the country than I did, he was an excellent actor. When the trail disappeared for a few yards, and shale took its place, Drew's revolt fired even my philosophic mare; without spurs, we were forced to make a dash through the shale on

foot, dragging a horse each behind us. It is quite impossible to keep the trails clear of shale, and a sedate and handy horse on the small side adds to one's peace and leaves time for the views, which are magnificent.

The Montecito Riding School keeps a number of good trail horses. They had at one time a gray mare familiar to the point of ennui with trail etiquette. She would dash at and up a sliding bank of shale, put on the brakes and coast down upon the trail where next it came to life.

A two or three hours' ride up the San Ysidro and to the left along the Hot and Cold Springs trail makes a good introduction to the country. The trees in the canyons are beautiful, and the sound of running water in this dry land gets its full value. The birds and the gray squirrels with their prodigious leaps and air of business, break through the silence of these hills. The trail winds slowly up from the life and coolness of the canyon to the bare

TRAILS FOLLOW THE SLOPES OF MATILIJA CANYON FROM COOL DEPTHS TO BARE HEIGHTS

ridge, where one gets a magnificent view of the ocean, the islands and the coast. Another favorite is the half day's trip to Mono Flats and Blue Canyon. The Deane School, the Secretary of the Riding and Trails Association, and others have built cabins by the river here. The Flats are near the coast, yet wild enough to make picnics and week-end trips worthwhile. Quail and deer are fairly plenti-

ful and one whose word must not be doubted came across bear tracks not long ago, large enough to belong to the last of the grizzlies. The three days ride to Big Pine, past Zaca Lake into Sisquoc canyon and Manzana is well worth while and should distract even the exiled fox-hunter from his boredom.

While such a country may be tame when compared with the Rockies, and one fond of "The Chase" may find trail riding dull, there is a great variety of beauty in these foothills. When it comes to excitement, those who least expect it may get a fall from the trail to the canyon below. I heard of one rider who knew the trails as well as her horse, and both had been traveling them for some years. Without a thought, my friend let "Kate" pick her own way, around instead of over a boulder. The edge of the trail gave way, and the two of them vanished. After a bit, the rider managed to get free, and clambered back to the trail; every lunge the horse made took her farther down instead of up the hillside, until at last she came to roost in a tree. It took three people several hours to get her out, and her owner was a good deal more than stiff for a week.

Two young Easterners made a sensation sometime ago. At least, they are still mentioned as a caution to the ignorant. One of the two managed to excite her horse, who reared and went over the trail's edge; fortunately the girl came off, and after rolling a few hundred yards managed to wedge her-

self against a cactus. While a cactus is not comfortable, this one saved her from falling over the edge of a small cliff, and there she clung until her companion could ride to San Ysidro and back with help. Such incidents are rare enough; for the most part the trails are safer riding than paved roads.

Several members of the Riding and Trails Association have felt the need of more bridle paths in and about Montecito. They have guaranteed the funds, and the association hopes in time to provide bridle paths along the highway and paved roads of this district. It would certainly be a help—the trails are hard on a good horse, though they may have been graded and cleared as well as possible, and the back country is too hot, in summer, for pleasure.

THE SWAYING GARDENS OF PASADENA'S TOURNAMENT

The dominant note of the Rose Tourney of this year was the emphasis of the contrast between the first entries and those of today, because of the historical interest, and to this end many types of horse drawn vehicles from the pleasant days of the 'eighties and early 'nineties were entered. Also the old bicycles, with the sky scraping big wheel, and a tiny one for balance. The old Roman chariots were given a prominent place as in the long past years the chariot races followed the pageant as does football today.

Beyond everything else that a lover of the Pageant cherishes is the fact that from the beginning when Dr. Francis F. Rowland and Mr. Charles Frederick Holder, suggested and assisted in working out the first event, only fresh flowers have been used on every entry. It is not the quantity of blooms used that matters, but the manner in which they are blended. By this careful blending not only will each float be the beautiful thing desired, but the pageant itself will become a harmonizing whole. The first tournament was held as a fiesta for Pasadenans only, but its fame spread until now all the world comes, and the entries embrace not only the neighboring towns but the Coast.

THE 1926 TOURNAMENT BROUGHT BACK MANY OLD CARRIAGES, FILLED WITH LOVELY LADIES IN GOWNS OF OTHER DAYS, OF RICHEST SATINS AND LACES, AND EQUIPAGES GRAND WITH COACHMAN AND ATTENDANT FOOTMAN IN LIVERY, ALSO AN ENTRY FROM THE VALLEY HUNT CLUB, BUT NOT THIS ORIGINAL OLD COACH WHICH HELD DELIGHTFUL MEMORIES FOR THE MEMBERS, AND WAS ACCLAIMED WITH PLEASURE BY THE NEIGHBORLY CROWD WHO ENJOYED THE EARLY PAGEANT.

A SANTA BARBARA SHOP FOR WOMEN OF UNIQUE SERVICE AND DISTINCTION

ONE who has discovered Santa Barbara and has solved the secret of its distinction is not surprised to find there the shop of B. F. Kerr and Company. Yet, to those who, tired of the mere size of larger places, seek a quiet but efficient service in this city of discriminating women, the first experience is filled with a growing and delightful satisfaction. Whether from New York or San Francisco, women who have taken up their residence in Santa Barbara have accepted B. F. Kerr and Company as an established part of the place, and find that the judgment behind their confidence has never been betrayed. For this woman's shop on the western coast is in as close touch with the sources of proper clothes for all occasions as is any other first-class shop in the country. Its patrons walk the streets of New York with no regrets that their wardrobe was completed before leaving home.

That such a unique service is possible on this coast can be believed only on its acceptance. So conspicuously has the far West been made the *salon de refusé* of manufacturers and trades people in general that many women have resolved to buy only when they are abroad. This condition has produced its own salvation. Intelligent study of the finer forms of dress and its accessories, close touch with the best designers and manufacturers, discriminating buying during leisurely trips to Eastern and European cities make possible a stock sans reproach. Upon this constantly renewed selection of desirable gowns, wraps and specialties of every season—this Santa Barbara house of B. F. Kerr and Company has built up its unique service of helping its patrons buy that which is especially suited to their needs of the moment.

That the merchant should be the trained buyer for his constituency is the conviction of the whole firm. So thoroughly does this idea permeate the place that this handsome little shop on the far Pacific coast becomes, through its service alone, an open door to the best clothes obtainable in the country.

Unique indeed is a service which turns the whole expert world of fashion like a spotlight of interest upon each customer's problem as it appears upon the scene.

THE WOMEN'S APPAREL SHOP OF B. F. KERR & CO. AT STATE AND VICTORIA STREETS IN SANTA BARBARA

To this Shop of Unique Service and Distinction, no request appears too insignificant, no detail too small; for, out of attention to minute details, perfection is accomplished; and as the most fastidious of Californians have discovered, it is worth while going to Santa Barbara just to replenish one's wardrobe at this interesting shop whose sincere purpose is *"to help you buy rather than to sell you"*.

AN ORIGINAL CALIFORNIAN ARCHITECTURE IS BEING DEVELOPED TO ANSWER OUR NEEDS AN EXAMPLE BY WITMER AND WATSON, ARCHITECTS

Commended to the Art Study Sections, Federation of Women's Clubs of California

ANOTHER excellent bit of domestic architecture has recently been completed in Pasadena and has produced much favorable comment among architects and others interested in establishing southern California's name for beautiful houses. The house in question is that designed for Mr. and Mrs. Roger B. Emmons, by the firm of Witmer & Watson, Architects. These two capable men have a very refreshing way of taking the simplest building materials and working them into a delightful composition which, without a trace of faddishness, is yet a brand new note in domestic architecture. Much has been said and written about the need of a truly southern California style which will take the traditions of early days, mix them with a due regard for climatic conditions and modern building materials, and make of this conglomerate a creation truly indigenous. This is precisely the result which has been achieved in the Emmons house. The composition is simple and expresses the plan obviously. There is repose and dignity with an ample touch of friendliness and color in light and shadow. Another quality, resulting from a wise selection of materials, is that of texture. In recent years architects have often "gone to seed" in their efforts to obtain pleasing surfaces on walls or roofs. The effects have often been garish and banal in their condity. In the Emmons house, Witmer and Watson have given freshness and vitality to wall and roof surfaces by accepting the natural beauties inherent in the materials and using them with trained discrimination.

A PEPPER TREE AND A ROUND "STONE-TILE" TOWER BRING SECLUSION TO A DIGNIFIED ENTRANCE.

The walls are built of "Stone Tile" furnished by the Pacific Stone Tile Co., New York and Santa Anita Avenues, Pasadena.

These tile are hollow concrete blocks 3½ x 12 x 6 or 8 inches wide, They are cast by the most scientific methods and of the finest materials obtainable. They are particularly adapted to residence construction where their soft, pleasing texture is most acceptable. The hollow space in each tile makes for a very dry insulated wall. In the Emmons house the only finish is two coats of flat white paint. Inside plaster can be applied directly to Stone Tile walls without special preparation and for exterior stucco the tile form a perfect base. No special shapes are needed to turn corners or form window jambs, and where special radial tile are needed for arches or for round towers, as in the Emmons house, they are provided without extra expense. The tile have been carefully designed as to size and shape so that the mason can handle them in the easiest manner and consequently it is found that they can be used most economically and often at a lower cost than other materials.

THE ROGER B. EMMONS HOUSE, PASADENA, CALIFORNIA.

Photographs by George D. Haight

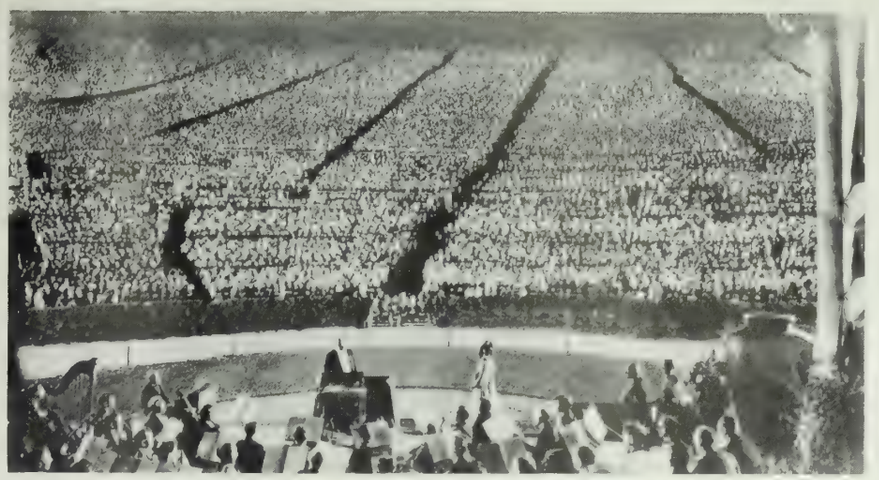
AN ARTISTICALLY-LAYED AND BEAUTIFULLY STAINED SHINGLE ROOF HOLDS ITS OWN, EVEN IN THIS HEYDAY OF TILE POPULARITY. THESE ARE HAND-HEWN, RED CEDAR SHAKES FROM THE LONGLYFE SHINGLE COMPANY

There was a time not so long ago when a shingle roof to be "right" must be laid with edges straight and smooth, with rows evenly spaced and all as if turned out on a machine. Some one with an artist's instinct must have made a trip to the big woods of California and come back with a wonderful story of a beautiful hand-made shake roof. At any rate, the hand-split shake roof was immediately adopted and adapted to California architecture. It seems to "belong" in the same way that tile finds its natural place in our domestic work of Latin influence. The Emmons roof is an excellent example of this type of hand-split red cedar shakes. Red cedar is used in preference to redwood, as it has been found that the cedar will take the various colors in the creosote stain much better than the redwood. Then, too, the cedar when left unstained will weather to a beautiful silver grey, while the redwood turns black in weathering. Both woods are equally beautiful as to texture and both resist decay equally well. The shakes have a natural beauty even in unskilled hands, but a knowledge of their limitations and peculiarities is essential if their maximum beauty is to be brought out. The finest shakes obtainable are known as "Longlyfe Rustics." They are sold and laid in Los Angeles and vicinity by the Longlyfe Shingle Company, 2203 Santa Fe Avenue. This company furnishes and lays the shakes in one color or several, using a high grade creosote stain. Their workmen specialize in the laying of shakes, and the beautiful roof of the Emmons house is a testimony to their skill.

AN OUTDOOR LOUNGE OF COMFORT AND RETIREMENT

Every architect, yes, and he who has passed through the experience of building a home, knows that the painter can be a joy or a never-ending source of irritation. In John V. Gierding, who completed the painting contract on the Emmons house, Witmer and Watson have a real craftsman of the old school. There is no fear of dilution or use of inferior materials where Mr. Gierding is working. It would be as easy to get him to do a slipshod piece of work as it would be to get a saint to tell a lie. Only the most skillful workmen are found on Mr. Gierding's crews. Under his direction they have produced results which have added much to the reputation of the architects who seek his work.

AN EXPANSE OF WHITE WALL, WHICH THROUGH A SUBTLETY OF DESIGN AND EXECUTION, HAS LOST NONE OF ITS SOFTNESS AND CHARM. "STONE-TILE" WAS USED THROUGHOUT.—THE EMMONS HOUSE, PASADENA, WITMER AND WATSON, ARCHITECTS.



THE HOLLYWOOD BOWL

A great natural amphitheatre in which the best musicians of the world play before vast crowds; where thirty thousand democratic lovers of art rub elbows with each other and are swayed by the same common impulse.

The directors of this unique musical organization, knowing the harmony that comes of an orchestration of talents, has retained the Allied Architects Association of Los Angeles to give complete architectural service in planning the new Hollywood Bowl.

Allied Architects Association of Los Angeles

The Home of Beauty

J. H. Ramboz House, Glendora
Aleck Curlett, *Architect*

The happy blending of older architectural forms into a style distinctively Californian is coming more and more into vogue. We are akin to the Latin-Mediterranean countries in more ways than one. The brightness of nature's colors; the easy climate; the deep azure of the sky; the "drenching" quality of the sunlight: all these call for harmony between nature and the works of man. So it is fitting that our Homes of Beauty should be crowned with Latin Tile, which, as developed by this company, has been pronounced a real contribution to American architecture. Nothing could be more appealing than their soft rose overtone under the lovely Californian sky.

GLADDING, McBEAN & CO.

Los Angeles Office: Los Feliz Boulevard and S. P. Tracks
Tropico Plant: Glendale, Los Angeles County

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH,
Editor

PLAGIARISM AS A FINE ART

The following is the second installment of a series of articles on the influence of precedent in current American architecture. The series of addresses were given by a group of noted architects at a recent convention of the American Institute of Architects and are reprinted from the proceedings of the convention. They represent widely divergent views within the profession and will be of general interest to all readers for they are the frank and often amusing statement of the architect's opinion of himself.

ADDRESS
BY MR. H. VAN BUREN MAGONIGLE

SECOND INSTALLMENT

THERE was a moment of great promise in the history of American design when it looked as though the influence of the genius of Joseph Morrill Wells would direct American thought toward a virile and fruitful eclecticism that would lead in its turn toward an architecture we could fairly call our own. Of all his work his last was his best and ripest. It is a fabric woven of so many threads of influence, visible and invisible, tinged with the memory of so many beautiful things, so subtly and cunningly wrought, controlled by so sure a grasp upon the technique of terra cotta, brick and marble, that it became under the hand of this lamented master a new and original work of art, respecting tradition but kindling a new fire from its slumbering embers But Wells died in the very early nineties just as the great waves of building set in, and in the rush to keep up with the demands upon the profession the photograph and the monograph began to exert their deadly, pernicious persuasion. The World's Fair in Chicago came on and turned our minds toward Greece and Rome, and another classic revival ensued. There was no time to devise new and native envelopes for the many and diverse new structures that were to spring up over night; and so began the baneful abuse of precedent which, from the expedient of busy hours became a habit, then a method, then was erected into a virtue, and here and now, after a long and prosperous career, is being basely assailed. Dear old Aunt Plagiarism! How sad it is to be betrayed by one of your old frequenters!

We architects know the reasons for our parlous state. We know how driven we are: how little time our manifold duties leave us in which to think or to invent; how often we have to take the shortest road to a result; and how easy it is to drift. We know, too, the popularity of Follow-My-Leader in our profession. We know that after the issue of every new book upon some freshly exploited corner of Europe with measured details complete, an eruption appears upon the face of American architecture just as inevitably as certain people exhibit a rash after indulgence in strawberries. Every new building, foreign or domestic, is the signal for a dozen or more illegitimate offspring with a fatal resemblance to the responsible parent. When the book on the Grand Palais was published about 1900, the facade designed by Girault, a natural development by a Frenchman of a style indigenous to France, the Louise Seize, had an immediate and immense vogue here; straightway American design displayed flat oval cartouches wherever they could be handily hung, and ropes of laurel which suddenly left the light of day and burrowed into the solid stone to ooze out below somewhere and hang limp, exhausted by labors no laurel garland is really fitted to perform.

Three or four years ago some new books on the work of the Brothers Adam appeared, work exquisite in its delicate strength and refinement, low relief in ornament and restraint in its use, a style eminently suited to the domestic scale of its period and destination. Instantly there was the usual race to use this fresh ready-made material. It was considered a triumph of genius to make your relief so very refined and flat that unless you caught it in a cross light you couldn't see it near the sidewalk; and its presence at the top of a twenty-story building was a secret shared only by the architect and the

FACADE OF THE FIRST UNIT IN THE BUSINESS CENTER OF ONE OF THE FIVE NEW TOWNS PLANNED AND NOW BEING BUILT AT PALOS VERDES, CALIFORNIA. WEBBER, STAUNTON AND SPAULDING, ARCHITECTS

birds. With a consistency one cannot sufficiently admire, our window reveals in buildings in the New York version of the Adam Style are becoming so slight that I for one walk on the other side of the way for fear a deep breath will pull acres of plate glass down upon me.

And just now in New York, because presumably of the notable success of a certain splendid bank building inspired by the Romanesque of Lombardy, there are signs of a coming epidemic of the crudities and naivetes of the eighth and ninth centuries; and Christian symbols, the emblems of the four evangelists among them, adorn buildings of decidedly profane significance—which is after all a kind of naivete, isn't it? A sort of happy innocence; a don't-give-a-damnativeness that is enviable and rather charming.

Pillaging the defenceless dead is, one would think, bad enough; but what shall we say of the logical sequel, robbing the living, quite openly, without apparently any sense of its enormity, without a "by your leave or damn your soul or any other like civility"? I refer to the preposterous practice of using the several monographs that have appeared in the past few years, upon the work of living and practicing architects, as copy books in our drafting rooms.

If I had my way I should substitute for a certain unpopular amendment to the Constitution one forbidding the use of books and photographs to any architect after ten years' study of precedent and tradition in school or office.

I might go on and enumerate special examples of our favorite crime, our dearest vice, but I have said enough, I think, to indicate my meaning and your own memories will supply the omissions.

But perhaps someone is saying, "What does this fellow mean? Does he ask us to forget the past, forget the history of our race and of our art?" Ah, no! He means no such thing. He is no iconoclast. He has a whole private Pantheon of strangely assorted deities that dwell together in amity, collected in the course of what is getting to be a rather long professional life. No one believes more ardently than he in the just and true value of tradition and precedent. He believes that art must develop much as language develops. No man having something to say invents a new language to express his new thought; he uses the parts of speech familiar to us all, uses the alphabet of his race, and with these simple elements in new combinations makes us burn or shiver, tremble or exult. Each art must respect the traditions of its past and develop new things with the old sap just as new leaves grow on old trees every spring. The leaf does not despise the roots hidden in the earth over which it quivers in the light of a new day. Mass and proportion, heights and widths, walls and openings, voids and solids, mouldings and ornament, light and shade, these are the simple elements of the language of architecture, capable of infinite modulation and variety, plastic to the expression of an individual temperament or of the genius of a nation.

(To be continued)

MEETING AT THE UPLIFTERS' GROVE

THE afternoon of Saturday, December 12, was spent at the Uplifters' Ranch in Santa Monica Canyon. The occasion of the meeting was the visit to Los Angeles of the directors and president of the American Institute of Architects. About one hundred and sixty members and guests of the Southern California Chapter were present. The president of the Institute, D. Everett Waid, of New York City, the vice president, Abram Garfield of Cleveland, the following directors were present: William E. Fisher, Denver; C. C. Zantzinger, Philadelphia; William J. Sayward, Atlanta; Sylvain Schnaittacher, San Francisco; J. Monroe Hewlett, New York, and Goldwin Goldsmith of Lawrence, Kansas. Mr. E. C. Kemper, executive secretary of the Institute was also a guest.

Tables were laid under the autumn colored branches of great spreading sycamore trees near the barbecue kitchen. For the first time in several years the wives of Chapter members were present and added a friendly note which would have been sadly missed if their presence had been lacking. We have wondered a number of times (some times right out loud) why the Executive Committee of the Chapter has always been so neglectful of including the ladies at some of our functions. We know from bits of conversation we heard that afternoon that it will not be so easy in the future for us to slip away on some pleasant jaunt with our fellow Chapter members without a complete explanation to friend wife as to why and wherefore she is not being asked. And while we are on the subject of ladies, let's start a little propaganda right now to get them invited to the honor award dinner.

There were some sixty or seventy-five invited guests from among the local architects who are not members of the Chapter. It was a pleasure to have the opportunity to meet them as hosts and it is hoped that many of them will be invited to become members of the Institute. We give too little thought to the men outside whose abilities should be recognized and thereby lessen the effectiveness of the work of the Institute in improving our status as architects. The Institute will never be truly representative of the profession until a larger proportion of architects are members.

ANNUAL MEETING OF THE CHAPTER

THE Annual Meeting of the Chapter was held at the University Club on Tuesday evening, December 15. The officers elected for the year 1926 are as follows: David J. Witmer, president; C. E. Norenberg, vice-president; Edgar H. Cline, secretary; Winchon L. Risley, treasurer. Delegates to the national convention which will be held in Washington, D. C., in the spring, were also appointed by ballot.

Mr. George Dahl, who held the Harvard Fellowship in Architecture for 1921 at the American Academy in Rome, was a guest of the evening. He gave a fascinating account of a trip to the forgotten Roman city of Timgad in north Africa near Algiers.

Mr. Charles H. Whitaker, Editor of the Journal of the American Institute of Architects was also present. In his quiet earnest manner he swiftly analyzed the economic and social elements which are so profoundly affecting the world today and sketched their influence upon the profession of architecture. Charles Whitaker is a rare spirit and a quiet chat in a corner with him is sure to produce some gem of thought over which one can ponder for days. His frankness and friendliness have been the inspiration of hundreds of those who are proud to call themselves his friend.

THE ARCHITECTURAL CLUB OF LOS ANGELES

420 South Spring Street, Los Angeles

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

SOMETHING NEW

If any of the brothers in the fraternity have a grievance or perhaps an idea, we are going to give them a chance to get it off. Each month we are planning to devote a paragraph to a sort of Open Forum. We realize that one paragraph isn't very much room for some of the aforementioned brothers to unwind. The fellows who have been designing two-room apartments will have it all over the rest of us, for they are every day meeting and beating the problem of getting a lot into a very small space. We have decided to call this column Blah Relief, which, by the by, we think is a dern clever name. We haven't a library competition to discuss, but there is the Allied Architects and the Imperial Triumvirate, Parkinson, Martin and Austin, who are starting out boldly to bust the new City Charter. Then, too, we can always get up an argument about excavating or heraldry if nothing else better offers itself.

"THE BOSS'S BIBLE"

The December number of the Pencil Points Magazine prints pages from a booklet issued to the men in the office of H. Van Buren MacGonigle. It contains the sum of what every architect worthy of the name feels the relation between himself and his draftsmen should be. Every man in the club should read and ponder it. You will be struck with the fact that technical ability is not the important idea, but that a proper attitude of mind toward one's work and one's employer is the first essential. Every architect knows that many good men are ruined by their unwillingness or inability to co-operate. Mr. MacGonigle says in part, "Remember that there is almost always more than one solution for a problem; you may find the best or I may; whichever finds it first wins.

"I don't want to design every smallest detail. I only reserve the right to change or modify your work if it is not what I want. This fact should not make you feel helpless, discouraged or at sea. This should not make you wait for me to establish a character. . . . I want you to work *with* me as well as *for* me. I feel a strong sense of responsibility to you—for while an office is not a school in the formal sense, it ought to be in the highest sense. I should like to feel that every man who passes through the office has gotten something valuable to *him*. And don't forget that if a man can learn from his chief, his chief can learn from him."

He says further that there are four types of draftsmen whom the experienced architect picks out in a very short time:

(a) The honest, serious, conscientious man who buries himself in what he is doing and barely budges from his table.

(b) The man who rarely leaves his table, but makes a pretense of being busy and thinks he gets away with it.

(c) The man who is nearly always at someone's else table for any one of a dozen bad reasons.

(d) The man who is thoroughly interested in his own work, but is also interested in the job as a whole, who isn't afraid to leave his own table if he wants to or needs to for any one of a dozen *good reasons*, who knows in a general way what is going on in the office and yet manages to get his own work done.

A pretty canny analysis of the average drafting room. What!

ANNUAL MEETING

After due display of wit on the part of certain members and after much vigorous pounding of the gavel by our retiring president, Julian Garnsey, the following officers were elected for the year 1926:

Harold O. Sexsmith, President.
Clifford A. Truesdell, Vice-President.
C. R. Johnson, Secretary.
Paul R. Williams, Treasurer.
Julian Garnsey, Director for three years.

All of the members present (about forty) pledged support to the new officers and it is believed that this goes for the whole club.

The Executive Committee will be called immediately after Christmas and a program of activities and committee appointments presented for their approval. Let's all get busy and pull the loose ends together.

CHRISTMAS CARD EXHIBIT

The second annual Christmas card exhibit will be held in connection with the January meeting. If you have designed a card or have received some clever ones please mail them to the new secretary:

Johnson, care Allied Architects.

They should reach him not later than Monday, January 11. They will be arranged in an exhibit for the evening of the meeting and you may take them away at the close. About seventy cards were shown last year.

NEW TREASURER ON THE JOB

Remember, henceforth send your dues to Paul R. Williams, Stock Exchange Bldg. That reminds us that a treasurer's report will appear in next month's bulletin. The accounts could not be audited in time for this issue.

WILLIAM M. CLARKE

Concluding the annual meeting of the club our good friend William Clarke exhibited about fifty or sixty exquisite photographs taken on his last trip abroad. The subjects ranged from country churches in England to the famous gardens of Italy. The photography, choice of subject, and composition of each print was most inspiring and Mr. Clarke's whimsical way of punctuating his talk with amusing anecdotes of his trip was very entertaining. Everyone enjoyed it.

CLUB MEETINGS

Announcement of club meetings for the month following the issue of this bulletin are to be published here each month. Post card notices will also be sent out. Please respond when they reach you. Ordinarily the meetings will be held at the University Club.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Clarence P. Day Corporation
Engineers — Contractors
Builders
205 Boston Bldg.
Pasadena, Calif.
Phone
WAkefield 6841

WESTERN TILE AND MARBLE COMPANY, INC.
Bathrooms and Accessories
Tile
Garden
Pools

Fountains
and
Benches
Importers of Spanish, Mexican and Italian Tiles
Show Rooms 386 South Raymond Ave., Pasadena
Telephones: Fair Oaks 3157; Terrace 3158

A new, popular edition of
SMALL HOUSE DESIGNS
Published by the
Community Arts Association of Santa Barbara, California.
Price $1.50 Postpaid

Ornamentals

You will find here a fine and varied stock of ornamental trees and shrubs as well as flowering and perennial plants.

Visit our nurseries and greenhouses.

EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Dawson's

"The Birds of California"
Notable for Illustrations and Binding
May Be Found in the Following Homes

Mr. and Mrs. A. L. Stetson
Mr. and Mrs. Ralph Hamlin
Dr. and Mrs. Ernest Bryant
Col and Mrs. J. H. Poole
Mr. and Mrs. Cecil deMille
Mr. and Mrs. Edward S. Hunter
Mr. and Mrs. Harlan Shoemaker
Mr. and Mrs. Geo. S. Patton
Mr. and Mrs. King G. Gillette
Mr. and Mrs. Moye Stephens
Mr. and Mrs. Rufus Spalding

Inquiries should be directed to
SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

THE LITTLE FLOWERS OF ST. FRANCIS
Translated By JAMES RHOADES,
Oxford University Press

In the century after the death of St. Francis, legends sprang up which were circulated orally among the people, who regarded the saint's memory with loving reverence. Of course they are no more reliable than legends usually are, but they contain the essence of his spirituality, and show the veneration universally bestowed upon him. At length some unknown writer collected these stories, and set them down in either Latin or Italian, even that point is uncertain, since we know them only from a later translation. The name of the collection was "Fioretti," and among scholars this work is considered one of the most exquisitely beautiful among the religious writing of the middle ages.

Now in a series called "The World's Classics," appears a slender volume of these legends rendered into verse by James Rhoades entitled "The Little Flowers of St. Francis." By refraining from imagery and ornamentation, the translator has retained the original simplicity of a naturally poetic subject, and so appears to have caught the soul and atmosphere of a very lovely period of mediaeval life. He has shown also the best of taste in selecting a form of blank verse, iambic pentameter, which has always proved to be the happiest medium for transcribing a theme pitched in so low a key as this. Here we may read presented in this pleasing book all the old familiar tales about the life of St. Francis.

THE BLACK MAGICIAN
By R. T. M. SCOTT, *E. P. Dutton & Company*

Plausibility and possibility are evidently essentials neither to be expected nor demanded by the devotees of mystery and detective stories. The writer needs merely to be able to use plain straightforward English, and to excel in inventive incident, the wilder the better. If matters get too difficult, there are cults enough to supply the explanation for the most improbable events, to say nothing of the powerful consequences of hypnotism and mesmerism; also the latest discoveries in medicine and science can be made to furnish assistance to a man of resourceful imagination. Major Scott has used all these in this tale of matching wits between the keen detective, Aurelius Smith, and the deepest dyed of villians able to call to his aid supernatural powers. Indeed it is vaguely understood that he was born some centuries past and ever since has been the devil's disciple. The book contains considerable information on occultism, which Major Smith has studied attentively in India, and this adds much to the general interest of the story.

BOOTS
English Model and Jodhpore Boots made to your measure from the finest of imported English leather.

Leshin
CUSTOM
BOOT MAKER
LOS ANGELES
688 S. VERMONT WA 7171

Welcome to call and Browse
First Editions Early Printing Autographs Americana
Rare & Art Books
Books Notable for Printing Illustrations and Binding.
Dawson's Book Shop
627 So. Grand Ave.
Catalogues sent on request:—
LOS ANGELES

FLORNINA
Gowns · Negligees · Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's Wearing Apparel
Colorado Street at Marengo

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Horse Show Dates

Beverly Hills Dec. 26,
Flintridge Jan. 9,
Los Angeles Feb. 8-13
UHRICH
Ladies' and Gentlemen's Riding Coats and Breeches
Absolutely Correct in Model and Details
188 EAST COLORADO STREET
PASADENA

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

OLD MONTEREY (Continued from Page 14)

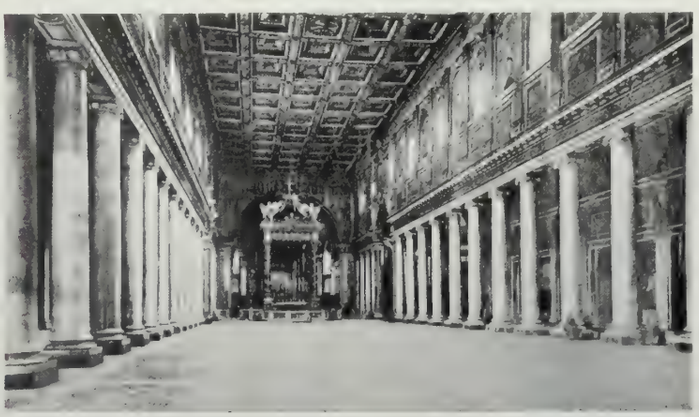
town—in 1602, to be exact—a Spanish explorer, Viscaino, landed on a spot near the old Custom House and raised his banner in the name of Spain. But the importance of Monterey as a settlement and capital of the province of California began in 1770 when the presidio of Monterey and the second mission in California were established.

There followed lively times indeed for Monterey.. The presidio, an outpost of the conquering Spaniards, full of rough and riotous Spanish soldiers, was thronged with grand and haughty Spanish gentlemen, the official administrators of the new province, who at the same time attended to their own affairs connected with the enormous grants of land bestowed so generously upon them by one who did not own what he gave away. But lofty airs can be forgiven in those who are responsible for the delightful type of architecture which marks the period of Spanish occupation in Monterey. These gorgeous officials built for themselves dwellings of adobe, with thick walls and fascinating balconies, simple and dignified in design, but indescribably attractive to the eye. This article, with illustrations of the houses mentioned, will be continued in February.

A COURSE IN APPRECIATION OF ARCHITECTURE FOR ART STUDY SECTIONS OF CLUBS

RHEIMS, FRANCE. THE CATHEDRAL INTERIOR, SHOWING THE GREAT NAVE. THIS ILLUSTRATION WAS ENLARGED FROM A EUROPEAN POSTCARD, IN THE POSSESSION OF MR. HASKELL.

THIS month we present on the following pages an interesting article on Proportion in Architecture, illustrated by the two postal cards on this page and drawings on pages 30 and 31. We are indebted to Mr. Fitch Haskell, A. I. A., for this generous contribution to the course in the Appreciation of Architecture prepared by Miss Gere, U. C. S. B., and introduced by Mrs. Peters, Chairman of Art Study into the year's programme of the California Federation of Woman's Clubs. This is the sort of work which architects do to prepare themselves for their profession and is interesting to all.



INTERIOR OF SANTA MARIA MAGGIORE, ROME, ITALY.

PASADENA CORSET SHOP
HELEN B. FORD
A Complete Line of Robes, Negligees, Bed Jackets, Lingerie, Handkerchiefs, and Novelties.
308 E. Colorado Street — Fair Oaks 3388

a refined shop created solely
FOR LARGER WOMEN
Daytime Dresses
Dinner Gowns
Ensembles
Sizes 38-56
and half sizes
Schaffer GOWNS for LARGE WOMEN
566 E. Colorado Street :: :: :: Pasadena

English Riding Boots

Have a style and snap all their own. The ones we offer are made by Cook & Company, London. They are the last word in boots for style and wearing qualities. Black or tan. Price includes set center bar, never-rust spurs and boot top straps.

Men's $35.00
Ladies' 30.00

"little joe" Wiesenfeld
Baltimore, Md.

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
"Dinner Dance Every Saturday Night. Special Features for Thanksgiving Holidays."
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School and Junior School under same management
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
WHitley 3427 —TELEPHONES— WHitley 7311

The Elliott School for Girls
Residence and Day School.
Ideal Home Life — Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

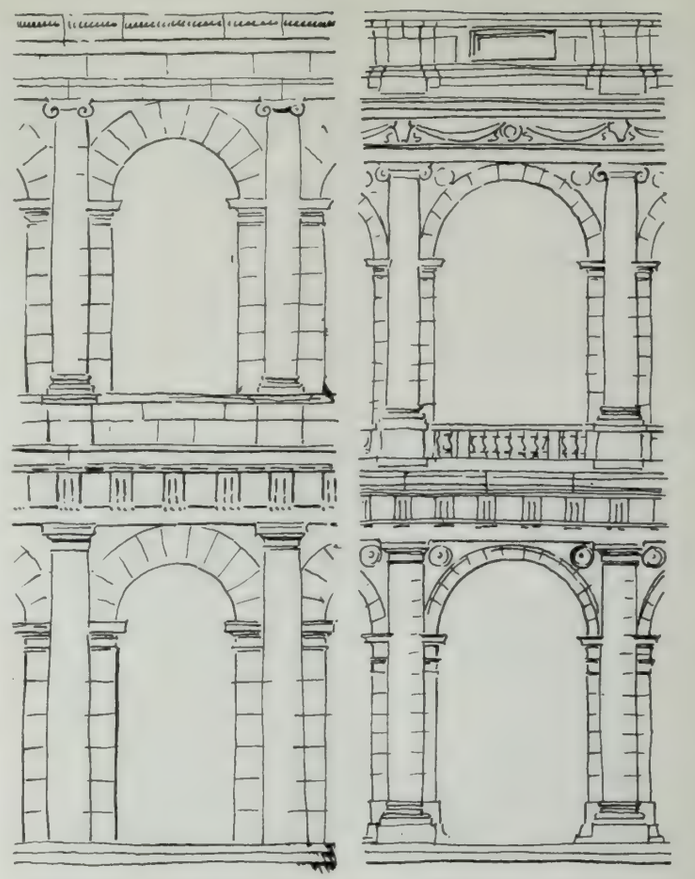
GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

The Katharine Branson School
Ross, Marin County, California
A Country School for Girls — College Preparation
One Hour From San Francisco — Outdoor Athletics

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 — 675 So. Vermont Ave., Los Angeles

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ballroom Department—Louise Kramer
Special Course for Professional Dancers
Phone or write for information
460 N. Western Ave. HEmpstead 3530



PROPORTION IN ARCHITECTURAL DESIGN

By FITCH HASKELL, A. I. A.

PROPORTION is used in two senses: first, in the absolute sense, or mathematical relation of two dimensions, as for example an entablature one-fourth the height of a column; second, in a relative sense, as the result of proper relative sizes and harmony between parts of a whole, as a well proportioned human body in which all parts are well developed and balanced.

In Architecture there are no fixed proportions save those of accepted taste. No system of mystic numbers determines good proportion, it is not fixed by science, nor entirely by inherited taste. Without freedom to study there could be no architecture, yet the greater the freedom, the greater is the responsibility of the designer.

As for proportion in plan, a well proportion plan tells more than much discussion. For example the plan of the Hotel des Invalides in Paris with its vast courts, spacious stairs, dormitories, refectories, chapel and the Dome built as a tomb for great generals and dedicated to Napoleon—all the elements take their place and the spaces indicate their various uses. One important principle is shown: a court yard should always be much wider than any hall. Even the Dome is less than one-third the width of the Court of Honor.

The sense of proportion varies in interiors and exteriors; in a small room and in a large room. "The open air devours an object" and makes it seem smaller—as does distance—or a great room. Though the scale of objects should be changed to meet such conditions, there are several necessary dimensions which remain more or less fixed,—such as steps, balustrades, the practical height of stone courses, etc. dependent on construction, and on human size. These give scale as a whole.

Proportions are essentially variable according to the program, i.e., the requirements of the building, or to produce a monumental effect when that is desired.

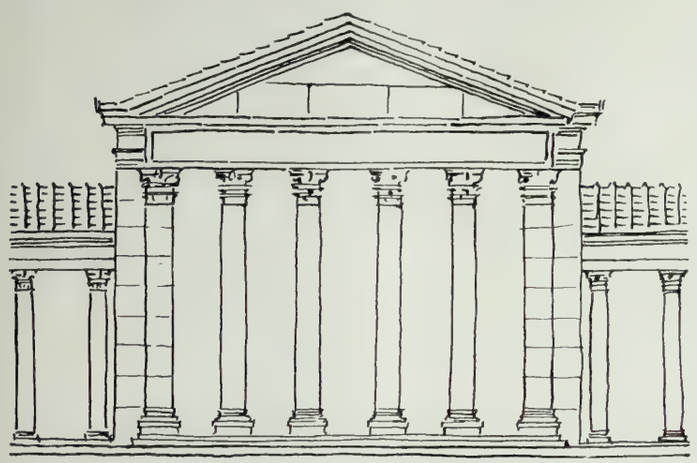
The free study of proportions is necessary to the architect to produce the character he seeks to express. The scheme or design carried out in different proportions may express two entirely different kinds of building, and unless the architect is master of proportions, there would be no architecture. There are no hard and fast rules or formulas, but there are Architectural laws.

To follow out certain specific proportions, and the causes for them to vary,—take the proportion of the space between columns of a colonnade to the height of the columns. It varies greatly. First of all it is dependent on the practical length of a stone lintel which can not vary as much as the height of the columns. Therefore the higher the column, the narrower the proportion of the space between. Then if orders are superimposed, the upper one, unless it is more slender looks top-heavy, so the wider proportion in the upper order becomes the rule. In a long colonnade it is the rule to find narrower proportions than in one of two, four or six columns and the reasonable basis may be that if there be but one or three openings, they need to be wider than if there are more numerous passages. Interior orders are better if thinner than exterior orders; and when coupled columns are used, the space becomes wider than if single columns of same height are used. A colonnade in a supporting first story has a wider

proportion than if set on the ground, due to the fact that the eye includes the two stories as a single bay for their combined height.

The proportion of door and window openings is dependent upon their use. Except for very great openings the easy opening and closing of the sash is important. The good old rule of the height equal to twice the width cannot apply to double doors. Given the width, limited by the practical span of a large stone, there is no limit to the height, and by increasing this a monumental effect is gained. On the other hand, a very narrow closet door must have a certain height for passage and so may have a higher proportion than a very great door.

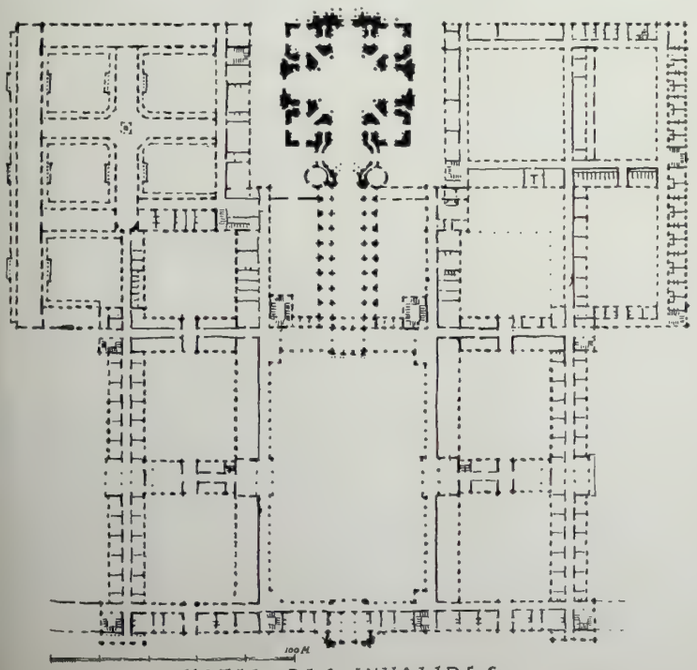
Window openings are determined chiefly by story heights. For a double casement, the practical opening (in monumental building) might vary from 4′ 0″ to 6′ 6″, but the heights may have much wider range. The purpose of the window is to light an interior, and according to its use, as a bedroom, a study, a hospital ward, a school room, etc., so the proportion of the opening varies;—from a horizontal form in a mezzanine or basement to the narrow, high church window.



PORTICO OF OCTAVIUS IN ROME
(SAME INTERCOLUMNIATION IN TWO ORDERS)

Construction has a great influence on Proportion. Architecture is not an art of imitation or of established arbitrary forms, but the art of truth, truth to satisfy construction and the program, truth in the hands of an artist.

The arch is one of the great discoveries. A stone lintel is limited by the material, and though there are marble beams up to eighteen feet in length, arches and vaults of small stones span much greater spaces. With the arch, extreme width produces the greatest monumental effect—and the bridge is the extreme example. There is also to note the "moral" effect of very high proportions as in a church. In the same building, if arches and lintels are used, it is a point of design and of construction that the arches have the wider span. The exceptions to these rules are the Arc de Triomphe with a high proportion, yet colossal scale, and the colonnades with flat arch lintels above arcades on the Place de la Concorde,— a beautiful design by a master. Such exceptions do not prevent the rules and only a master can violate them successfully. And these rules are not rules of caprice—of preconceived mathematical formulas, or of unexplained tradition—but are based on truth and from truth comes beauty. Architecture is the putting together of the elements and materials



HOTEL DES INVALIDES
PARIS

of construction to satisfy material and spiritual needs. The laws of construction come first, all proportions follow.

In addition to doors, windows, arcades, etc., the proportions of rooms may be considered. For small apartments and dwellings, great heights of ceilings are absurd, and for rooms of large area, an ordinary room height is equally undesirable. For those large rooms which have no limitation of floors above them, there are the two requirements to meet,—material and spiritual. A refectory would require more height than a chapel for merely practical need of air and ventilation, but the chapel is sure to be higher in proportion to express spiritual inspiration. A hall twenty feet wide and twenty feet high is reasonable, but if it is seventy feet wide it is not reasonable to make it seventy feet high. The proportion is guided by such reasons as air for a large number of people, greater height if the light is from only one side, and from materials of construction:—if of masonry, less wide than if the roof be on wooden or steel trusses. The exception is that of great vaults or domes of small blocks which span wider spaces than vaults of larger stones. Compare the section of Rheims Cathedral with that of Santa Maria Maggiore built for the same purpose. Thanks to different materials and proportions, they are of different arts.

Truth is the beauty of Architecture; and the proportions which we admire, in all their great variety, have truth in common. It takes much study to develope an architectural sense of proportion, yet in the infinite varieties of the human face, it takes the sense of proportion to recognize a friend. The same elements are all there, and with very slight differences in size and shape, yet ordinarily we easily know a friend in a crowd of passing strangers.

There is a tendency in some schools and some designers to worship size, to produce work of gigantic parts out of harmony with human scale. It is actually less dignified and monumental than work in which scale is carefully considered, and the effect of grandeur achieved by height or by reasonable contrast or accent in size of different parts. Exaggerated size results in mere vulgarity, and ornament or parts too gross may dwarf the apparent size of the building.

Good proportion comes only from the study of the practical needs and uses of the structure, modified by the understanding use of monumental scale, of small domestic scale or of picturesque qualities to express the spirit of the whole. To close this outline of ideas on Proportion given by the great French teacher, Gaudet, the following ends his lectures on the subject: "If in art, composition is the thought, proportion is the sentiment, and a happy proportion is the greatest satisfaction to the artist."

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

NEW HOME
OF
PACIFIC
MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

SECRETARIAL COACHING
For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. FItzroy 1763.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Avenue, Los Angeles
Telephone HE 5133

THE PRESIDENT'S LETTER

SUMMARIZING our work of the past year, I feel that we can say that we have made substantial advances in many branches of our work. The various committees have accomplished excellent results.

The Day Nursery, under the supervision of its excellent committee and most efficient chairman, Mrs. Erwin P. Werner, has provided daytime care for dozens of little children whose mothers were obliged to leave the home to earn a livelihood. An average of more than thirty children have been cared for daily, taxing to the limit our present quarters.

The Good Samaritan Committee with Mrs. William Gibbs McAdoo as chairman, replaced by Mrs. Giles Hall during the summer months, has had a huge task in trying to stem the ever-flowing tide of distress and misery that has come to our doors in greater numbers than ever before in the history of our work. Miss O'Reilly, our manager, who is ever at the helm, has accomplished a stupendous piece of work. I greatly wish that every member of our League would ask to see our Good Samaritan records, otherwise they could have no idea of the volume of work that has been accomplished. In all there have been, I believe, 600 cases involving many, many times that number of people.

The Assistance League Unit of Wilmington, with Miss Tuller, chairman, and Mrs. Gilmour, caseworker, are filling a long-felt want in that community. The bulk of the work in Wilmington has been done among the families of the laboring people and most satisfactory results have been obtained in the two hundred and seventy-five cases handled. Aside from this case work, a Thrift Shop has been opened in Wilmington, where for small amounts whole families may be outfitted. It is quite generally felt that much credit is due the League for assuming the responsibility of initiating this work.

The Thrift Shop, with Mrs. G. Alex. Bobrick, chairman, and Mrs John McCarthy, assistant chairman, has forged ahead, yet ever the cry goes out for *more clothes, more shoes, furniture, bric-a-brac, everything* and *anything* you can spare, we need. If only you could follow the histories of the things you bring to us and realize that your clothes aid in making men and women presentable enough to secure employment, I know that you would cheat the devastating moths by fetching us your garments.

The two Woman's Exchanges, one at the Community House, Hollywood, and the other in the Women's Athletic Club Building, 839 S. Flower Street, with Mrs. John Maurer and Mrs. Issac H. Jones, joint-chairmen, have been busy marts this past month in supplying the holiday demands for beautiful gifts. This branch of our work, now only in embryo, has great potentialities and is most constructive in purpose. Is there anything more needed than ways and means to help deserving men and women help themselves?

The Tea Room has taken a new lease of life under the supervision of Mrs. Charles Jeffras and Mrs. Isaac H. Jones, with Mrs. Dodge as manager, and in consequence of better food, more daintily served, the attendance has been greatly augmented. Mrs. Jeffras is being assisted by a most energetic Tea Room Committee; much is expected from this quarter.

The Location Bureau, with Mrs. Ada E. Laughlin and Mrs. W. L. McLaine, joint chairmen, has earned for the various philanthropic agencies many thousands of dollars during the year, which without this effort on the League's part would be lost to charity.

Owing to the kindness of our board member, Mrs. Frederick H. Seares, our monthly report bulletin is published in every edition of CALIFORNIA SOUTHLAND, one of the most attractive and interesting of the monthly journals. In subscribing for a membership to the Assistance League you will receive monthly our CALIFORNIA SOUTHLAND. And that reminds me, have you sent in your membership?

As you know, only three of our departments —The Day Nursery, the Good Samaritan Relief and the Wilmington Unit—have been beneficiaries of the Community Chest the past year. We feel that the Chest has demonstrated its usefulness to the community and that the League has benefited. This year the League has entered as a whole.

In counting our blessings for 1925 they seem almost too numerous to mention. Our many loyal friends have demonstrated their belief in us by their generous gifts during the year. In December these gifts came in rapid succession. Our annual Xmas party to one hundred little children, taken from families aided during the year by the Good Samaritan and the Wilmington Unit, was made possible by our friend, Mr. Rafael Herman, who supplied the luscious turkey dinner, and by our Board members and friends, who gave the tree and toys.

As though in answer to our fondest hopes comes the announcement from Mr. Herman, the Godfather of Our Day Nursery, who gave the initial donation which resulted in its establishment, of his princely gift of $25,000 toward a new nursery building, with the understanding that we raise an equal amount to add to it. Immediately following this came the promise from Mr. Walter P. Simons of building materials amounting in value to $10.000, and from Mr. J. M. Danziger the most generous gift of the entire proceeds of an evening's entertainment at the Olympic Auditorium, amounting to $3000. The number and size of such gifts are overwhelming; their magnitude puts the stamp of approval on the type of work we have undertaken and makes it possible for us not only to continue as we have begun, but to enlarge our work to meet the ever growing demands upon us.

Do not forget those of you who have promised to continue the Vanishing Luncheon "after the holidays" to start as soon as possible. This will afford us a means of raising money for our building fund to make our dreams come true. As you know, our building fund is distinct, of course, from our maintenance. Our property has almost trebled in value since our purchase; we are hoping that we can entirely wipe out the remaining indebtedness in this coming year.

In the space which has been allotted to me I have not been able to mention the splendid work and loyal support of every one of my officers. They are directly responsible for the accomplishments of the past year, and from them we have derived the inspiration which has carried us through.

The Assistance League has suffered a distinct loss in the death of our beloved board member, Mrs. Willis Hunt, who was ever ready to do her part in the work of our organization. The memory of her beautiful and radiant spirit will remain with us always.

Words seem to fail me when I try to thank you, board members and friends, for the tribute paid to my husband by the establishment of a memorial in his name which, continuing down the years, will be a source of hope and comfort to the little children who benefit thereby. Certainly no greater tribute could have been paid his memory, nor none which would have been more deeply appreciated by me.

With the continued support of all of you who have shown in the past your devotion to our cause, we can accomplish even more in 1926 than we have in the year just closed.

OUTSTANDING EVENTS IN JANUARY

Jan. 5th: Round Table Luncheon at 12:30 with Dr. Remsen D. Bird, President Occidental College, Speaker.

(The regular Board meeting will precede the Round Table Luncheon on this date.)

Jan. 26th: The annual meeting and election of officers.

MAKING XMAS MERRY FOR OUR WEE CHARGES IN THE DAY NURSERY AND THE KIDDIES IN HOMES WHERE ONLY THE BARE NECESSITIES CAN BE PROVIDED.

THE HORSE SHOW

(Continued from Page 16)

Nancy Highland, owned by Miss Maude Banks, Covina, California. During the Eastern trip, under the management of Roy L. Davis, of Bel-Air Stables, this remarkable mare won the over 15-2 three-gaited class at Kansas National, Wichita, and also the three-gaited stake. At the American Royal, at Kansas City, she won the over 15-2 class, and the $1,000 three-gaited stake. At the National Horse Show, at New York, she won the over 15-2 three-gaited class and the $1,000 stake, defeating Bohemian Actress, who has been the undefeated champion for six years. Later in the same show, she won the Grand Championship. At the International, in Chicago, she won the over 15-2 three-gaited class, and is now considered the outstanding three-gaited horse in America.

The officers serving the association in the 1926 show are as follows: W. W. Mines, President; Irving H. Hellman, 1st Vice President; Guy H. Woodin, 2nd Vice President. Honorary Vice Presidents: John McE. Bowman, C. Groverman Ellis, J. D. Farrell, Atholl McBean, John B. Miller, Reginald W. Rives, Alfred Rogers, E. A. Stuart, W. H. Weeks. Elmer A. Green, Secretary; Fred E. Harris, Treasurer; Willis H. Brown, Controller; Marco H. Hellman, Chairman, Executive Committee; Wilbert Morgrage, Chairman, Horse Show Committee; F. E. Harris, Chairman, Finance Committee; Wm. May Garland, Chairman, Entertainment Committee. W. S. Blitz, Manager, 1926 Horse Show. Mr. Blitz comes from New York annually to manage these events.

ONLY a short time now—then a new home—new inspiration for service—new merchandise from all over the world—yet, essentially the same Barker Bros., devoted to the needs of "small homes and large".

At present, the Removal Sale, impelled by the necessity for quick clearing of stocks, is daily pushing forward remarkable value events in every department.

BARKER BROS.

COMPLETE FURNISHERS OF *SUCCESSFUL* HOMES
BROADWAY *BETWEEN* SEVENTH AND EIGHTH

NOTES FOR CONNOISSEURS

It was due to the forethought of a king of ancient Spain, that we now have the beautiful Talavera tile. Long years ago, four artistic souls were sent, by royal command, from Talavera, Spain, to Mexico to teach the Mexicans how to make the beautiful Talavera tile. When the Spanish monks arrived, they found that the Mexicans had been making tile for centuries, baking the clay biscuit in the sun. With a rare perception, the Spaniards gave up the idea of starting a new industry, and concentrated their efforts on improving the old. Kilns, glazing processes, and new designs were introduced and the industry grew until now Mexico is able to spare some of her lovely tile for the homes of her northern neighbor. There is no decoration which lends itself more charmingly to our California Spanish homes than Talavera tile, and what could be more appropriate?

At the John W. Condit Antique Shop on South Fair Oaks, Pasadena, there is a very fine Sheraton cylinder secretary. It dates from about 1790 and is still in its original condition. Since it hasn't been refinished or touched up in any way, and since it combines the best of design with the best of workmanship, it should appeal strongly to a collector. The ends and sides are solid slabs of mahogany, covered with a veneer of crotch mahogany. The tracery of the glass is most delicate and thin, with each pane of glass a separate insertion; showing great skill and painstaking work on the part of the glass cutter and the wood turner. The worker who set the inlay was an artist, for his work on this secretary is outstanding. As a desk-bookcase combination, or as a china closet, this piece is ideal.

There is nothing can approach the charm of old silver. Nothing ever has, or ever will take its place among the precious metals. To find some graceful old wine flagon bearing the stamp of a silversmith who has been dead for two or three hundred years brings a thrill like nothing else. In the display rooms of A. Schmidt and Son there are scores of old pieces which will give you just such a thrill. I remember one lovely old crystal and silver table set consisting of a centerpiece and four sweetmeat dishes. The pedestals are of silver, handpierced in a leaf design, and contain Waterford crystal holders, making an exceedingly graceful and dignified group. This particular set was made in London in 1799 by Parker and Wakelin, and is a fine example of their outstanding work as silversmiths. Examples of the art of all the great silversmiths of England are there. Old tea and coffee service, liqueur sets, sweetmeat dishes; all of the finest workmanship. You will lose your heart to these beautiful things when you visit this shop, but you are sure to find the silver that you have been looking for for so long.

For centuries, discriminating people have been using hand loom paper as a vehicle for their messages, but I think that most of us have considered it as rather a luxury. Like so many things, however, which were once luxuries but have since become necessities, hand loom papers have made a definite place for themselves with those who realize that the paper upon which a message is written is as important as the message itself. The Fabriano Shop, in Pasadena, is making a specialty of hand loom papers, and has the work of nineteen different countries in stock. There you will find hand made papers particularly adapted to every conceivable use, from correspondence paper to fancy wrapping paper, in just the shadings you want.

The Meyer and di Segni Galleries, in Los Angeles, have just received a new shipment of painted Venetian furniture. Although the shipment is small, the selection is especially choice. Another stone well arrived to augment their already distinctive collection of old stone. Before you finish planning your garden decoration, visit this gallery on South Figueroa Street and look at the fine old stone wells. You will find that you need one in your garden.

Mr. George Hunt has just recently had the formal opening of his new furniture shop on East California Street, Pasadena. Working on the principle that all things are better when made by hand, he is making fine furniture by the old methods, using only a lathe as his sole piece of machinery. Heavy, rugged pieces, and light, delicate French pieces are being made by skilled artisans whose deftness and precision is a revelation. The skilled worker with his hands seems to be coming into his own again. May he wax fat and prosperous!

To Southland Readers

In our wanderings about during the month we cover a great deal of territory among the finest shops of Los Angeles and Pasadena. If you are looking for some one thing in particular for your home, don't hesitate to write us in care of the magazine and we will be more than glad to help you look.

Saxe Brainerd.

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

ARABIAN TAPERS

are the daintiest candles made.
They are as slender as wands,
and burn for an hour
with a long, graceful flame.

On Sale only at

THE SOUKS OF TUNIS

in the Patio of the Pasadena Community Playhouse

The...
RAYMOND

Open December 27, 1923

PASADENA
Southern California

Walter Raymond
Proprietor

Arthur E. Safford
Manager

Golf course on its own grounds.

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting

34 North Broadway

Phone Col. 5656 Pasadena, Calif.

BETTER HOMES
Are Heated With
Ohrmund Brothers
Unit System of Heating
Electrically Controlled
HEATING AND SHEET-METAL CONTRACTORS
Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Fair Oaks 9393

Beautiful Garden Pieces

in

Sculptured Terra Cotta

Italian Terra Cotta Co.

W. H. Robison

1149 MISSION ROAD

Opposite County Hospital

Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

THOMAS FRANKLIN POWER

ARCHITECT

AND

ARCHITECTURAL ENGINEER

DUNKIRK 1442

2615 W. SEVENTH ST.
LOS ANGELES

Bilibid Furniture

4 ft. 6 in. long
65.00
6 ft. 11 in. long
80.00

3 panel screen 18.00
(each panel 24 in. x 68 in.)

Gump's

S. & G. Gump Co.
246-268 Post St. | San Francisco, California

chaise longue
55.00

desk
65.00

22.50

low tea table
27 in. diameter

25.00

52.50

chair with adjustable foot rest
40.00

arm chair 35.00
rocker same style
37.50

SMART, comfortable, durable and economical, Bilibid Furniture is unequalled for porch and sun-room. Made in Manila under government supervision, it never falls below the highest standard of excellence. Always distinctive, a great variety of forms make a group most pleasing. In association with bloom and foliage or gay linens, the contrast is strikingly effective.

We have a large stock for immediate delivery including chairs, nests of tables and all sizes of stools.

Photographs and prices upon request.

53 in. high
50.00
60 in. high
55.00
67 in. high
60.00

hour-glass table
35.00
28 in. high
29 in. diameter

stool 13.50
chair 37.50

Malaga Cove Plaza~Palos Verdes

-the first of 3 business centers

under development in this lovely seaside community

TO STAND, for instance, in Malaga Cove and let the eye wander in any direction is to see the evidence of intelligent development and constructive planning.

Not one single beauty spot has been marred, not one scenic vista lost. It is as though nature herself had supervised every detail of planning, improvement and landscaping—so perfect is the relation of construction to the surrounding scenery. Everything that ideal living can suggest is provided in this beautiful seaside community. Magnificent homesite locations, a perpetual view of ocean, valley and mountains, a free membership in an 18-hole grass golf links, a club house, a Spanish roadside Inn, riding academy, bridal trails, 4½ miles of shore line—everything that makes for better living conditions, greater happiness and abundant health.

and yet homesites in Palos Verdes cost no more than in many other less desirable communities having far less to offer—

PALOS VERDES

4½ miles of California's finest shore line

5TH FLOOR LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

C.S. 12-25

SOCIETY :: ART :: INDUSTRIES :: HOMESITES

CALIFORNIA SOUTHLAND

Courtesy of The Stendahl Galleries, The Ambassador. THE DESERT, CALIFORNIA, *From a Painting by John Frost.*

THE GARDENS OF CALIFORNIA NO. I
THE COLORADO RIVER AND THE RESULTS OF IRRIGATION AND RAIN

No. 74 **FEBRUARY, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

Los Angeles National HORSE SHOW

Ambassador Auditorium

February 8-13, 1926

105 Classes
1000 Entries

$30,000 Cash Prizes

10 Magnificent Championship Cups for 8 Model Classes and 2 Breeding Classes

The Greatest Mid-Winter Horse Show in the United States

W. W. MINES, Pres. IRVING H. HELLMAN, Vice-Pres.
ELMER A. GREEN, Secy. GUY G. WOODIN, Vice-Pres.
WILBERT MORGRAGE, Chmn. Horse Show Com.
W. S. BLITZ, Manager

Los Angeles National Horse Show, Inc.
811 Stock Exchange Building
Los Angeles, California
VAndike 5592

Entries Close January 28th

AN INTERIOR DECORATING DEPARTMENT NOW OFFERS TO ARCHITECTS AN UNRIVALLED SERVICE IN THE SELECTION OF CHOICE PIECES, DRAPERIES AND COVERINGS

Silk Lamp Shades made in our own workrooms by specialists

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor* Telephone F. O. 7111

An Invitation To Join 33,627 Women

Women holders of Southern California Edison Company shares have invested, on their own initiative, $16,800,000. From this investment not one of them has ever lost a penny.

As proof of their good judgment these women receive more than $300,000 every quarter in dividends.

Write for copy of booklet about Edison Women Partners—showing how they use this method of thrifty saving. It is yours for the asking.

INVESTMENT DEPARTMENT

Southern California Edison Company
306 WEST THIRD STREET
LOS ANGELES PHONE: MAIN 7120

Scott Auto Rental Company

Successor to

Meagers Auto Rental Service

Buick, Chrysler, Dodge and Ford Open and Closed Cars

For Hire Without Drivers

The key that unlocks Southern California's heart is a car.

161 W. Colorado St., Pasadena. Wakefield 8181

YOU are cordially invited to visit the exhibition-sale of the Brainard Lemon Collection of Antique Silver and Old Sheffield Plate of the Queen Anne and Georgian periods, to be held at The Cheesewright Studios.

TUESDAY,
FEBRUARY 16
THROUGH
TUESDAY,
MARCH 9

Hundreds of rare and authentic old pieces of hand-wrought silver from the homes of titled families of England, Ireland, and Scotland, will be on exhibition.

The Cheesewright Studios, Inc.
DECORATORS AND FURNISHERS
PASADENA CALIFORNIA

"UP THE VALLEY AND DOWN THE COAST"

The
CALIFORNIAN HOTEL
MANAGEMENT H. WINGATE LAKE
FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
256 ROOMS - 256 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

Fast, Through Service Direct to Eastern Cities
via Southern Pacific

GOLDEN STATE ROUTE
to Chicago

Through sleepers to many eastern points—
St. Louis - Minneapolis - St. Paul - Kansas City
Des Moines - Memphis and intermediate places.

The Country's Finest Trains

Golden State Limited—none faster to the east.
Every travel luxury—observation and club cars, shower-baths, maid, barber, valet; Golden State dining car service. Connects with fast trains leaving Chicago.
Also, the *Golden State Express - Californian*

Ask your local agent about fares, reservations, schedules, etc.

Southern Pacific Lines

Ticket Offices: 212 West 7th St. 1147 South Broadway. Main Floor Pacific Electric Bldg., 6th and Main. Station 5th and Central. Phone MEtropolitan 2000

GLENDALE 106 N Brand | HOLLYWOOD 6768 Hollywood Bl. | LONG BEACH 156 West Ocean | OCEAN PARK Trolleyway | PASADENA 148 E. Colorado

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date.*

CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for February includes: Bridge Luncheon 1 o'clock, the 1st; Bridge Tea, 2:30 o'clock, the 8th, 15th and 22nd. The annual Bridge Tournament opened January 19, will run through February, play begins promptly each evening at 8 o'clock. Sunday evening suppers are served at 7 o'clock, followed by interesting programs.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
The usual Wednesday and Saturday sweepstakes each month through the summer.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 8 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

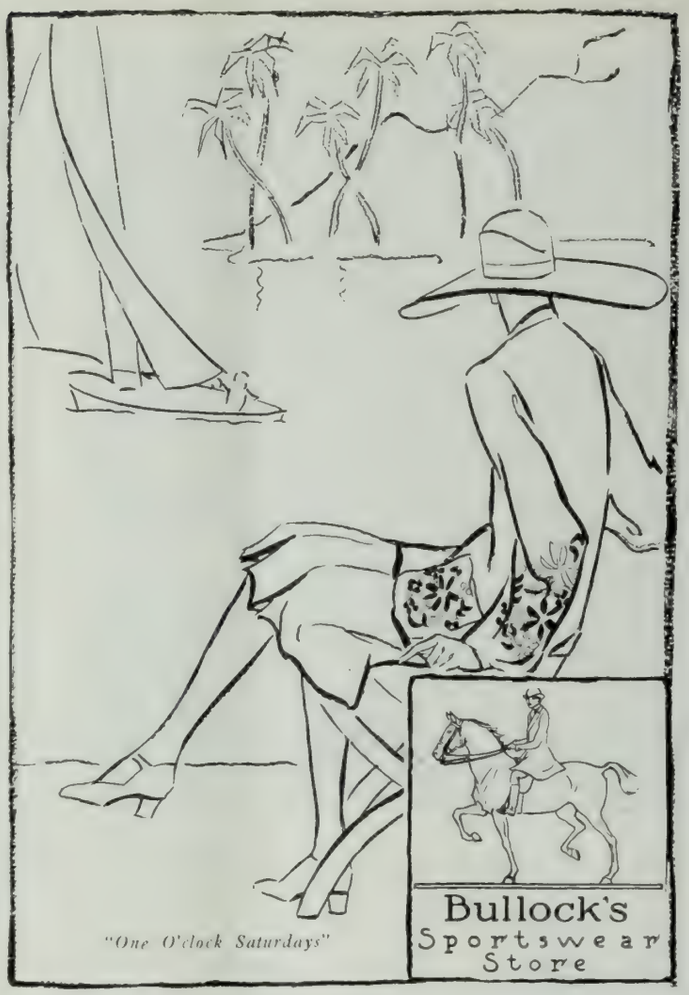
MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for summer play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.



Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, will present the usual symphony concerts throughout the month, the dates for the Friday afternoon and Saturday evening concerts are February 12-13, and 26-27; the hours are 2:30 and 8:30. The popular Sunday afternoon concerts are given at 2:30, the dates are February 7 and 21. These concerts are given at the Philharmonic Auditorium, Fifth and Olive. The orchestra gave the first of the Spring series of open-air concerts at the Coliseum, Los Angeles, Sunday, January 17. Each following concert will be made up of popular numbers and the seat prices are kept within the reach of everyone, ranging from ten to fifty cents. The succeeding concerts are scheduled for February 14, March 14 and 28, and April 11, at 2:00 p. m.

PASADENA MUSIC AND ART ASSOCIATION, in the 1926 Artists Series, will present Beniamino Gigli, tenor, Tuesday evening, the 16th. These concerts are given at the Pasadena High School Auditorium.

AUDITORIUM ARTIST SERIES, under the management of George Leslie Smith, will offer Margaret Matzenauer, contralto, February 8, and Cecilia Hansen, Russian violinist, the 22nd.

PASADENA'S CONCERT by the Los Angeles Philharmonic Orchestra will be given at the Raymond Theater, the date for the month is the 8th. The entire Philharmonic Orchestra, under the direction of William Henry Rothwell, appears on these occasions.

DEHYMER PHILHARMONIC ARTIST COURSES include for February, Marriage of Figaro, a William Wade Hinshaw production of the delightful Mozart opera in English, the 9th; Isa Kremer, Russian singer of folk songs and ballads, the 16th; Beniamino Gigli, dramatic tenor, the 18th, and Toti Dal Monte, coloratura soprano, the 25th.

ISA KREMER, Russian balladist and singer of folk songs, will be presented at Pasadena in a matinee musicale by Miss Teresa Cloud, Thursday afternoon at 3:30 o'clock, February 11, at the Shakespeare Clubhouse. The program is unusual, the songs tell stories, illustrated by pose and gesture. Miss Kremer's voice is pure mezzo-soprano, she is an impersonator and an interpreter.

SEVEN ARTS SOCIETY OF LONG BEACH, Katheryn Coffield, director, will present Ethel Leginska, pianist, February 16, and Thelma Given, violinist, March 2. The Society also sponsors the morning current events talks by Aline Barrett Greenwood.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA is giving a series of Saturday morning concerts, eleven o'clock, at the Biltmore Hotel, Los Angeles, the February date is the sixth. Also a series of Sunday night concerts at the same place, the February dates for which are the seventh and twenty-first.

THE WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenefeld, conductor, will give the first concert of the season, Wednesday evening, February 17, at the Philharmonic Auditorium. Alexander Kisselburgh, baritone, will be the soloist.

THE ZOELLNER QUARTET will give the fourth concert of the annual series of chamber music concerts in the Music Room of the Hotel Biltmore, Los Angeles, February 1, and the fifth concert February 15.

THE ZAHPAD TRIO presents an all-American program at the Playhouse, Los Angeles, Sunday afternoon, February 28. The program will include Charles Wakefield Cadman's Trio in D, and Mr. Cadman, who has just returned from New York, will direct the rehearsals for his composition.

THE LOS ANGELES TRIO, May McDonald Hope, pianist and founder, Sylvain Noack, violin, and Ilya Bronson, 'cello, will give the fourth of the series of six evening concerts in the Music Room of the Biltmore, Los Angeles, February 24.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA is presenting a series of concerts at the Community Playhouse, Pasadena, the first and third Sun-

day afternoons during February, March and April.

THE GLENDALE SYMPHONY ORCHESTRA, J. Arthur Myers, conductor, gave the first program of a series of five concerts, January 26.

MRS. EDWARD MacDOWELL will give a course of interpretative lectures in Los Angeles, between February 15 and April 1, on the music of Edward MacDowell, America's distinguished composer.

THE ETHEL LEGINSKA piano recital at the Olympic Auditorium, Los Angeles, is scheduled for February 15. Owing to the immense seating capacity of the auditorium over 4000 seats at twenty-five cents each have been reserved for teachers of music and students for this recital.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, will present Elgar's "Dream of Gerontius," February 28, at the Philharmonic Auditorium, Los Angeles. The soloists will be Richard Crooke, tenor, Frances Warren Haynes, mezzo-soprano, and John A. Patton, baritone.

THE DE RESZKE SINGERS are scheduled to appear at the Philharmonic Auditorium, Los Angeles, the evening of February 23.

PASADENA LIGHT OPERA ASSOCIATION, Arthur K. Wyatt, will present "Robin Hood" at the High School Auditorium, February 22-23-24.

OPERA READINGS in Mrs. Elizabeth B. Turney's series, given at the Community Playhouse, Pasadena, will include for February "Martha" or "La Gioconda," possibly both, on the 15th. These recitals have proved extremely popular, presenting the principals, duets, and outlining the dramatic moments of the operas which make up the list.

Announcements

PASADENA COMMUNITY PLAYHOUSE: "Head Acres," by Colin Campbell Cooper, Feb. 4-13; "The Makropolus Secret" by Karl Kapek, Feb. 18-27. Throughout the year the plays begin on a Thursday and end on the second Saturday. Matinees on Saturday only.

THE PASADENA LECTURE COURSE on Current Topics, 1925-26, will be held, as in past seasons, at the California Institute of Technology in Culbertson Hall, Wilson Avenue and California street, on Tuesdays at 4:15 p. m. The February program is as follows: February 16, General Peppino Garibaldi. (Subject to be announced.) The first lecture in March will be given on the 2nd by Raymond Robins, social economist and industrial expert, on "Law Enforcement."

POPULAR SCIENCE LECTURES are announced by Throop Memorial Church, Pasadena, Sunday evenings at 7:45. The public is invited, but no seats will be reserved. The February dates and programs are as follows:

February 7—Prof. Franklin Thomas, California Institute of Technology: "Earthquakes: Can We Circumvent Them?"

February 14—Prof. Robert L. Daugherty, California Institute of Technology: "White Coal, or Water as Power."

February 21—Prof. R. W. Sorensen, California Institute of Technology: "Our Debt to Electricity."

February 28—Prof. Alfred N. Cook, Occidental College, "Chemistry of Food."

THE BROWNING SOCIETY of Pasadena meets the second and fourth Thursdays at 2:30 p. m., Recital Hall, Community Playhouse. For the season 1925-26, The Catholicity of Robert Browning.

ALINE BARRETT GREENWOOD Month-Reviews are held in the Shakespeare Clubhouse, Pasadena, third Wednesday in the month, 11 a. m.; Ambassador Hotel, Los Angeles, the third Thursday in the month at 11 a. m.; and at the Biltmore Hotel, Los Angeles, the third Saturday of each month in the Music Room, at 11 a.m.

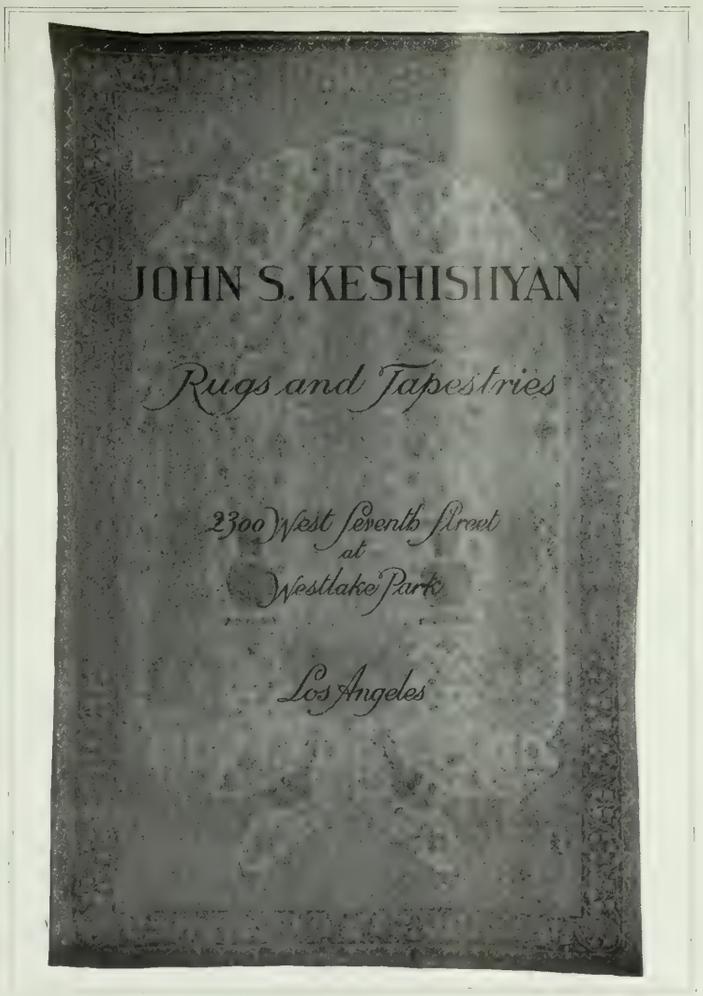
HISTORY OF COSTUME is the subject of a series of lectures to be given by Mrs. Fairfax Proudfit Walkup, under the auspices of the Pasadena Center of the Drama League and Westridge School for Girls, at the Community Playhouse, Pasadena. The course consists of twelve lectures, to be given Monday afternoons at 2:30, Feb. 1-8-15,22, and will trace the development of every phase of apparel, illustrated by mannikins in color.

INVITATIONAL TENNIS TOURNAMENT, Huntington Hotel, Pasadena, is announced for Feb. 12-13-14, under the auspices of the Pasadena Tennis Club.

SIXTEENTH NATIONAL ORANGE SHOW AT SAN BERNARDINO will be held Feb. 18-28 in its own building. Four hundred exhibitors have reserved space, and twenty feature exhibits will add to the spectacle.

SAMARKAND HOTEL, Santa Barbara, is now open, having been restored and redecorated following the damage occasioned by the earthquake last June.

AMBASSADOR HOTEL, Los Angeles, announces that a series of Special Nights will be presented throughout the year in the "Cocoanut Grove." The first will be an Arabian Nights Party, Tuesday evening, Feb. 2.



AN EXHIBITION OF PORTER BLANCHARD'S handwrought silver will be held February 8 to 13 at the Hewson Handcraft Studios, 2508½ West Seventh Street, Los Angeles, and 602 East Colorado Street, Pasadena. A general invitation is extended to all who are interested in this charming product of the silversmith's art.

THE DICKENS FELLOWSHIP of Pasadena celebrated its seventh anniversary on Monday evening, January 25, at the Shakespeare Clubhouse. Miss Eleanor Miller, founder of the branch, took as her subject, "Our Purpose and Problems." Leslie Henry's theme was "Charles Dickens, the Humanitarian."

TWO ornithological societies, The Western Bird Banding Association and the Cooper Ornithological Club, will hold a meeting at the Museum of Science and Art, Exposition Park, Los Angeles, April 5-6-7. At that time a large exhibition of the work of the individual members will be held.

Santa Barbara

LOBERO THEATER programs are as follows: February 6, Margaret Matzenauer, in the first recital of the Artists Series; February 11, 12, 13, Community Arts Players present George M. Cohan's mystery play, "Seven Keys to Baldpate," directed by Colin Campbell Clements; March 6, famous melodramatic comedy, "The Gorilla"; March 11, 12 and 13, Community Arts Players present "School For Scandal," by Richard Sheridan.

Edward Borein, distinguished cowboy etcher, has affiliated with the School of the Arts faculty and began instructions in etching with a class February 1. Much interest has been shown in this new department of the school.

The Music Branch of The Strollers, a dramatic, literary and musical organization of Santa Barbara, held an interesting meeting January 28 at the home of Mr. and Mrs. Frank Mulhauser, Hot Springs avenue, Montecito.

Dr. Irving Wills has accepted nomination to the Drama Board of the Community Arts Association. During the last three years Dr. Wills has taken a great interest in the Community Arts productions.

Zoe Kincaid Penlington, lecturer and author, gave a very interesting discussion of Japanese Drama at the School of the Arts Theater January 26. Henry Eichheim, well-known authority on Oriental music also spoke.

Interest of high school pupils is being centered in the small house design contest which the Plans and Planting committee of the Community Arts is sponsoring. The contestants are submitting plans which will help solve the rehabilitation problem in Santa Barbara for families of modest circumstances. The plans must be drawn for homes which can be built for $2000 or less.

Miss Ursula Greville, recognized English editor of The Sackbut and accomplished soprano, gave a delightful recital of modern and old English airs at the Lobero January 18. Assisting her were Antoni Van Der Voort, violinist, instructor in the music department of the School of the Arts; Ethel Roe Eichheim and Grace Kaplun, pianists.

Pomona College, Claremont

FIFTEEN students were graduated at the mid-year commencement exercises held in Bridges hall of music, January 30. The graduating students represented communities from Mexico City to Oregon.

A series of three lectures have been announced for the month of February to be given by Dr. William Morris Davis, eminent geologist and member of the Harvard University faculty. Dr. Davis will be in residence on the Pomona College campus for over a month as the year's Harvard exchange professor. On February 4 he will speak on the Grand Canyon, February 11, the Coral Reef problems and on February 18, Basin Range problems.

Of the musical events to be held during the month probably the most important is the third Chamber Music concert by the Zoellner Quartet to be given on the evening of February 8 in Bridges hall of music. As features of this third concert Mrs. William S. Ament of Claremont will play a piano number accompanied by the quartet and guitar selections will be played by Vahdah Olcott-Dickford of Los Angeles. Marjorie Hall, a student at Pomona College, will give her senior recital in Bridges hall of music Monday evening, February 15, at 7:15 o'clock and the girls glee club, directed by Professor Arthur Babcock, will present their home concert in Bridges hall on the night of February 26.

The popularity of art exhibits in Rembrandt hall during the last year has brought a special exhibit from the Kanst gallery of Los Angeles. This exhibit will be open to the public from February 4 to 18.

Two intercollegiate debates are scheduled, one to be held in Holmes hall at 8 p. m., February 12, and another in Rembrandt hall on February 25.

Paul Blanchard, nationally known speaker and author, will address the Pomona College students in Chapel service on the morning of February 5.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, announces that owing to the tremendous interest shown in the Pan-American Exhibition of Oil Paintings, which includes the work of the artists of North, South and Central America, it will be held over throughout the month of February. This exhibition is installed in the new unit, the opening of which it inaugurated, and which is now the main gallery.

BILTMORE SALON, during the first half of the month will show the work of Malcolm Thurburn, a young English painter, now living in Santa Barbara. His mediums are as varied as his subjects and each bit is symbolic, occult and mysterious, beautiful and exquisite in technic. Some of the titles are slightly descriptive, such as "God of the Snowflakes," "The Finger of Conscience," and "Poet in the Modern World." In the larger gallery selected groups of general paintings will be shown. The last half of the month, opening on the 22, a very interesting exhibition will be hung, made up of the recent work of Katherine Leighton and Clyde Forsythe. Both of these painters were busy all summer and have examples of some of their best work to show.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles: Elizabeth Mason, sculptor of Santa Barbara, under the personal supervision of J. P. Harrington of the Smithsonian Institution, has completed her first habitat group for the Southwest Museum, which was installed in one of the tunnel niches and entrance to the museum, and is known as the Santa Catalina Island Group. Elizabeth Mason succeeds Marguerite R. Tew, former sculptor of the museum, who is taking up work with Tulane University and the State of Nevada under Governor Scroogan in the erection of their first museum. Dr. John A. Comstock, present director, has resigned, effective February 1st, to resume the practice of medicine. A new director has not been named. Activities of the month: February—Fourth Annual Butterfly Exhibit, under auspices of the Lorquin Natural History Club and the Southwest Museum. Sunday afternoon lectures: February 7th—Rabbi Edgar F. Magnin—subject: "The Great Race"; February 14th—Dr. Jasper J. Mayer—subject: "Customs and Culture of Russia," illustrated; February 21st—Dr. Jasper J. Mayer—subject: "Russia and Her Possibilities," illustrated; February 28th—Captain Basil Webb—subject: "Understanding Hindustan," illustrated. Saturday morning programs for children of from 5 to 14 years of age, from 10:30 to 12:00 o'clock in museum. Classes in pageantry, developing the folk-lore of the Indians, early California and Spanish history, under direction of Mrs. Anne Hare Harrison and the Extension Department of the museum. February 6th—Emmy Matt Rush—subject: "The Apache Indian of White Mountain Region," illustrated with slides, motion picture and specimens of their industries; February 20th—Mrs. Francis M. Fultz will present a "George Washington Program," children to take part.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will show February 1st to 15th, new paintings by John Frost, including desert and mountain studies. From February 15 to March 15 the Guy Rose memorial exhibition will be held. This will be of surpassing interest not only to the friends of Mr. Rose but to lovers of good art everywhere.

THE GRACE NICHOLSON GALLERIES 46 North Los Robles Avenue, Pasadena, invites you to attend an exhibition of paintings by Norman S. Chamberlain, February 1st to the 15th. The galleries are open week days from 10 a. m. to 5 p. m.

PASADENA ART INSTITUTE, Carmelita Gardens House, will include in the February exhibition: Pasadena Society of Artists; I. Maynard Curtis; Painters and Sculptor's Club; Prints by Arthur Millier; Water Colors by Carl Oscar Borg; Miniatures by the California Miniature Society.

DERNAYS, 2501 West Seventh Street, at Carondelet Street, Los Angeles, announces the opening exhibition of California artists, January 30th to February 20th inclusive. This exhibition will be followed by a showing of Portraits in Oil by Antonia Melville from February 23rd to March 6th, inclusive, also Etchings by Arthur Millier. The galleries are open evenings by appointment. DUnkirk 3839.

THE ART GALLERIES OF BARKER BROS. new store, Seventh and Figueroa streets, Los Angeles, occupy five rooms on the second floor, and is a branch of the Ainslee Galleries of New York, the first branch established since the founding of these well known galleries nearly fifty years ago. The gallery is in charge of Frank Ainslee who announces that while the gallery will specialize in American art, especially California and Western artists, all paintings shown will be representative of the real art of the world.

DEWITT PARSHALL, of Santa Barbara, held an exhibition at the Chicago Art Institute in January.

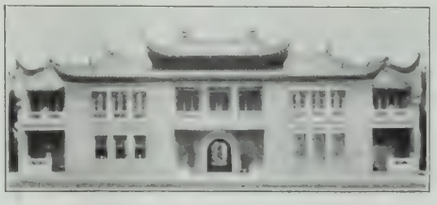
NEW SHIPMENTS
JUST RECEIVED

English and Spanish
Antique Furniture
Lamps, Venetian Glass,
Rare Prints and
Paintings

Cannell and Chaffin, Inc.

397 East Colorado St.
Hotel Maryland, Pasadena

720 W. Seventh St.
Los Angeles, Calif.



HAVE YOU EVER VISITED
GRACE NICHOLSON'S
ORIENTAL SHOP
AND HER CHARMING CHINESE GARDEN
The new Grace Nicholson Art Galleries are open daily with exhibitions by leading artists and sculptors
46 NORTH LOS ROBLES AVE., PASADENA

Eleanor and . . . .
Hollingsworth Beach
French and Italian Arts
630 East Colorado Street
Pasadena,
California

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh street, Los Angeles, announce the following exhibitions: February 3 to 13, portraits by Arthur Merton Hazard; February 8 to 20, the work of George Elbert Burr. Opening February 15, one of the most important exhibitions of the season, Ettore Tito, greatest of Italian artists, will hold the first one-man show ever held in America. Tito has exhibited at the most important galleries of the East but has never before held a one-man show in this country.

ARTHUR MILLIER is established in a new studio, 218 South Broadway, in the Copp Bldg., where he has his own etching press and where he is always glad to see his art loving friends.

LEON BARTON spent the holidays in Madrid, she is painting in Spain this winter.

SAN DIEGO FINE ARTS GALLERY announces the appointment of Reginald Poland, of the Detroit Art Institute, as director. Plans are being consumated for the opening of the beautiful building, given to the city by Mr. and Mrs. A. S Bridges.

THE SAN DIEGO ART GUILD has arranged to have a continuous exhibition of paintings and sculpture in the Art Center at Balboa Park. William Pierce is the recently appointed custodian.

MAURICE BRAUN, after an extended sketching trip in the East, is again established in his Point Loma studio. The paintings made in New York and Connecticut will be exhibited at Macbeth's in New York, and in March Mr. Braun will hold an exhibition at the Biltmore Salon.

THE STONE INTERNATIONAL GALLERIES, Monrovia, California, announce the following exhibitions for the month: To February 10, first exhibition in California of Screens by Robert Winthrop Chanler and Flower Paintings by contemporary artists. February 10 to March 10, exhibitions of paintings by Julius Bloch and by Charles S. Price. Contemporary works of art are shown exclusively. The galleries are open from two to ten p. m., daily and Sundays.

CALIFORNIA ART INSTITUTE announces the annual Poster competition and exhibition. The title this year is "Better Homes," and is open to all art students, amateurs, and those regularly in attendance in schools. The competition is for a poster, done in poster water colors, that will pictorially interpret the subject of Better Homes. There will be fifteen prizes in all, including scholarships and cash. The competition is open and all entries must be received postmarked on or before 5 p. m., March 1, 1926, in the hands of the Competition Committee, The California Art Institute, Alvarado and Ocean View Ave., Los Angeles. Terms of the contest will be furnished on application.

THE WILSHIRE GALLERIES, 3309 Wilshire Boulevard, Los Angeles, opened last month, and will show modern painting and etchings.

THE SOCIETY OF ARTS AND CRAFTS held a meeting at the Studio Inn in Los Angeles on the Thirtieth of January. A full report was given of the Society's activities since its organization in the fall of 1924, when Mr. H. L. Hewson rented them half of his shop, until October, 1925, when the strong young society moved into quarters of its own at 2871 West Seventh Street, Los Angeles.

DARK AND LIGHT is the name of an Art magazine published each month by the Arthur Wesley Dow Association. Miss Annita Delano is the editor.

THE ARTS AND CRAFTS SOCIETY are issuing a book of original designs in dark and light. The selections have been made and the book is in the printer's hands.

AARON KILPATRICK, after painting in Mexico during the fall months returned to his studio in Eagle Rock, and during January held an exhibition at Carmelita Gardens House, Pasadena.

ARTHUR MILLER will show dry points he has been doing of local subjects in the print room of the Biltmore Salon during the last part of February, opening the 22.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS will hold the Ninth Annual Exhibition at the Biltmore Salon, Los Angeles, opening February 1. The Society held the annual meeting in January when the following officers were elected: Miss Ella Shepard Bush, president; Miss Martha Wheeler Baxter, 1st vice-president; Miss Helen Beatrice Sluts, 2nd vice-president; Miss Gertrude L. Little, secretary, and Mrs. Annie Baldaugh, treasurer.

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

EL PASEO SPORT SHOP

MRS. CHARLES O'DONNELL LEE, JR.

Sport Clothes, Hats, Evening Gowns

Children's Clothes

Studio 30, de la Guerra Studios

DORIS OVERMAN

Designer

Shades, Trays, Decorative Panels,

Aztec Pottery and Lamps

Studio 27, de la Guerra Studios

MONCURE DEARDORF

Important Collection of Chinese Jewelry

Dealer and Expert in Chinese Works of Art

Studio 24, de la Guerra Studios

PACIFIC MUTUAL

LIFE INSURANCE CO.

SANTA BARBARA BRANCH

101 EL PASEO DE LA GUERRA

TECOLOTE

Bookshop and

Lending Library

New and Standard Books

25 DE LA GUERRA STUDIOS

SANTA BARBARA

DE LA GUERRA STUDIOS SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

SPUNWOVEN

"THE GYPSY SHOP"

Hand Fabrics

BETH AND IAN M. WOLFE

Studio 32, de la Guerra Studios

ELEANOR JOHNSON

Studio for the Voice

Suite 103, de la Guerra Studios

THE STUDIO ART SHOP

A. FALVY

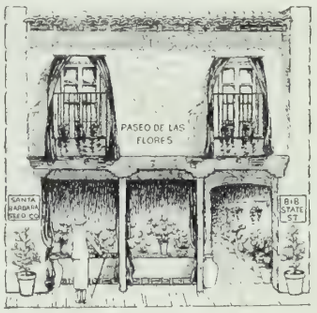
Antiques

9 East de la Guerra Street

MARINA FLINT

Kimonos, Chinese Suits, Bed Sacks

Suite 114, de la Guerra Studios



Flowers Sent From

Paseo de las Flores

Will Be Greatly Appreciated

Street of Flowers

818 State St.

El Cuartel

Visit This New Shop

The Guard House of the old Presidio is now displaying a fine collection of Antique Spanish and Italian Furniture, Spanish and Tunisian Tile, Tile Fountains, Garden Seats, Wall Panels, Mantels, etc. There is also a fine collection of Old Spanish Iron.

WESTERN TILE & MARBLE, INC.

122 EAST CANON PERDIDO

SANTA BARBARA, CALIFORNIA

Community Arts Association

SANTA BARBARA

SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

All are welcome to Browse in this delightful shop in an old Spanish Mansion.

Indian and Mexican Handicrafts

Hand Loomed India Drugget Rugs

ROBERT L. LEWIS

Studio No. 5 at East de la Guerra St.

Santa Barbara, Calif.

B. CROFTON ATKINS

Pipe and Tobacco Shop

And Men's Imported Clothing

Studio 29, de la Guerra Studios

LEE ELEANOR GRAHAM

Interior Decorator

de la Guerra Studios

23 East de la Guerra Street

Santa Barbara

THE POLK STUDIOS

MUSIC, DRAMA, DANCE

Gertrude Jeanette Polk

Artist Teacher of Vocal and Physical Expression

Henry Polk

Teacher of Piano, Voice and Pipe Organ

Suite 110, de la Guerra Studios

THE GUILD

Inc.

Book Publishers

Studio 28 de la Guerra Studios

LA MANTILLA

Costume Designing and Remodeling

Studio 31, de la Guerra Studios

SANTA BARBARA ART CLUB

No. 15 E. de la Guerra Street

Free Exhibition of Paintings and Etchings

Open Daily 10 a.m. to 5 p.m.

Paintings and Etchings for sale

Mt. LOWE

"Earth has no finer view to show."

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 7400-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
A Convenient Restaurant
CHARLES B. HERVEY, *Proprietor*

Antiques

JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 74, VOL. VIII. FEBRUARY, 1926

CONTENTS

THE DESERT, CALIFORNIA—A PAINTING BY JOHN FROST..*Cover Design*
(*Courtesy of The Stendahl Galleries*) PAGE

A COLORADO RIVER DAMSITE..... 9
THE WILD FLOWERS OF CALIFORNIA...*Ralph D. Cornell, M.L.A.* 9
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 11
THE GARDEN OF MRS. WALTER F. COBB..*Ervanna Bowen Bissell* 12
FAIRIES IN OUR GARDENS.....*Theresa Homet Patterson* 13
THE HARRISON COLLECTION OF PAINTINGS....*Kathryn Leighton* 14
THE SCHOOL OF THE ARTS, SANTA BARBARA..... 16
THE LOS ANGELES NATIONAL HORSE SHOW..... 17
SOUTHLAND OPINION 18-19
DRAMA AT THE STUDIO PLAY BOX. COSTUMES..... 20
THE PASSING OF THE COW-BOY.....*Ellen Leech* 21
ARTS AND CRAFTS—WEAVING.....*Natalie White* 22
CLOTHES FOR CALIFORNIANS.....*Flornina* 23
UP THE VALLEY AND DOWN THE COAST..... 25
THE SOUTHERN CALIFORNIA CHAPTER, A. I. A.....*H. O. Sexsmith* 26
THE ARCHITECTURAL CLUB OF LOS ANGELES..... 27
FOR ART SECTIONS OF THE FEDERATED WOMAN'S CLUBS..... 28
THE ELEMENT OF LINE IN ARCHITECTURE ... *Reginald Johnson* 29
A FRENCH FARM HOUSE BY JOSEPH KUCERA..... 31
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA..... 32
NOTES FOR CONNOISSEURS.....*Saxe Brainerd* 34

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, Box 296, Hollywood, National Representative
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for assistance
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. Robinson Co.

Los Angeles

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer
Colo. 2015

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE COLORADO RIVER AT GLEN CANYON WHERE THE FIRST URGENTLY NEEDED FLOOD-CONTROL RESERVOIR IS RECOMMENDED BY THE DEPARTMENT OF THE INTERIOR. THE CANYON SECTION OF THIS RIVER OFFERS POTENTIAL RESOURCES SECOND ONLY TO NIAGARA. THE EQUALIZATION OF THE FLOW OF THE ST. LAWRENCE RESULTS FROM THE NATURAL GREAT LAKES. CONTROL OF THE COLORADO IS POSSIBLE BY RESERVOIRS FOR WHICH NATURE FURNISHES THIRTEEN SITES OF GREAT CAPACITY. A DAM HERE WILL MAKE ACCESSIBLE BY MOTOR BOAT 200 MILES OF BEAUTIFUL GRAND CANYON

THE WILD FLOWERS OF CALIFORNIA

By RALPH D. CORNELL
Master in Landscape Architecture

AS is wont to befall a maiden of charm, California has received the adoration of many admirers who voice their love in the varying words of lovers, as lovers have done down the eons of time. Her appeal, universal to those who love sunny days, large spaces and the intricate joys of nature, has brought response, equally, in the rugged expression of outdoor men and in the well chosen poesy of the bard who sings of his love. To write anew of the unending, ever-changing beauty of a land already so loudly sung would seem a surfeit of words were it not that the whole can never be said. Love is always new to the lover, who sings, blissful and oblivious to what may have gone before.

It has been said prosaically that California is the original Garden of Eden; that her beauty even surpasses that of this first attempt at garden-making. It is common to refer to her as the land of perpetual summer. But such expression seems vacuous since it would entail the height of monotony to dwell in a place of unchanging beauty and unending seasons. Rather should it be said that in California there are two seasons—Spring and Summer—even though her calendar goes merrily on its way just as in the strange, exotic lands of which we hear and some few may remember. The summers of California are bright and warm with day after day of clear sunshine that paints the landscape with a carpet of soft browns and yellows against which stand, in varying relief, the trees and shrubs and chaparral growth of her vast plains and towering mountains. Throughout her vast spaces exists the greatest variety in landscape pictures, that range from the dessicated wastes of a sun tortured desert, parched and writhing in its contortions of heat, to the cool, green slopes of the high Sierras whose peaks are mantled by pernetual snows. Summer rains are unknown, except in the mountain highlands, and the country broods beneath its canopy of golden sunlight. But when the autumn months of other lands come to bring their killing frosts and stifling cold to those regions so far away, then does the expectant breast of nature stir restlessly in this place called California, for her spring season is at hand.

The first gentle rains of the autumn months awaken the life of a new springtime; the brown grass carpets of a vast country effect a subtle change; tender greens appear, soon to clothe with fresh raiment of increasing color the hills that long have lain in dormant expectancy. Spring is at hand; and Spring remains through the long months when Eastern States are mantled deep in snow. Springtime is always a season of unfoldment and joyful revelation which, in California, culminates in a climax of color and woven tapestries of wild flowers that are unequaled in other climes. Whether it be coastal slopes, inland valley or desert plain, wildflowers seem literally to clothe the earth, appearing in only that prodigality of which nature is complete mistress. Then this joyous springtime of many weeks, climaxed by her vast orgy of flower color, is at last checked by unseen hands. The sunshine of warmer days creeps upon the land, drought settles like a hood over the smiling faces of our flower friends; grasses parch and brown, and Summer once more claims for her own the months of unbroken sunshine.

Monotony? No! The days in California are glorious. Compared with the lands of other days, which some who read this page may remember, this Golden State seems to have been chosen as a favorite canvas by the one great Artist who paints best in Nature's colors, for California has more varieties of wildflowers, trees and shrubs than any other state in the Union. She has practically

DESERT SAND VERBENA (ABRONIA VILLOSA) IN THE COACHELLA VALLEY NEAR INDIAN WELLS
THIS LITTLE VALLEY IS AT THE HEAD OF LANDS IRRIGABLE IN CALIFORNIA BY WATERS FROM THE COLORADO RIVER WHEN THE SALTON SEA IS PROTECTED FROM FLOODS AND THE WATERS OF THE COLORADO RIVER ARE CONTROLLED

WHITE EVENING PRIMORSE (OENETHERA TRICHOCALYX) ON THE FLOOR OF THE SAN JOAQUIN VALLEY, NEAR BAKERSFIELD

as many native plant varieties as are found in all of Europe. She has contributed more plants to the gardens of the world than has any other one section of the earth's surface. More than three thousand distinct species of plant life are employed to weave the intricate carpets that clothe her hills.

In the face of such statements, it would seem as though the supply might be inexhaustible and as though the tapestries of color might be woven anew each springtime with undiminishing brilliance. In contrast to such a happy thought, however, the truth is, that as on all frontiers, the progress of man is trampling to dust much of the God-given beauty of our natural landscapes and the wild flowers are disappearing about the congested communities that have felt the heel of his imperious stride. Automobiles that make remote spots easily accessible; the human lust for possession; thoughtlessness; "taming" of the soil with its attendant cultivation; grazing of stock; the inevitable "improvements" of expansive growth;—all unite to wipe from the hills this unsurpassable beauty of her primitive wild flowers. Choice varieties of wild flowers have become extinct in many localities where once they flourished in countless millions. The war of civilization is on and man has ever been the most destructive genus of the animal kingdom. The single hope remains that a sufficient appeal can be made to the intelligence of the masses for them to protect the wild flowers; to leave them in the open spaces for the enjoyment of all; to sow them in their own gardens and on the vacant lands in their community. The older and more densely settled states have long had leagues for the protection of wild flowers, and California should never be one to lag behind.

It is perhaps fortunate that a vast number of our native flowers are annuals that propagate each Spring from seeds of the previous season, and that they may be grown easily in man-made gardens. Their cultivation is simple. Properly sown in cultivated ground, they will mature in splendid beauty with no more care than that of the gentle rains and warm sunshine of a normal season. As there have ever been pioneers to point the way to riches just beyond the horizon, so, too, has California's Southland had her pioneer in the realm of wild flowers and native plants. Theodore Payne, a seedsman and self-made botanist of thoughtful personality, early saw the writing on the wall and has spent the past twenty years of his life in an effort to bring to the realization of the people the beauty of these flower friends and the danger of extermination with which they have been threatened increasingly. Results are at last forthcoming in a gradually awakening public conscience against the wanton destruction of the sunny-faced wild flowers and toward their perpetuation through protection and cultivation. California flowers, trees and shrubs have been grown in the warmer regions of England and France for years. Her seeds have been propagated in all civilized countries of the world whose climates are hospitable to her unusual forms of plant life. Even in the strange, exotic lands of which we read, where winters are cold and summers are brief, seeds of annual flowers from this sunny State will germinate and grow to a fulness of maturity that carries with it a bit of sunshine transplanted from their native heath. Such seeds can be sown only after danger from late frosts has passed, but they are more and more finding their way into eastern gardens. Thus is the way of beauty, which is ever sought in every clime. Where there is beauty there must be love, and love is ever new to the lover.

THE COLOR PLATES

BY courtesy of The Stendahl Galleries we have been able to present color plates of paintings by two painters of California's varied scenes this year; and it is hoped that the series may be unbroken for the twelve months.

In January a characteristic landscape by William Wendt, A. N. A., gave a comprehensive idea of the beauty of our wooded arroyos or dry water-ways where much of the leafy boscage of the southland is concentrated.

This month Mr. Stendahl has loaned us his plates of a painting of the desert by John Frost, one of our most sympathetic interpreters of this great stretch of the southern part of California.

The presence of the desert is the most distinctive influence which will eventually mark whatever school of art develops in the southwest. Its splendid cloud forms provide skies unknown to other palates; its great sweep of country intrigues the painter much as the level stretches of Holland have dominated her art.

In color the desert air and the remarkable soil of the Grand Canyon of the Colorado combine to lure the painter to his own undoing; and yet, something true is surely springing up out of this unique combination, and our desert pictures are most popular.

Restraint is the quality most needed in handling the gorgeous colors of the desert; and it is his restraint in the use of colors, his mastery of the blue in the atmosphere and his simple handling of great masses of mountain and mesa that has made John Frost's canvases so greatly in demand during the few years in which he has been working here.

So varied is the material of our landscape, so universal throughout the state is our individual response to weather conditions which make for out-door living, that painters in California find studio work uncongenial and an out-door studio is almost indispensable. Artists have, therefore, a great influence in leading the development of the country; but like the trapper and hunter of pioneer days they disappear into the landscape when the subdivider appears on the scene and seldom do they help him to develope the landscape successfully. Soon our painters who care to be near the edge of civilization will be compelled to turn and meet the subdivider half way, and even to help him, and his partners of the building fraternity, to make paintable pictures whenever they are determined to occupy the land.

To be sure there is always the sea; the mountains are ours for the lifting of an eyelash; and forever our artists will find above them the peerless blue of a California sky.

"CANDELABAS DE DIOS" OR SPANISH BAYONETS (HESPEROYUCCA WHIPPLEI) NEAR CAMP BALDY, SAN ANTONIO CANYON

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE SENATE AND THE LEAGUE OF NATIONS

By HENRY CABOT LODGE, *Charles Scribner's Sons*

The people who lived through the four years of the World War, could scarcely be expected to grasp its essential significance. They were like spectators placed too close to the screen at the cinema, where an exciting and frightful spectacle is passing swiftly before the bewildered vision. Startling incidents, critical situations, distracting episodes follow one another in rapid succession, leaving the observer dazed and absolutely powerless to make any use whatever of his reasoning faculties. The World War was just like that. And when this terrible show was over, and tremendously complicated issues arose demanding immediate settlement, a muddled world seemed undecided on all other points but one, which was a fervent prayer for some or any contrivance to avert for all time any repetition of this horrible calamity. Surely this was the moment for the man of the hour, and to many this man was Mr. Wilson. No one could be more eager than he to effect some method for doing away with wars, and the device for accomplishing this purpose, upon which he pinned his faith, and for which he was even willing to sacrifice his life, was the League of Nations.

Probably in this country, for a comparatively brief period, no question connected with the aftermath of the war aroused greater interest in the public, than did this same League of Nations. Mr. Wilson was its enthusiastic sponsor, Mr. Lodge its chief opponent. Squarely behind these two men as leaders, the senators and the people ranged themselves into two opposing and often bitter factions. The whole affair will of course in time resolve itself into one of the great problems of history, and tons of literature on the subject will issue from the printing presses. In the meantime a most satisfactory beginning has been made in "The Senate and the League of Nations," written by Mr. Lodge just before his death, and recently published. It contains a clear, forceful and, for the most part, dignified exposition of what he did during the crucial period, and why he did it, and also his estimate of Mr. Wilson's character and motives for his conduct. The value of this contribution made by one so eminently qualified to speak upon this vexing problem can not possibly be overestimated.

Mr. Lodge's convictions regarding the membership of the United States in the League of Nations apparently became almost as sacred as a creed. It is impossible to read this carefully prepared account of his procedure in the matter without respecting his acumen in the stand he took on a question of such vital importance to our country as a whole. His sincerity, his prudence, his integrity, and patriotism can not be doubted for a moment. Likewise we admit his justification for the judgment he formed regarding the perplexing personality of Mr. Wilson. And yet there may be readers who will recall Shakespeare's "there are more things in heaven and earth, Horatio, than are dreamed of in your philosophy." Mr. Lodge refers again and again to the celebrated phrases, "too proud to fight," and "peace without victory," as evidence of certain weaknesses of character and purpose, but after all, is the sentiment there expressed so very different from the precept contained in "turning the other cheek," spoken nearly two thousand years ago and still echoing down the corridors of time? Is it not barely possible that Mr. Wilson was sincerely a mystic with transcendent vision? Naturally so obvious a comparison occurred to his associates, and it is reported that M. Clemenceau said that "Mr. Wilson talked like Jesus Christ and acted like Lloyd George."

The difference in viewpoint of the senator and the president might well be resolved into the eternal conflict between realism and idealism. Mr. Lodge and Mr. Wilson were like two men, standing on opposite sides of an inexpressibly wide and deep chasm, each seeing only his own prospect and having no conception of that on the other side. One was the practical man of affairs, who saw the world as it really is, while the other was the dreamer, who saw the world as he wished it to be. Mr. Wilson was the Socrates, who harangued on the street corners, while Mr. Lodge was the Xantippe, who attended to the practical management of the home and spoke about it. If the comparison strikes anyone as petty, he is referred to Mr. Lodge's last chapter, where in summing up his characterization of Mr. Wilson, as a whole, he unconsciously displays the irritation, which persons like the president, often arouse in others having dispositions like Mr. Lodge's.

The reader may disagree with these reflections, but all must agree with the statement that this volume will constitute a most valuable reference book to place upon the library shelves of anyone even slightly interested in this important period of our country's history. It contains data on certain questions, bound to come up in discussion from time to time, like the trouble with Mexico in Mr. Wilson's administration, and the correspondence over the sinking of the Lusitania. Mr. Lodge quotes freely from his own speeches regarding these episodes, and he gives the entire speech of Mr. Wilson's containing the "fourteen points," and parts of others with the famous phrases. The League of Nations appears with all its original articles, amendments and reservations proposed by various individuals, during its consideration by the senate, and reasons for the rejection of each. The appendix, occupying nearly half the book, contains in entirety important speeches by both men, and the report of a conference at the White House, August 19, 1919.

THE MAN WITH A LOAD OF MISCHIEF

By ASHLEY DUKES, *George H. Doran Company*

Dramatists and others who feel they have the call to interpret the romantic aspects of the past, must exercise some cunning regarding the period chosen for exploitation. Not every age, by any means, can possibly be made to yield the requisite shades of glamour, since tradition has bestowed them generously upon some and denied them to others. A romancer who wishes a prince for a character, will do well to choose one of the Jacobites in England, since time has varnished their naughty deeds with a gleaming lustre. But he is brave indeed who takes a prince from the eighteenth century for his romantic hero, for were they not all fat, stolid and Germanically inclined? Yet Mr. Dukes, in his fantastic and whimsical little comedy, has chosen a nameless prince of just this time and made something of a cavalier of him, simply because he is adroit enough to keep his highness out of the play altogether. He constantly hovers over the scene, threatens to appear, but never does. Instead, his friend, his mistress, the gentleman's valet and the lady's maid make up the play. None of these characters have much more than a trace of moral sensibility, while they simply reek with charm, a condition, which unfortunately happens to be a universal accompaniment of life.

So out of very little indeed, four nameless characters, a shadow of a prince, no action to speak of, nothing spectacular in the way of setting, which is the living room of an English inn, Mr. Dukes has constructed a bit of charming, subtle, and delicate illusion, with a very definite appeal to the imagination. Due to the fineness of its shading, we fancy it may read better than it plays upon the stage.

BEYOND KHYBER PASS

By LOWELL THOMAS. *The Century Company*

Well seasoned globe trotters generally adore visiting those parts of the world where the majority do not travel, yet they omit from their itineraries, the unknown country of Afghanistan. This is not at all strange, since it took Lowell Thomas two years to obtain from English officials in India, and the Emir of Afghanistan, such necessary credentials as would enable him to enter this savage region of Central Asia. In "Beyond Khyber Pass," he has given a graphic and very competent account of his experiences and observations on this remarkable journey to Kabul. Nobody but a reckless adventurer, willing to gamble with fate for his life would care to make this trip, through the brigand-infested defiles of the Khyber Pass, thence over roads, well suited for travelling mountain goats, but not for locomoting Buick cars. But this was nothing to Kabul, where a stranger has to watch out in a wary fashion, if he wants to live. Mr. Thomas, however, managed to emerge a very live man and not a corpse, because he was lucky and most tactful beside. His book is entertaining and instructive, and we are perfectly willing to travel in Afghanistan, through the medium of its pages from the depths of an easy chair.

PENCILLINGS

By MIDDLETON MURRY. *Thomas Seltzer*

Since Goldsmith is dead and can not help himself, we shall take the liberty of twisting about a rhyme of his to express our sentiments regarding Mr. Middleton Murry, after reading his book of literary essays, entitled "Pencillngs."

We gaze and gaze, and still the wonder grows
That one small head can carry all he knows.

Naturally we expect an Englishman, whose trade is literature, to have his intellectual system built upon a classical foundation as firm as the rock of Gibraltar. But this equipment is a small part of what Mr. Murry can produce, in the way of acquaintance with the world's literature, past and present, if we are to take the contents of "Pencillings" as an indication of his knowledge. It would seem that he has read everything worth while, and even some not so much so, that has ever been written. It is somewhat discouraging for the amateur literary critic to contemplate such thorough preparation in one so eminently fitted for such an exacting, if rather pleasant job.

The reader of books written by the most notable among our current authors, will find here most stimulating and refreshing matter in the way of literary gossip of a high order, and criticism that is reliable. Mr. Murry can criticize because he understands the technique of writing, and his prose in every respect illustrates the requirement for style, which he stresses in the paper discussing that elusive subject. However in the chapter, called "Why do Poets Write?", we suddenly find an indefinable quality, missing elsewhere in these papers, which rouses that glowing sensation in the reader's consciousness, and we forthwith decide that Mr. Murry has omitted the most important element of style from his discussion. But anything he has to say will prove most invigorating to the person interested in literary discussion and criticism.

TOLERANCE

By HENDRIK WILLEM VAN LOON. *Boni & Liveright*

Everybody who read enthusiastically Mr. Van Loon's "The Story of Mankind," is well acquainted with his blandly engaging manner of rewriting history. That volume was primarily intended to give children a bird's eye view of man's progress since primitive times, but like that famous classic "Alice in Wonderland," amused and instructed the younger generation, to a certain degree, but could be comprehended only by the older person, fairly well grounded in the psychology of living as well as the facts of history. Nevertheless it was an excellent piece of literary work, and the same may be said of its successor, "Tolerance," written in the same mellow, genial, broadminded fashion, displaying the same keen eye, leveled this time at the progress of man's spiritual life, his faith, and what he thought about God and infinity, and moreover how he treated those who did not agree with him on these vital questions.

Viewed in the light of an absorbing story, retold with spirited distinction, "Tolerance" is certainly a great success, but it is inadequate in the way of offering any solution of how to make man look upon his neighbor's viewpoint with kindly sufferance. Mr. Van Loon, however has x-rayed this nutty problem and found the kernel, even if he does not explain how to extract it, when he remarks that the faith of men, who have fought for tolerance, "was tempered by doubt; they might honestly believe that they themselves were right, but they never reached the point where that suspicion hardened into an absolute conviction." Indeed what other course is open to the man, who knows that he himself is right, than to believe his neighbor wrong? Just what can be done to help that situation? Mr. Van Loon suggests the cultivation of an alloyed faith, so to speak, a "divine doubt," a very sensible theory probably to some, but we may reflect with amusement on its appeal to good Roman Catholics or

(Continued on Page 22)

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

THE garden of Casa de Mariposa is really an extension of the house. Every well-planned garden should be, especially in a land where one lives out-of-doors the year round.

In the morning, one steps from the breakfast-room, yellow in furnishings and decorations, into the sunshine of a green-walled garden whose flowers repeat the same golden note. Yellow roses clamber over the hedge. Yellow lantana, yellow alyssum and yellow seedums reflect the same hue from jar and garden vases. Here, "Shut in from all the world without" one may breakfast or lunch with the birds for company.

THE GATE TO CASA DE MARIPOSA, THE HOUSE OF THE BUTTERFLIES

THE BIRD BATH IN THE BLUE AND GOLD PATIO AT CASA DE MARIPOSA, THE MONTECITO HOME OF MRS. WALTER A. COBB

The Patio on the west side of the house emphasizes the deeper yellows of a noontide sun, the richer blues of a midday sky. These colors are echoed in furniture and awnings, in tiles and pottery, and in the flowers. Clipped edges of Japanese box and rows of trimmed arbor vitae, with grass between keep a green space down the middle of the formal garden.

In the center of the Patio is the birdbath with its flying figure: an eager messenger poised to summon winged friends of the air. Visitors often pause to fling a coin into the fountain, safe-guarding their sure return.

The long garden is enclosed by trellises covered with blue Plumbago and Reve d'Or roses. The borders on either side are filled with the blue of Nemesia, mauve of stock and viola which blend with the orchid tones of Schizanthus. Rounded openings in the lattice-work frame views of the rose garden outside and the distant mountains.

The formal garden is terraced, ending in broad steps of natural rock which lead down to the rock-garden beyond. The steps are abloom with flowers. From every crack spring many colored seedums, alyssums, yellow and white, tufts of English pinks and primroses. At the top of the stone stairs are perfect specimens of Bouquet d' Fleur. Outlined against their shiny green are two Strawberry jars filled with seedums and topped with rosy-twigged cacti, the Bird's Nest variety.

Nature evidently intended Santa Barbara to plan Rock gardens. Ages ago she hurled down from the mountains boulders of every size and shape, and has weathered them through the years. Could any gardener resist such an opportunity, although the climate is not adapted to many varieties of rock plants? The beauty of lichen-covered boulders has been too strong for some enthusiasts to resist. They are willing to supply the gentle dew from heaven, even through a hose. Glad indeed to be rain makers by rubber to belover rock-plants.

The western end of Mariposi garden is laid out in a series of rock divisions like Mrs. Wilder's jewel-boxes. Here seedums and succulents and shallow-rooted plants grow in profusion. In the shade of spreading Monteray cypresses are tree ferns and maidenhair, Cin-

THE GREEN-WALLED GARDEN WITH ITS SENTINEL CYPRESS

erarias, from palest blue to deep purple blossom on the outer edges of this circle of shade.

The mistress of Casa de Mariposa is a wizard with colors whether dyed by Nature or man. Color is the distinctive characteristic of this house and garden.

Boulders in Broad steps lead to the Rock Garden— Casa de Mariposa

Fragile will-o'-the-wisps of color float in the sunshine; hover over the heliotrope, come to rest upon a rose. As if the flowers themselves had taken wing, drifting upon the wind, are clouds of jewelled butterflies which give the house its name.

Where in jewel boxes the rare plants grow— Montecito, California

THE FAIRIES IN OUR GARDENS

By THERESA HOMET PATTERSON

DO YOU believe in fairies? Of course I do, for I have seen them in every garden. We scarcely know whence or why, but when they come their gossamer wings transport us from any plain commonplace garden into fairy land. No one but fairies could live on honey or build houses of plant down and anchor them with cables of spider web. Ask any little child if any one but a fairy could build this little mossy house on the apricots, and any grown-up knows that only a fairy could come out of such a tiny pearl.

This apricot nest was built in Altadena between a drive and the house hardly four feet from a window. What an opportunity for a moving picture, starting with the decision, laying the cornerstone as it were, making fast the foundation, moulding the spungy walls with her own pulsing breast, adding the decoration of lichens and choice bits from

THE TWINS ARE DREAMING OF FLIGHT

time to time, and then the parting! Some think Mr. Hummer sort of a Mormon who leaves his lady for one in Arizona and after that another in Colorado, but I think it is this way. Mrs. Hummer says, "Now, I haven't a thing to do but sit on these eggs and I know just how to feed the babies and there will be only two of them and I'd rather be busy anyway, so why don't you run along up into the mountains or over to Arizona. Maybe you could help some little miss over there to get a house started!" No sooner said than gone! (Camera again.) The miracle of life—a bill pierces the shell, then it opens and two wee naked bugs grow into birds. It is a real comedy which looks for all the world like tragedy when mother feeds the babies. The first day or so she shows some consideration for their inners, but after that she runs them through with her bill and

churns them up and down. Only fairies could be strung on a bill and not be hurt.

In that flower-lined court at Santa Maria Inn I saw a young bird meeting the passing insects more than halfway by running his tongue out and lassoing them. The mother came and sat down beside him. Son opened his mouth—he opened it wider, but the time had come when he must hunt for himself.

There are six Humming Birds in California, most definitely identified by their tails, but that means salt and it is far more sport to identify them on the wing. Your eye can get more exercise in one minute in watching a Humming Bird, to get all its colors and markings, than in following a golf ball all day. The names identify Rufous and Black-Chinned; Calliope is the tiniest, visits us occasionally on migrations and nests above 3000 feet elevation; Anna wears a crown of metallic pink and Costa blue; Allen resembles Rufous with an extra shimmer of green over his back. Their gorgets are opalescent, usually corresponding to the crown color. Rufous, an exception, wears a necklace of fire opals, the Black-Chinned one of black opals, Calliope rubies and amethist, Costa sapphires and emeralds and Anna pink tourmalines.

Burbank is called a Wizard for his cross fertilization of flowers, but these little fairies were engaged in this work long before Burbank's most ancient ancestor had looked upon a flower. This might be called their avocation or work that they do on the side when gathering honey—the same as the bumble bee, whose great value in this respect has been recognized. In their attempt to reach the deep funneled flowers it seems scientific to say that the centuries have lengthened their bills. In some cases they avoid getting their eyes full of pollen by piercing the throat of the flower or by tucking the bill between the petals from the outside, as in the abutilon, again they will dive straight in regardless and come out looking like a dusty miller.

We have a regular storm of Rufous hummers in the orange blossom season (the trees are blooming out of season now.) They seem born of the whirl wind so fierce and daring is their flight. They rise like a sky rocket and when the sun strikes them they are a sunburst of golden light. Someone told me he saw a yellow Humming bird and in great wisdom I replied there is none, but I too have seen the Rufous turn to gold. I think he could make a dash for the Pole from his most northern breeding grounds and return the same day. I saw a currant bush in a Tacoma Park that was simply canopied by whirring Rufous wings, which sounded like an aeroplane field. Mrs. Bailey notes that they build in the vicinity of red flowers, feeding on scarlet penstemons, painted-cups, tiger lilies and columbines, and show as much interest in red as a turkey gobler (or is it a goose?). I think a red perfumed handkerchief tucked petal-like into the pocket would at least be investigated.

It is difficult to say whether the wild gooseberry is the last flower of autumn or the first one of spring, for as late or as early as December it begins to hang rows of little red tassels under its stems. It no sooner hangs out the little red flag than it is adorned by that living jewel, the humming bird, flashing from flower to flower from which it swings as an irridescent pendant. The Anna is everywhere where there are flowers and at all seasons, the only hummer which is an all year resident. There are two other summer residents, the Black-Chinned nesting by streams in sycamores and live oaks, and the Costa nesting in the mesas and foothills. It is very simple to feed in the gardens where gardners have coaxed nature to forget all about seasons, but Anna can forage for herself and while she can be stroked upon her nest by the discreet she can never be entirely tamed or weaned from the wild. November finds her sipping from the tobacco plant; January it is eucalyptus, February manzanitas; March is a revel in orange blossoms with migrating friends; she loves to take a whirl around the blue sage; and in August there is always tar weed in the stubble field. Being honey eaters the humming birds follow the flowers and as the valleys become parched and dry the greater number go into the mountains up to 9000 feet elevation.

Anyone who plants tubular flowers may have his garden be-jeweled without money and without price.

A PEARL OF GREAT PRICE RIPENS WITH THE APRICOTS

HOUSE-KEEPING WITH GREAT EXPECTATIONS

THE HARRISON COLLECTION OF PAINTINGS

With a report by Kathryn W. Leighton of

Mr. Harrison's response at a dinner by the California Club

MR. Chairman, Ladies and Gentlemen:

Mr. President and Members of the California Art Club.

I think you all know that I have a habit of running away from, rather than running towards any opportunity of making the sound of my voice heard in public. It is not ungraciousness nor unwillingness on my part — I simply have the good sense to admit that I have no business inflicting myself upon a good-natured audience.

Tonight conditions are different—I feel that this momentous occasion merits a few personal remarks; that I have a duty to perform; and therefore, I should face it—and, finally, I want to thank your Club for including my wife and myself among your honor guests of the evening.

Not for one moment do I believe you are doing this for us as individuals, but entirely for what we have striven to do for art in a substantial way—*as a public benefit.* It is no easy task to look at one's self in an impersonal fashion—it is precisely what I am doing—at least trying to do—at this time.

A Painting by Friezeke in the Harrison Collection Museum of Art, Los Angeles

If there is one thing that the name of Harrison stands for in Los Angeles it is Art—American Art at that — and your Club is generous and courteous enough to express its appreciation.

Please remember that the big Los Angeles Museum stands for many things besides art; things that interest the vast majority of our population much more than art. We have had a hard, uphill fight to get recognition, as you know. But the battle has been won and we are now celebrating the new unit of our Museum with a wonderful art exhibit representing the three Americas. The entire Western Hemisphere.

Over and over again we have been asked what prompted us in making our original donation of American Art in 1918, and what has actuated us in adding to, or improving that collection ever since? It was that foundation that has resulted in a permanent Art Gallery in Los Angeles and all you have to do is to visit the Museum to see that the present Pan American Exhibition radi-

ates in all directions from the nucleus which I am proud to say is called the Harrison Gallery.

For a man and woman in their own lifetimes to meet with such a reward is honor enough for anybody. I am not magnifying the importance of the collection which we gave, nor am I minimizing the results of that pioneer gift — call it a laudable ambition, if you wish, or a foolish ambition, if you prefer.

You will pardon me I know for the personal reference I am about to make:

For nine generations within the present borders of the United States, the Harrisons have done something for the community in which they dwelt; beginning in 1628 in Virginia you will find the name is represented in Colonial history — later producing a signer of the Declaration of Independence; two Presidents of the United States and two mayors of one of the greatest cities —Chicago. I could not afford to come to California and be the one Harrison whose obituary would read: "He was born—he lived—he died." It isn't in the blood!

A PAINTING BY GEORGE LUKS IN THE HARRISON COLLECTION, LOS ANGELES MUSEUM OF ART.

On my mother's side my Americanism dates back even further—eleven generations, to Pocahontas who was present when Jamestown was founded in 1607, soon after marrying John Rolfe. So you see that although I have Indian blood in my veins, we are not "Indian givers." No string has been tied to our Harrison Gallery, the donation being outright and for all time. This also explains my natural love for anything and everything American, including Art, and all we require in the Harrison Gallery is that a good picture must be painted by a good American!

A few weeks ago the death of a distinguished eastern citizen was published in the papers. The item briefly mentioned his successful career and the large fortune he had amassed as a glass manufacturer — a matter of interest mainly to his immediate heirs. A reference was made to his palatial winter home in Southern California—a bit of gossip, after all. Finally, however, followed the important news which was broadcasted by the Associated Press from one end of the world to the other: "Mr. E. D. Libbey of Toledo, a famous Art Collector and Art Connoisseur, had willed his treasures to the Toledo Museum."

To be remembered by posterity is not in acquiring wealth, but in knowing how to make proper use of money for the public good.

Your Club invitation reads: "In honor of the Pan American Exhibition" and includes my wife and myself, our Director and Mrs. Bryan and our prominent visiting Artists, as guests of honor. I take it this means that it is in recognition of our individual work in this particular undertaking — the Pan-American—that you have singled us out this evening in a complimentary way.

The United States Section must speak for itself. It is the part with which I have been identified. Out of 217 pictures, I think less than a baker's dozen can be called poor paintings. Any real criticism I feel should not be directed so much to what we secured but on what we failed to include — a case of omission and not commission. You may miss certain well known names in our catalogue, through no fault of ours. Death removed several, including John Singer Sargent from whose brush an example was promised. Absence abroad explains a great many, and absolute indifference the balance. I know that there are many, many heart burnings, and justly so, and this has distressed me deeply. Remember, that 150 invitations went out in a country containing a population of 120,000,000. The three Juries in New York, Chicago and Los Angeles were supposed to give every deserving painter a chance at least.

I feel a word of explanation is absolutely necessary. No successful exhibition can possibly depend exclusively on Juries of Admission. Many important artists simply will not compete. Word cannot always reach every artist of exhibitions nor of meetings of Juries. Eastern exhibitions have tried every known expedient and the invitation system has been found to be most efficacious and when honestly and intelligently administered, the fairest method.

You may ask why I was selected to make out the list of the invited United States artists.

Our worthy Toast Master, Mr. Bowen, a human dynamo—a go-getter at all times, the Father of the Los Angeles Museum and the good friend of Art, away back in 1921 suggested that the Board of Supervisors should appoint me Honorary Art Curator of the Museum. I accepted the position at its full value—not as an empty compliment. I knew Mr. Bowen and the Board of Supervisors intended the word "Honorary" to be taken literally — work without compensation as Art Curator in an advisory but official capacity.

PORTRAIT OF MRS. WILLIAM HARRISON BY ROBERT HENRI. THE PORTRAIT OF MR. HARRISON BY ADAMS IS ALSO IN THE COLLECTION GIVEN TO THE LOS ANGELES MUSEUM BY MR. AND MRS. HARRISON IN PERPETUITY

When the Board of Governors voted favorably on the Pan-American exhibition I was appointed as a sub-committee to work with the Director. We divided the work, and there you are.

Our visiting Artists — the Jury of Awards: Mr. Wayman Adams, Mr. Victor Higgins and Mr. George W. Eggerts — the East and the West—a most efficient Jury. Victor Higgins and I have been friends since 1911. Two of his pictures painted when first he went to Taos, were included in the Harrison Gallery from 1918 until the present moment and only now removed with his approval to make way for something more important later on; for Victor Higgins is an Artist who is developing all the time. Wayman Adams is one of the younger generation of portrait painters so rapidly replacing the great Masters of the past. In June, 1924, he honored me by letting me sit for him. He began one morning at 9 o'clock. That evening at five o'clock the portrait was completed and passed upon favorably by a dozen leading New York artists who happened to meet in the studio. Born in Indiana within a few miles of each other and within a few months of each other — Adams emigrated to New York and became an

(Continued on Page 30)

THE SCHOOL OF THE ARTS

THE formal opening of Santa Barbara's School of the Arts, one of the branches of the Community Arts Association, which was observed January 21, 22 and 23, was so largely attended that it was necessary to repeat the entertainment features of the formal opening on January 25 in order that the public, which clamored for tickets, might be accommodated. Thousands of citizens of Santa Barbara and Montecito attended open house at the School during the ceremonies and the interest in the School as a result of this activity has been quickened as evidenced in the increased enrollment for the Spring term which opened February 1.

The School of the Arts was finally established five years ago by a group of men and women who saw the good such an institution could accomplish for Santa Barbara and her citizens who wished to make a study of the fine arts. Fernand Lungren was leader of this group, and today he still is chairman of the directorate. Shortly after the School of the Arts was founded, it affiliated with the Community Arts Association and now is one of the four branches: Drama, Plans and Planting, Music, and the School.

MISS KUBERT, DANSEUSE, IN A HAPPY POSE

While three branches of the Community Arts Association are working for the community betterment and entertainment, the School of the Arts is aiding the community by training students in the fine arts. The present enrollment of the school is about 300 and under the direction of Frank Morley Fletcher, artist and instructor, who came to Santa Barbara from the University of Edinburgh, the School is growing and its influence is widening. Colin Campbell Cooper, painter and dramatist, has taken such an interest in this little university of fine arts, that he conducts classes because he recognizes the great work which is being accomplished.

The earthquake shattered the old buildings of the School of the Arts, but in six months time a new plant has been constructed on the most interesting historical ground in the city—the site of the old presidio and the first buildings in Santa Barbara. While the six buildings which have been erected for the school are temporary structures, they are built on permanent foundations and soon the first of the permanent units of the School of the Arts will be started.

Many scholarships are given by Santa Barbara and Montecito citizens to persons whose talents indicate genius, and the School of the Arts is doing a fine work, not only for the community but for the art world in general by training those who have taken up the arts.

Isabel Keith Morrison, Teacher of Dancing, Community Arts Association, Santa Barbara

CHLOE KUBERT, INTERPRETER *De Mille Studios*

PUPILS OF ISABEL KEITH MORRISON, SANTA BARBARA. MRS. MORRISON OWES HER START IN HER PROFESSION TO THE COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA

OF THE ARTS

MISS CHLOE KUBERT, who is affiliated with the dancing section of the School of the Arts, has brought to Santa Barbara a new idea. She has demonstrated this idea and has proved its soundness. Her art is dancing and she is an artist in that field. Miss Kubert believes that the mood governs the dance. She knows that no music can find the dancer in the same mood twice, therefore she knows that no dance can be twice alike even when the same music is played.

This artist has danced many times in Santa Barbara and has been acclaimed as one of the most graceful and expressive improvisors ever seen in the city. There is no rehearsing. She does not even have to know what her accompanist is going to play. As her mood dictates, she interprets the music in dance. The result is a beautiful, natural, free expression which has made for her success in this community as well as in other places where she has appeared. Especially adapted to California's out-door life is this daily expression of joy.

WILBERT MORGRAGE, LOS ANGELES, CHAIRMAN OF THE HORSE SHOW COMMITTEE AND INDEFATIGABLE WORKER, TO WHOM MUCH OF THE SUCCESS IS DUE

JOHN McENTEE BOWMAN, NEW YORK, HONORARY VICE-PRESIDENT OF THE LOS ANGELES NATIONAL HORSE SHOW, INC.

February 8 to February 13, 1926

W. W. MINES, PASADENA AND LOS ANGELES, PRESIDENT '26

THE LOS ANGELES NATIONAL HORSE SHOW, INC.

FEBRUARY sees the Horse Show in Los Angeles at the Ambassador Hotel Auditorium. With a strong organization and sincere enthusiasm on the part of all horse lovers in the southwest, the association, formed so short a time ago, is already well established and manned for hard work in the future. Experience has come quickly in the West because of the affiliation with experienced Eastern men interested, and also because of the selection of experts in management.

The officers serving the association in the 1926 show are as follows W. W. Mines, President; Irving H. Hellman, 1st Vice President; Guy H. Woodin, 2nd Vice President. Honorary Vice Presidents: John McE. Bowman, C. Groverman Ellis, J. D. Farrell, Atholl McBean, John B. Miller, Reginald W. Rives, Alfred Rogers, E. A. Stuart, W. H. Weeks. Elmer A. Green, Secretary; Fred E. Harris, Treasurer; Willis H. Brown, Controller; Marco H. Hellman, Chairman, Executive Committee; Wilbert Morgrage, Chairman, Horse Show Committee; F. E. Harris, Chairman, Finance Committee; Wm. May Garland, Chairman, Entertainment Committee. W. S. Blitz, Manager, 1926 Horse Show. The Board of Directors is made up of W. A. Alderson, Dr. Frank F. Barham, Roy D. Bayly, Fred H. Bixby, Carleton F. Burke, Edgar Rice Burroughs, Harry Chandler, Maurice DeMond, E. A. Dickson, E. L. Doheny, Jr., Guy W. Finney, Sen. Frank P. Flint, Fred W. Flint, A. Frank, Cecil Frankel, Wm. May Garland, Fred E. Harris, Irving H. Hellman, Marco H. Hellman, Jack Holt, William M. Keck, Geo. W. Lichtenberger, W. D. Longyear, W. C. McDuffie, Ben R. Meyer, W. W. Mines, Wilbert Morgrage, Benjamin E. Page, LeRoy Sanders, Earl Sandusky, Col. Walter P. Story, Guy G. Woodin, S. H. Woodruff, James Woods, George G. Young.

In these competent hands the interests of all exhibitors will be carefully followed, and the success of our National Horse Show in the West is definitely and emphatically assured.

At the Ambassador Hotel the lovers of fine horseflesh will congregate during the week of February 8 to February 13. There will be hurried luncheons in the grill room where gay parties toss banter and repartee and fly back to the auditorium to see the jumping, or to the stables to see a favorite horse. There will be handsomely appointed dinners for those fortunate ones who have boxes at the show.

This is the most exciting and exhilarating week in the season and it centers in the Ambassador Ring.

ON THE GROUNDS OF THE AMBASSADOR HOTEL, LOS ANGELES

JUMPING IS ONE OF THE MOST EXCITING PARTS OF THE HORSE SHOW

SOUTHLAND

Current Events

CALIFORNIA Institute of Technology has, ever since its founding as Throop College by "Father Throop," been the source of cultural movements and the strong support of civic betterment in Pasadena. The Institute does not yet bear the relation to Pasadena that a university bears to the college town in which it is situated, yet its influence is felt in every good work and its expert knowledge will in time show through the thick layer of politics and prejudice which in our typical American towns doggedly assumes that because we are all free and equal we all know everything that needs to be known on any subject of civic import.

Gradually the newer generation is being educated to respect expert opinion because it knows the labor and time spent in acquiring technical knowledge and is often trained to use that knowledge itself.

Academic the faculty of any Institute or University may justly be called, that is its function and that it is expected to be.

But difficult as it may be to articulate the office of a School of Technology with the life of the man in the street, California Institute has accomplished this in many ways because its staff and its students are residents of value and weight in the community.

Through an affiliated group of people interested in hearing many of the scientific and literary men called to California by the scientific institutions, the Huntington Library and the tourist character of the place, Pasadena is afforded a series of lectures on Current Events held in the Assembly Hall of California Institute of Technology.

Many a noted man or woman has lectured to students or visited the Mount Wilson Observatory in the past without due recognition by the city of Pasadena or without having been met and enjoyed by the music-hungry, art-hungry inhabitants—refugees from climates less kind but more erudite. Today the Current Events Committee maintains its Lecture Course each season and bestows upon an eager audience every Tuesday afternoon some choice reading by the thinkers, the scholars, the leaders of the country in politics, literature, philosophy, or up-to-date discoveries in the scientific field.

Chester Rowell on The World Court prepared us for its contest in Congress; Albert E. Wiggam talked on Heredity; Maurice G. Hindus was announced as speaking on Russia, America and the World, and Dr. Bruno Roselli of the Italian Department of Vassar, on the Romance of Colonial Expansion and twice we heard Maj. Vivian Gilbert.

Varied as the subjects are they never fail to interest a large and appreciative audience. And prominent Europeans like Sir Thomas Adams, who lectured on practical use of scientific knowledge, find enthusiastic receptions and must expect to meet a demand for "more".

January 19, Professor John P. Buwalda, newly appointed head of the Department of Geology in the Institute of Technology, was asked to speak on "Earthquakes and Safety." He remarked on the growing faith in scientific research which could list that subject in a lecture course on Current Events. But his audience showed an absorbed interest and grasped easily the lucid contribution the lecturer made to an intelligent understanding of the source of earthquakes and the sensible building of earthquake proof towns in California.

Professor Buwalda comes to the Southland of California from this State's own University at Berkeley. His knowledge is personal as well as technical and what he gave his audience in information proved that science has a duty to perform in giving the layman a fair show at the results of scientific work in our universities and scientific schools. Too often it is thought impossible to put scientific results into ordinary language and life is too short for the serious scientific man anyway. But certain gifted ones can explain in words of few syllables and unscientific terminology the marvellous insight which science has gained in this age and these favored few must be the mouthpiece for the others and unfold to the waiting world periodically that which science has discovered and which no technician or researcher, no matter how valuable his work is to science, has any right to keep to himself.

Who's Who in Architecture

SOUTHERN California has been called a state of mind instead of a State, but it is really an important part of the long State of California, and its fervid building of shelter and office room for the thousands who have poured into its expansive communities so rapidly forms its chief claim to fame. Whether it builds wisely and well or cheaply and badly depends upon its respect for the high profession of architecture and this journal sees no higher duty than that of helping, as only an independent journal can in the dissemination of information on the subject of who is an architect and, incidentally who is not.

We are therefore beginning—with Mr. Edwin Bergstrom, to whom the thanks of the whole community are due for his vigorous organization of the highest ideals in his profession when those ideals are most needed—a short sketch of the life and works of the architects upon whom Southern California may call with confidence. It is hoped that examples of the work of each architect may be shown in due course of the series throughout the year.

Edwin Bergstrom was born in Neenah, Wisconsin, and received his early education in the place of his birth, later entering Andover. He is a graduate of Yale Sheffield Scientific School, 1896, and of Massachusetts Institute of Technology, 1899. After graduation, he was employed in the office of Tower and Wallace, New York City.

Coming to Los Angeles in 1902, he formed a partnership with Mr. John Parkinson, with whom he was associated for ten years. In 1912 this partnership was dissolved and he entered the field independently.

While a member of the partnership of Parkinson and Bergstrom, the firm erected the greater part of the large buildings of Los Angeles, among which are the Title Insurance, Security, Citizens National Bank, Los Angeles Trust and Savings Bank, Union Oil, Central, Metropolitan, Jevne's, Broadway Department Store, Bullock's, The Home of the Aged, Boyle Heights; the California and the Los Angeles Athletic Clubs, the Alexandria and Rosslyn Hotels, the Utah Hotel of Salt Lake City, Southland Hotel of Dallas, Texas, and the Taft and Pennoyer Department Store, Oakland, California. He has to his credit many beautiful residences in Southern California, among which are those of A. C. Bilicke, South Psadena; C. B. Boothe of South Pasadena; and M. H. Whittier, Beverly Hills.

Since entering the field independently, he has designed the South Broadway Building Company's Building, the Park Realty Company's Building, Metropolitan Theater Building, California Yacht Club, which received the honor award of the Southern California Chapter, A. I. A., several buildings for the Famous Players-Lasky Corporation Hollywood Studios, the John C. Fremont High School, five grammar schools for the City of Venice, California, the Home Commercial and Savings Bank, South Pasadena, Public Service Building, San Pedro, and the Salvation Army Hotel for Women. At the present time, he is just completing the drawings for the Pasadena Municipal Auditorium and the Southern California Athletic and Country Club.

He is a loyal supporter of everything pertaining to the growth and development of Southern California and may always be depended upon to give liberally of his time and means to any movement that has for its purpose the general advancement of this section of the state. In this field, he was for six years a member of the Los Angeles Municipal Housing Commission and for five years, its President. He has taken an active part in state legislation relating to architecture and housing, and for two years represented the City

OPINION

of Los Angeles in those matters at Sacramento, and was a member of the State Housing Institute.

He is past-president and director of the Southern California Chapter, The American Institute of Architects; past Ninth Regional Director of The American Institute of Architects (national organization), past president, Joint Technical Societies of Los Angeles; and a past member of the Municipal Art Commission.

At the present time, he is President of the Allied Architects Association of Los Angeles, which he was a leader in organizing; President of the Sierra Corporation; President of the Sierra Building and Finance Corporation; and a Director of the Los Angeles Athletic Club.

Mr. Bergstom was married in May, 1903, at Redlands, California. Mrs. Bergstrom was formerly Nancy Cheney Kimberley. They have two children, Alice Cheney, and George E., Jr.

The Ethics of Advertising

THERE has been a question in the minds of some ethical publishers as to the advisability of using advertising in their journals. Those who fear they may be influenced in their editorial policy by the necessity of considering the feelings of those who buy space, are acknowledging a weakness which in itself disqualifies them as publicists. It is the independence, the virility, freedom from business entanglements, which give a great publication its influence and therefore its circulation; and its circulation causes advertisers to seek it rather than to be solicited by it.

The ethics of the advertiser demand that he shall tell the truth about what he has to sell. The professional ethics of the advertising agency or counselor are embodied in his preparation for his profession and are vouched for by the whole profession. The publisher belongs to a profession which professes to know more than the public in general on some general topics of interest and to be able to give to readers much information they need or enjoy. His obligation to the public is to present in his advertising pages information they desire on reliable business or professional service and he is as unethical if he misleads them there as he would be if his editorials were in any way untrue.

The ethics of the community as a whole determine the number of jobbers who have no professional ethics but who are hangers-on, or originators of some printed matter which serves merely as a sluice box to convey the funds of the merchant into the cash box of the printer and the postal service of the United States.

Outdoor Advertising and Its Relation to Public Interest

THOSE who use or operate Outdoor Advertising must today be cognizant of the obligation imposed upon them by their employment or exploitation of this medium. Outdoor Advertising, as it exists in America today, is a commercial necessity, and as advertising itself is recognized as being of a value equal in the modern business world to transportation, the cooperation of user and producer of Outdoor Advertising should be developed to its fullest extent in that the aesthetic aspect of its existence should be regarded.

We say that a special obligation toward the public is incurred by the user and producer of Outdoor Advertising, inasmuch as its elements of size, color and pictorial appeal compel the passer-by to see it and read it regardless of his own inclination. Thus its attention value departs completely from the accidental and becomes compulsory.

In accord with the golden rule that he who receives must give, the compulsory attention exacted by Outdoor Advertising must be compensated for by the production of such outdoor advertisements as will give beauty and inspiration in return for attention, and by their placement with such discretion that natural scenic beauty spots are not interfered with nor their aesthetic value impaired.

It has during the entire period of their existence been the practice of Foster and Kleiser Company, who today operate Outdoor Advertising plants in the four states of Arizona, California, Oregon and Washington, in approximately 600 cities and towns, first of all, to employ the finest artistic talent available for the production of the copy to appear on their Outdoor Advertising structures, and to avoid the placement of these structures in such localities as to interfere with scenic beauty.

This latter practice on their part, however, has been to a certain degree unavailing, due to conditions beyond their control. There are many scenic boulevards on the Pacific Coast where Foster and Kleiser Company refrain entirely from the placement of any of their advertising structures, but where certain unthinking individuals nevertheless, mar the beauty with a really objectionable type of outdoor advertisement.

The most deplorable feature of this condition is that to offend the public by such practices is uneconomic, since there is created in the mind of the beholder an unconscious resentment causing any expenditure for this kind of display to be pure economic waste if not actually serious detriment to the product or service exploited in this manner.

Outdoor Advertising is a natural medium of publicity expression. It has existed since the first dawn of history and depends upon nothing but its intrinsic value for its existence, since it is created, supported, and maintained for the sole purpose of valuable publicity and has no other reason for existence.

Foster and Kleiser Company have sought the assistance and advice of all of the civic societies, women's clubs, and other organizations interested in public welfare in an effort to maintain to the highest degree possible the necessary restraint in the employment of such locations as would be objectionable. They do this primarily from a feeling of obligation toward public rights, and also from a conviction that the biggest problem in advertising today is the elimination of waste and that misuse of the medium of Outdoor Advertising in any way constitutes waste.

R. S. MONTGOMERY,
General Sales Manager, Foster and Kleiser Company.

God's Revelation of Himself

"To be at Peace, acquaint thyself with God." Following out our search for Peace, we print each month an answer to the question—"How shall we acquaint ourselves with God?"

IN these few minutes I want to raise the old question: How are we to find God?

He is much nearer than we dream; He is not so difficult to find. Our world is a revelation of God. Shakespeare speaks of "this bank and shoal of time." He means that around us surges an infinite sea. The visible has come out of the invisible. The temporal has emerged from the eternal. Ours is a purposeful universe. It has come from somewhere, and it is going somewhere—moving toward a far-off divine event.

History is a revelation of God. All great literature is a revelation of God. You never are satisfied until you find something higher than yourself. No experience of ours is adequate for us. We transcend what we have and are. We should not seek, if in some degree we had not already found. Eternity is in our hearts. There are high moments in the soul, mystic experiences when we know that we are in contact with more than ourselves.

The God who thus discloses Himself has been breaking through upon the world in the evolutions of all ages at different levels and heights of revelation. But His greatest unvailing has been in the face of Jesus Christ.

No one knew anything of electricity until we invented the dynamo that let electricity through. Nobody made electricity. The dynamo only reveals it. Jesus Christ let God break through His being in tenderness, forgiveness and love. In Jesus Christ we can see Him, find Him, know Him. And in Jesus Christ can we become the objects of His love.

"The healing of His seamless dress
Is by our beds of pain.
We touch Him in life's throng and press,
And we are whole again." RUFUS M. JONES.

THE SUBJECT OF ETCHER AND PAINTER

TWO WESTERN STUDIES BY EDWARD BOREIN, WELL KNOWN ETCHER, A RECENTLY APPOINTED MEMBER OF THE FACULTY OF THE SCHOOL OF THE ARTS, SANTA BARBARA

WITH the passing of the cowboy goes one of the vivid sources of inspiration of the great west to the artist, the painter and etcher. The hills, the mountains, the great forests and spreading plains, the streams and the deserts, have furnished inspiration but always the human interest has been infused through the cowman, the Indian and the cattle.

The high pitched yell of the plains, and the "Ride him, cowboy, ride him!" calls from the canvas and the copper plate. But with the lessening acres, the diminishing herds of cattle, the cowboy recedes into the past and his picturesqueness becomes more a vivid memory than an actuality. Unfortunately one is liable nowadays to visualize a cowpuncher rounding up his charges, not on a sturdy Indian pony or bucking bronco, but in a snorting Ford.

Since so much has been lost, geographically and pictorially, in connection with the early wild West idea,—and since neither wild animals nor wild horsemen are so prevalent on the plains, the artist may yet find inspiration, so far as an example of quick motion and untiring energy goes, in the polo pony in depicting his quick response to every thought of the rider,—or hope of his adversary. Here, too, in this field we have a battle cry, differing only a trifle, the "Ride him off", rises as lustily and with as strong import as the yell of the cattlemen.

While the followers of this kingly—at least princely—sport have no material gain in mind in connection with their goal, and material gain governed the cowboy, yet he infused all the sport possible into every duty, and extolled the merits of his horse in both certain and uncertain language.

For years all the Horse Shows have had a special class for stock horses, and their performances in the ring with their owners and riders have proved extremely interesting to the audiences. This year's Los Angeles Show also includes a class for polo ponies, chiefly through the efforts of Carleton F. Burke of Midwick. Major Burke, with Eric Pedley, Arthur Perkins and Ted Miller, compose the Midwick "Big Four", who won the National Open and Junior Championships in the East two years ago.

Will Rogers has, perhaps, more reason than most to sense the close relationship between cowpunching ponies and polo mounts, at any rate, he is a member of the Midwick Junior team and gets as much zest out of a hard fought chucker as the conquest of a maverick. Jack Holt is another recruit at Midwick from the list of the cowpunchers, who would aid in tracing resemblances.

Artists and polo enthusiasts alike will be offered unlimited opportunity this Spring to learn more about polo and polo ponies as the season opens February 8 at Del Monte with a month of tournament in prospect. San Mateo, Del Monte, Santa Barbara, Midwick and Coronado will divide the sixty-four day meeting.

A dispatch from the East announces a polo contest between horsewomen from Philadelphia and Baltimore as an event of the Spring.

COSTUMES: PLAYHOUSE AND PLAYBOX

BY FAIRFAX PROUDFIT WALKUP

PHOTOGRAPH BY CLINTON C. CLARK

WITH that flair for accuracy which has done much to enhance the steadily mounting reputation of the Community Playhouse, Shakespeare's play, "The Merry Wives of Windsor," was costumed in the dress appropriate to its historical era. This was the fifteenth century.

To some, who expected to see the usual Elizabethan dress, this may have seemed a bit anachronistic, even as would a white-collared Hamlet. Yet, on second thought, would one wish "Julius Caesar" in doublet and hose?

The Costume Committee is to be commended highly for the excellent work in designing the various costumes of this most intriguing era. Not only were Mistress Ford and Mistress Page historically correct as to the cut of their full, semi-circular skirts, deep V necks, and quaint headdresses, but the materials themselves, though "playmade," suggested the rich stuffs of the time. They might have been the richly patterned brocades of Sicily, the ciclatoun or baledin from Bagdad. In a drama of quick action such as this was, the graceful play of the full skirts was not one of the least attractive features.

Since the Renaissance period was noted for its remarkable headdresses, particular stress was laid on this item of costume; with the result that the hennin, or steeple headdress, with its wisp of pendent veil created at once the atmosphere of the time. So, too, did the butterfly wings that graced other fair heads in the comedy.

Dame Quickly, arch gossip and maladroit matchmaker, wore the costume of the middle class; so on her head, as on Chaucer's Wife of Bath, perched the wimple, agitated with every move of her active, tale-telling chin.

The men, too, reflected in their garments the spirit of the times. There was the parson's sombre gown and chaperon, the interestingly cut Cyclas which hung upon Shallow's ineffectual person; the country-style doublet of Slender, emphasizing his Corydonic crudities; and the ultra-stylish costume of the French Doctor. Pages and other lesser characters wore the tabards or doublets, such as their masters would have furnished; John Rugby, especially, might have stepped out (or, rather, been shoved out), of one of Ucello's compositions.

Of course, though the play is named the "Merry Wives," it is Falstaff that makes the play. He, who occupied the centre of the picture, if not the centre of the Dames' affections, should naturally be garbed arrestingly. With that sense of humor in keeping with the comedy itself, this Gargantuan braggart, this Rabelassion plain-speaker, appeared, draped in couleur-de-rose! The huge girth of his doublet, the insouciant lapse of his boot-tops, the saucy set of his rosy cap, all added to the joyous debacle of puffed pride and amorous ambition. Never could Falstaff have been more fittingly portrayed, both in spirit and in manner, than Gilmor Brown created him, in this debonair, ill-suited suit of dandyism.

Since a play attains reality and completeness only when it is presented on the stage, before an audience, it enhances the effect tremendously, when the settings and costums reflect harmoniously the spirit and meaning of the lines. In the "Merry Wives" this effect has been most convincingly attained, with charming continuity and delicacy of motivation; and the rich, winsome costumes, with their aura of tradition and their cleverly arranged color scheme, added a note of verisimilitude and gaiety which will long be remembered by the pleased crowds that filled the theater.

IN a Shakespearean production a unit setting is almost essential, as the swift change of scenes demands the simplest elements of stage design.

With a large Gothic arch in the center, flanked by wings, each having a door with a window above it, both interiors and exteriors of houses may be easily depicted. For a scene in the woods, or a field, however, curtains are let down to hide the side openings and the center arch is used as a frame for the scene.

In a sense, this is true to the old stage mechanics, where both the inner and outer stages were employed.

"The Merry Wives of Windsor," as a specific example, makes use of drop curtains a great deal, with the special instance of a movable stage. The scene in the "Garter Inn," with its cupboards, tables, fireplace and other interesting effects, in order to remain pictorially good composition, required that it remain entire unto itself: so the whole set, with ceiling, lamps and furniture, was built on a platform and is rolled on and off-stage almost instantaneously.

THE SETS FOR "TREASURE ISLAND," PRODUCED IN THE COMMUNITY PLAYHOUSE, PASADENA, WERE DESIGNED AND PAINTED UNDER THE PERSONAL SUPERVISION OF ALSON CLARK, INTERNATIONALLY KNOWN ARTIST

When there are so many scenes (fifteen in this particular play), many people doubtless think the cost of production enormous, but it is surprisingly small. In the warehouse of the Pasadena Community Playhouse we have hundreds of arches, tree-pieces, fireplaces, et cetera, and I laways dsign a play with them in mind. ROBERT R. SHARPE

A development room as well as an experimental theater is a descriptive phrase covering the Studio Playbox of Pasadena. In this small theater very interesting phases of the growth of the drama may be followed. The majority of communities count themselves fortunate to have one evenly functioning little theater but Pasadena goes calmly on seemingly unaware that it is vouchsafed more than the usual small city, and not even thoroughly awake to the fact that scarcely a city in the world can boast so beautiful a playhouse or one in which such sincere and earnest work is done.

In the Playbox plays are tried out which have a decided appeal intellectually, and are the work of the best playwrights, which are not apt to prove universally popular but which serve as vehicles for the schemes of Gilmor Brown, the director, and his associate, Maurice Wells. The very essence of this very small theater is its intimacies, the close relation between the players and the audience, as there is no stage, the action taking place within a few feet of the listeners. There is no stage setting in the usual sense but the suggestion of the time and place is attained through the use of an occasional chair, table, and couch, with curtains, and a very clever lighting system, the varying effects are produced. The experiment in this close relationship is for a two-fold purpose, to establish whether such an arrangement lends itself to better productions, and also to guage the benefits to the players. In the last respect the results have been varied, the majority develop astonishingly under these conditions. They feel themselves so much more responsible in a way, finding it necessary to stay in character all the time, never letting down for a moment,, and frequently depending on their own initiative to attain results rather than depending entirely on the director for every detail. Occasionally this training does not carry advantages to a player, it may result in an extreme selfconsciousness, which cannot be eradicated, and in this case the experiment is not repeated.

When the method is a success then the Playbox serves as a laboratory for rounding out and building up central figures for the main roles in the Community Playhouse, the volunteer players for which are recruited not only from the community but the roles are frequently taken by professionals who gladly offer their services as an expression of their appreciation of the theater itself and the work.

Admittance to the Playbox is by subscription only and therefore the opportunity is highly valued and broadly conserved.

BOOK REVIEWS *(Continued from Page 11)*

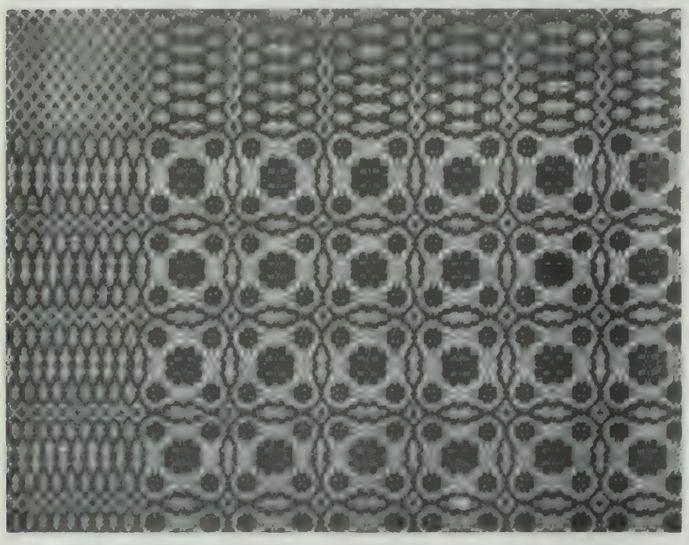
Mohammedans, or staunch Prohibitionists, or League of Nationists, to mention only a few classes of people, firmly convinced of their own rectitude. Now that Mr. Van Loon has brought up this matter for discussion, we find it astonishing that the feeling of tolerance prevails so widely in the world even of the present day.

This author believes that the sensation of fear is at the bottom of all manifestations of the spirit of intolerance; well how about self-interest? That ever present instinct in human nature causes more trouble than most people realize, because they are so constantly unconscious that it is often a motive for their conduct, and their viewpoints. But that worldly-wise Samuel Butler, whose note book everybody is at present reading, although it was written years ago, has this to say about self-interest. "The world will always be governed by self-interest. We should not try to stop this, but we should try to make the self-interest of cads a little more coincident with that of decent people."

"Tolerance" therefore may not convince, but it will in most cases entertain and stimulate the reader. Mr. Van Loon has a gift of presenting, with simplicity, what is really complicated and profound; and his smooth manner reminds us that "still waters run deep"; certainly their depths will furnish an exhilarating experience for anyone caring to take a plunge therein.

THE ARTS AND CRAFTS SOCIETY

MARION HUGUS CLARKE, *Editor*



PHOTOGRAPH OF A CORNER OF A COUNTERPANE WOVEN AT THE SOUTHERN BRANCH OF THE STATE UNIVERSITY

MANKIND has been weaving since the time long, long ago when some savage, who was lying under a palm tree, perhaps, noticed the way in which the wind had caused the leaves to plait themselves together and decided to plait himself a shelter in a similar way. And mankind has been doing it in practically the same way ever since, only each country and each period has woven some of its own individuality into its fabrics.

Until recently, except in the hills of Tennessee and Kentucky, little hand-loom weaving has been done in this country since our great grandmothers wove those beautiful old coverlets of homespun and home-dyed wools. The revival of interest in hand weaving, which sprang up at the close of the late war, was started, probably, through the rehabilitation work among the soldiers. It has not died out, as many other such interests have, but still seems to be growing keener and keener.

A great deal of this interest is among women who found, when the necessity arose, that it was possible to reorganize their household duties so as to gain time for hospital and Red Cross work, and since the war, finding themselves with a new freedom and knowledge within them of the joy and thrill which comes from constructive, creative work, have turned to the arts and crafts to satisfy this new desire for self expression. Weaving for many has proved a very happy medium. It is a craft which would naturally appeal strongly to women interested in the home because of the beautiful and useful things which can be made on the loom.

Through this revival of interest a new type of weaving is now developing which is indicative of the present time, just as the strictly useful towels, table linen, blankets and coverlets of the earlier period were indicative of that day when to satisfy the needs of the household was all that could be hoped for. Now, beautiful silk brocades are being woven for hangings, draperies, cushions and upholstery, as well as lovely linens for napkins, towels, table and dresser scarfs.

At first most of these weavers seemed quite content to copy, or adapt the old colonial patterns to this new type of work. Many of these patterns are very beautiful, and to be able to use them in a fine way requires a great deal of appreciation. But now there seems to be a very general desire to learn the analysis and drafting of pattern, which must mean that the desire to create is growing still stronger.

How splendid it would be if out of all this urge to create would arise a collection of new patterns even finer than those produced during our country's early struggles, and these to be representative of the spirit of this new found freedom and independence of women.

NATALIE WHITE, Art Department, University of California.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY

Established 1887

Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.

Los Angeles San Diego San Francisco

A new, popular edition of

SMALL HOUSE DESIGNS

Published by the

Community Arts Association of Santa Barbara, California.

Price $1.50 Postpaid

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves

LUNCHEON, TEA AND DINNER

INCIDENTALLY

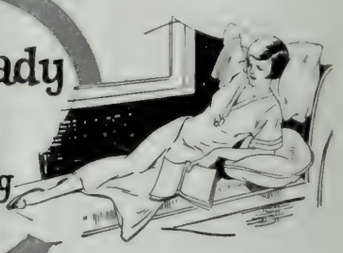
The Very Choicest Food

Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles

Phone VAndike 7177

So Goes Milady With luxury attending



Golden State Limited East

Full half a train devoted to woman—greater recognition of her just dues in travel than ever before planned. Perfect in every appointment—of course.

All-Pullman—women's lounge, shower bath, maid, manicure, expert hair bobbing in the barber shop—comfort for the men, too—club car, bath, valet and barber.

Leave Los Angeles 12:01 p. m. [via Southern Pacific]; San Diego 10:45 a.m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

Rock Island

SOUTHERN PACIFIC LINES

Meals? "The best on wheels"

For tickets, reservations, personal service, call on

Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif.
Phone 243

or address B. F. Coons, General Agent
Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif.

CLOTHES FOR CALIFORNIA—FLORNINA, PASADENA

SOUTHLAND SERVICE PHOTOGRAPHS

SOUTHLAND clothes selected by discriminating people for all occasions share the general trend of the Coast toward out-door life. They are therefore gay in color and more or less of the sports clothes variety.

Nevertheless, evening at the restaurants or the club functions sees the most ultra of evening frocks in Los Angeles, and no more handsomely dressed women appear anywhere.

On the street in summer as well as in the long spring-weather season, we find much to be desired in the appearance of the multitude, which, so recently come from points east of us, and so easily carried into the city, does not know where to find the proper clothes for town.

Californians, however, are well served in Pasadena and no traveller need worry about what to bring to the Coast. Travelling clothes are alike the world over, and everything else may be found after one has arrived on the scene and tested out her own reaction to the climate.

THE SELECTION OF AN EVENING GOWN IN THE EXCLUSIVE SHOP, "FLORNINA," 95 SOUTH LOS ROBLES AVENUE, PASADENA

A SPORTS SUIT IN WHITE FROM "FLORNINA," 95 SOUTH LOS ROBLES AVENUE, PASADENA. THE SERVICE OF THIS HOUSE IS RECOMMENDED TO VISITORS IN CALIFORNIA AS SINCERE AND COMPLETE

PAINTINGS OF THE WEST

STENDAHL GALLERIES

OF THE PACIFIC COAST

The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

The...
RAYMOND

PASADENA
Southern California

WALTER RAYMOND
Proprietor

ARTHUR E. SAFFORD
Manager

Golf course on its own grounds.

*f*abriano *s*hop

"By the Tall Sycamore"
Sixty South Catalina, at Green, Pasadena

Fine Imported Hand Loom Papers

For correspondence, etching, engraving, printing, poster work and fancy wrapping.

Designing, Printing, Engraving
Imported and Domestic Handmade Gifts

Wakefield 4082

Landscape

Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN

1625 Bank St. **Colo. 997**
So. Pasadena **ELliot 2639**

"The Birds of California"

—by—

W. LEON DAWSON

The most beautiful nature book ever published

SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

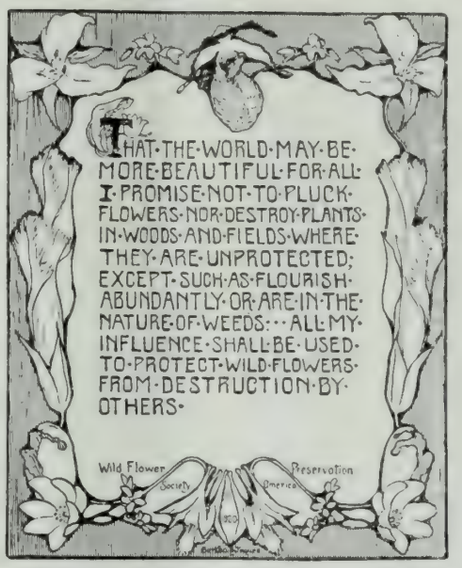
CORONA

TYPEWRITERS

With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged

Anderson Typewriter Co.
84 E. Colorado St. Pasadena

EL ENCANTO HOTEL, SANTA BARBARA


THAT THE WORLD MAY BE MORE BEAUTIFUL FOR ALL I PROMISE NOT TO PLUCK FLOWERS NOR DESTROY PLANTS IN WOODS AND FIELDS WHERE THEY ARE UNPROTECTED; EXCEPT SUCH AS FLOURISH ABUNDANTLY OR ARE IN THE NATURE OF WEEDS: ALL MY INFLUENCE SHALL BE USED TO PROTECT WILD FLOWERS FROM DESTRUCTION BY OTHERS
Wild Flower
Society
Preservation
America

SOMEWHERE SOUTH IN SONORA
By WILL LEVINGSTON COMFORT, *Houghton Mifflin Company*

The wild and wooly west, once so useful to the purveyor of tales of adventure, as a storehouse of themes, has declined in interest of late since cowboys have taken to managing temperamental Fords instead of temperamental steeds. But Mr. Comfort has employed it partly as a background for his novel "Somewhere South in Sonora," and therein we read once again about the eastern youth who feels that western lure. As the thrills to be encountered in the Southwest are scarcely flaming enough to keep the lure on fire, south he goes to Mexico. And there he finds bandits, outlaws, rurales, powder, shot, and shell, and finally we think, a girl. What more can possibly be required by the most exacting reader of this type of fiction?

FANCY'S GARDEN
By LUISA RE MONDINI, *The Rowney Press*

This is a deluxe edition, with attractive features in the way of type, paper and printing. The illustrations pleasingly fantastic and symbolical, are drawings made by Stuart Taber, and Esther Betty Lewis. These combine very well with the subject matter which consists of short poems lyrical in inspiration, for the most part objective, and showing the influence of nature's loveliness in various forms and manifestations, on the poet's mind. Which is just the trouble, they influence the mind and not the heart. Their verbal success is striking, but their lack of true emotional force in most instances, interferes with the pleasure, which a reader expects to find when considering poetry.

FLORNINA
Gowns . Negligees . Accessories and Bathing Suits
Ready to Wear or Made to Order
Unusually Attractive Frocks in Tub Silks and Dotted Swiss
95 South Los Robles Ave., Pasadena
Phone Fair Oaks 113

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods
Women's & Children's
Wearing Apparel

Colorado Street at Marengo

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Los Angeles National Horse Show, Inc.

Ambassador Auditorium February 8-13

UHRICH
Ladies' and Gentlemen's Riding Coats and Breeches
Absolutely Correct in Model and Details
188 EAST COLORADO STREET
PASADENA

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

Welcome to call and Browse

Rare & Art Books

First Editions
Early Printing
Autographs
Americana

Books Notable for Printing Illustrations and Binding.

Dawson's Book Shop
627 So. Grand Ave.

Catalogues sent on request:—

LOS ANGELES

A GLIMPSE OF OLD MONTEREY

By LOUISE MORGRAGE

(Continued from January)

IN the United States, where health and sanitation are most important matters, outweighing any effort to preserve relics of past glory, the instant any object gets that musty smell down it comes or goes up in smoke. Most fortunately this destruction did not take place in Monterey. Those lovely old Spanish houses managed to survive until residents of vision, artists, writers, world travelers, and other discriminating persons not so famous, perhaps, realized their charm and the old world flavor of their surroundings, and bought them up one by one. Now carefully and attractively restored, they are homes for one of the most distinctive artist colonies on this coast, if not in America. The whole atmosphere is most

BUILT BY THOMAS O. LARKIN IN 1834 AND STILL IN THE POSSESSION OF A DESCENDANT

appealing and fortunately little has happened to mar its perfection, although there is one restoration so unhappy as to make one wince and look away, and there is a pink stucco house in a spot where no pink stucco house has any right to be. Naturally publicity is not desired. Let even a few merchants of "architecture" rush in and begin erecting those museum pieces that line the streets of cities of southern California, examples of every type of architecture, adapted from every age and every country on the globe, and good bye, Monterey! Its ruin would be complete. Far better would it be for its population to starve or live on bread and water, than to join in the prevailing orgy of selling lots.

Although these houses are built along the same general lines, each has its individual features and ways of conveying charm, just as the varying characteristics are found in different persons of the same race. In one part of the town, a road so primitive as to endanger life and limb, to say nothing of one's motor, takes one past a restored adobe with a walled garden. This is a charming residence, and is the home of Governeur Morris, the noted novelist. Next beyond, is another restoration, entirely different, but equally attractive, the home of Marcy Woods, the artist. This has interesting associations, probably no more so than are connected with every old house in town, but more successfully unearthed. It was originally erected for a widow of one of the Presidio's men and the tiles used in its construction were brought from Vallejo's house in Jolon, and are very likely the oldest in California. Another extremely attractive dwelling, although not as old as some, is situated in the town at the corner of Polk and Hartnell Streets. Of course everybody knows the old Custom House, and the little one-storied building that sheltered General Fremont. Near the First Theatre, high above the street, is a dwelling with a garden sloping to the highway that is especially alluring, but defies any attempt of the camera to encompass its fascination. They all have lovely gardens indicative of varying yet always exquisite taste shown by their owners. Anything more delightful than the combination of homes and gardens together is absolutely impossible to conceive.

But there is one feature of this lovely architectural scheme, that should make Anglo-Saxon residents of California fairly shout with glee. Those people accustomed to view with blushing cheeks the atrocious specimens of homes perpetrated by their predecessors in the seventies and eighties in this state, may in Monterey, see a few examples only, alas, of earlier Anglo-Saxon architecture, sure to arouse feelings of joy and satisfaction. After Spain was expelled, and the Mexican period began, this element came creeping in, Gringos or Yankees they were called. Dana tells us in his classic, "Two Years Before the Mast," that these enterprising persons garnered all the coin, since the Spanish aristocracy was too supercilious and proud to engage in commercial activities, and the lower classes too dumb and stupid. Be that as it may, what concerns one far more than the mere accumulation of wealth, is the type of homes these merchants built. The Larkin House was erected in 1834, evidently adapted from the surrounding typical Spanish home with Anglo-Saxon requirements regarding comfort, utility and appearance. This house is still owned by a descendant, but occupied by an appreciative world traveler who knows true charm, wherever it can be found. One other, the "Amnesti" house is similar in type, and both have attached to them large gardens enclosed with high, thick walls of adobe and tile. Their fascination is simply indescribable. If romance and drama, and thrilling events have not happened within their secluded and inviting depths, then these accompaniments of life do not know how to choose appropriate spots wherein to function.

THE AMNESTI HOUSE, OCCUPIED BY MRS. EVANS

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

Pernays

OPENING EXHIBITION OF CALIFORNIA ARTISTS

January 30 to February 20, Inclusive

(Evenings by Appointment)

William Wendt, Marion Kavanaugh Wachtell, Arthur Hill Gilbert, Max Weiczorek, Alson Clark, Carl Oscar Borg, Donna Schuster, Raymond Nott, Edgar A. Payne, Dana Bartlett, Edward S. Curtis, Kathryn Leighton, Edouard Vysekal, Paul Lauritz

Fine Arts—Pictures—Framing—Nott-Shook Hand Looms

2501 WEST SEVENTH ST., LOS ANGELES

(At Carondelet Street)

Allen's Water Gardens

We specialize in the construction, planting and care of Water Gardens. Consult us before you build that Pool and have it correct in every detail. Now is the time to Plant Water Lilies, for early spring blooms. Our Collection is the finest in the world.

Write for Catalogue Visitors Welcome at the Gardens

3304 Rowena Avenue, East Hollywood, Cal.

Phone Olympia 5816

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH,
Editor

PLAGIARISM AS A FINE ART

The following is the third installment of a series of articles on the influence of precedent in current American architecture. The series of addresses were given by a group of noted architects at a recent convention of the American Institute of Architects and are reprinted from the proceedings of the convention.

ADDRESS
BY MR. H. VAN BUREN MAC GONIGLE

THIRD INSTALLMENT

IN what I now feel to have been a beneficent pause in the pressure of professional life, the decline of practice during and since the War that afforded time for thought and appraisal, my thoughts on design have been turning, in a kind of intellectual and moral stock-taking, in the direction I am indicating here. I have been wondering whether it is possible to accentuate the vertical movement of a design if conditions of site, or light, or height, or use, suggest it, without its being Gothic or being immediately so labelled. May we not ourselves decline to think of it as Gothic, and regard it as the natural result of an economic condition, as the Gothic was of a spiritual? Is it possible to oppose to the strong light verticals of columns and their shadowy intervals corrective and balancing horizontal shadows without having what we do called Classic? Is it impossible, somewhere, sometime, somehow, to have what we do called just Architecture? Must we forever work in terror of the pestiferous maker of categories who lurks, paste-pot in hand, ready to clap on a label the moment a piece of work is done. Above all, may we not fool him by ceasing to design things that deserve all the labels he can plaster on them through a long summer day? May we not design an architecture firmly rooted in tradition, appropriate to its uses and therefore of infinite variety; free from freakishness as it is free of pedantry, from the timidity that shrinks from the responsibility of placing two mouldings in a certain relation unless toilsome search through the books reveals the glad fact that what we propose has been done before by some braver soul; or from the revolutionary and unbalanced temerity that would sweep the alphabet of our race and art into limbo and substitute for it some impromptu and illiterate gibberish?

Do any of you remember Zenobia, the heroic queen of colonnaded Palmyra, who figured in our childhood's copy books? What would be thought of our penmanship today if we continued to reproduce the correct but colorless Spencerianisms of that copy-book script? And what would be thought of our mentality if we repeated at frequent intervals as the staple of our conversation the statement "Zenobia, Queen of Palmyra, was an heroic Queen." Might not our penmanship as that of mature men be described, by kind persons, as perhaps lacking in character, and might not our mentality with some show of justice be rated as a trifle limited in expression? Yet what, after all, are the columns and orders and details collected in Mauch and other compendia but the Spencerian script of school days? And the statement that Zenobia, Queen of Palmyra, was an heroic Queen, while a thrilling pronouncement in earliest youth, ceases to arouse a passionate interest after the first few hundred repetitions; but it is cognate to the old architectural platitudes we solemnly repeat as the phrases of our daily architectural speech.

I do not know of one architectural school in this country (and if I am doing one an injustice I rejoice in the exception and respectfully salute it) in which the basic elements of architecture are taught—to repeat the figure already used—as parts of speech. Of course we have the famous Orders; but we hear little in elementary instruction of walls and how to build and use them, of openings and how and why to place them, of void and solid and how to span and cover in these voids from solid to solid; of conceiving of architecture, not as a succession of styles ready made to our use, but as what it really is—the arrangement and modulation of light, of shade, and of shadow. Guadet has been crying the secret aloud to heedless generations of students and teachers. Viollet-le-Duc long ago suggested the rational

Entrance Door, House of David J. Witmer Architect

use of precedent in the study of a problem. And in literature, Stevenson in his 'prentice days, to use his own words, "played the sedulous ape" to the great masters of English, one by one, that he might penetrate the mystery of Style by a study of their styles; with the result that he formed a style of his own, rooted in the best traditions of the use of the English language, but so distinct, so personal, that a mere fragment of it torn from its context is recognizable anywhere. But the present day draughtsman in America is helpless without a book open on the table before him, and a pair of proportional dividers to ensure the accuracy of his crib lest he be chided by us, his chiefs and superiors, for departing from the copy we have set him. In Paris we spend years learning to evolve a design from the intrinsic conditions of the problem without looking at a book; but the moment the gangplank is made fast to these shores we yield ourselves to the embraces of the siren Plagiarism, unfair yet not unlovely—and so delightfully easy in her manners.

May we not solve an architectural problem in terms of the elements of architectural speech, constructing our own phraseology, developing our own idiom, instead of repeating the phrases and sometimes the entire compositions in which the men of generations dead and gone have expressed the ideals and the modes of thought and living of civilizations long since passed into silence? Must our minds, until we drop doddering into *our* last long sleep, go instinctively first, not to architecture as just architecture but to the thing represented by some qualifying adjective such as Spanish, Byzantine, Elizabethan, Colonial? Must we forever repeat the gestures to which the chlamys of the Greek, the toga of the Roman, or the hooded cloak of the Middle Age, are appropriate and graceful vesture? Is it impossible to be expressive, even eloquent, even beautiful, in that virile garment the American pant?

Please observe that I am not dogmatizing; I am asking. This is not a lecture, it is an inquiry. And my contribution to this occasion, like those you are very soon to be privileged to hear, is directed toward one single end and that end is the stimulation of thought.

Now, if ever, in the dawn of a new and different tomorrow, is the time for self-searching, for ruthless self-criticism, for high resolve and for laborious and sincere endeavor to cease stammering in alien tongues and to develop and to learn to speak plain and clear, eloquently and beautifully, the language of our own day, the idiom of our own civilization.

I do not propose that we should rush out from here and instantly, in the twinkling of an eye, change the character of American architecture. I have always pleaded with impatient layman for time for our profession to find itself. I know that we cannot evolve a national art with a true native content and accent in a few years. But is it not time to make a conscious and deliberate beginning; to cease to drift; to cease to borrow and commence to pay the world the debt we owe it? If we were mere tyros there might be some excuse for us as there was for the men of 1890, for they had no such supporting background as that they prepared for us. We have worked out our own skeleton, native and American, but we continue to drape it in the costume of Harlequin, a thing of shreds and patches from the European ragbag, too indolent or too indifferent or too ignorant or too driven to devise new garments for it; and the children of our fancy, poor things, are forced to figure in life in the garments of their great-great-grandparents, cut down and made over—a process that fails to conceal their poverty. We could do better by them. I believe the American architect can do anything: But he is a captive in the squirrel cage of the styles; sooner or later, one by one, they all come 'round. If the styles would only die of fatigue and Style be born—and liberated!

For we have had a generation of design now. We are, as a school, sophisticated, even erudite—too sophisticated, too erudite—and there

(Concluded on opposite page)

Excerpts from the Address of David J. Witmer, incoming President of the Chapter, given at the opening meeting for the year 1926.

Fellow Members:

"It is with a sense of loss that I step out of the Secretary's shoes, a feeling of a shifted burden and an added responsibility that I enter this high office which you have seen fit to grace me with. I esteem it a privilege, a very high honor, to be acclaimed your chief servant for the ensuing year. I appreciate deeply, with pride and yet humbly, the trust I feel you have placed in me and only hope with the inspiration you have given me that at the end of the year, with your aid, the honor of this office not only shall have been upheld but that there shall have been recorded adequate progress in the strength of this Chapter of the Institute, a closer bond established among its members, a greater power evidenced for better architecture and better building in its relation with what we are pleased to call, for lack of a better word, the Public."

Urging a continued and wider participation in public service, he continued:

"A wider participation in public service, and by that I mean active work on committees of public or semi-public character such as John Austin's work on the Industrial or Manufacturing Committee of the Chamber of Commerce, Sumner Hunt's activity on the Planning Commission, and the work of others in various service organizations, is most valuable in bringing a better public understanding of the architect, what he produces and his particular value to the community. This thought I urge especially upon the younger men who may not readily see the value of and their responsibility in other than their own immediate interests.

"There is an entirely new problem before us. Or, perhaps, if it is not new, the thought of meeting that problem or conceiving a plan to meet it is new. One of our members, in fact, the new President of the Architectural Club, has suggested that some scheme should be worked out in advance ready for use in the event of civic calamity such as met Santa Barbara, so that the abilities and resources of the architects could be used most efficiently, most effectively to the end that the difficult rebuilding situation confronting Santa Barbara would not be confronting this city after a similar calamity. That is a matter which will receive the careful attention of your Executive Board. I think that a special committee may be asked to work upon this matter."

The chapter pledges its loyal support to the new officers and looks forward expectantly to a year of growth and activity under their leadership.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

420 SOUTH SPRING STREET, LOS ANGELES

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

A MESSAGE FROM THE NEW PRESIDENT OF THE ARCHITECTURAL CLUB

Fellow Members:

I am deeply appreciative of the obligation you have placed upon me as your president for the year 1926. I have taken this appointment with much reluctance as I feel there is much to be done if the Club is to function as it should. Many of you have already pledged your support to the new officers and it is my hope that every member will be found willing to co-operate in the program of activities which has been laid out for the year.

It will be our policy to have a meeting each month at a set date if possible. The program of the meeting will always contain some fun and entertainment, preferably by Club members. There will also be a part of the meeting devoted to a subject of architectural interest.

The Atelier is to be given more help in criticism and other ways where help is needed. It is our hope that many of the Atelier members will get busy in Club activities. We are planning to call on them to conduct one of the monthly meetings of the Club.

In closing may I say it is my firm belief that the Club has a function in the life and progress of Los Angeles. There is prestige in the Club's name which is going to waste. If we can renew the old spirit of helpfulness and friendliness which has, in the past, held this group so closely together, we can do many of the things this year which need so badly to be done. We can also have a lot of fun along the way while we are doing them. Let's see what we can do.

Sincerely,
H. O. SEXSMITH.

LOS ANGELES PRESSED BRICK PORTFOLIO

The third of the series of portfolios on English domestic architecture has recently been sent out to local architects by the Los Angeles Pressed Brick Company. The photographs are the work of our fellow club member, William Clark. If possible, the last folio is even of greater interest than the first two and has been received with great appreciation by all those who were fortunate in being on the chosen list.

The Los Angeles Pressed Brick Company has shown rare good judgment in the selection of this material. It is intimated that another folio on Latin types of architecture may be issued next year. Let's hope the rumor is true. It will lose no friends for L. A. P. B.

"BLAH RELIEF"

TRUE to our promise the Blah Relief column starts this month and here is the first communication we are privileged to publish:

Dear Editor:

I am just a poor struggling draftsman, but I wield a nasty pen and I admit I try to do a little thinking on my own account. I have watched with great interest the development of the Civic Center Plan for the city of Los Angeles. The plan has been adopted by the county commissioners apparently after much careful study. The city council, however, doesn't seem to have considered it worth while to even express an opinion one way or the other, even though it bound itself as a party to a contract for the design of this great project. I am told that the plans for the new city hall are progressing far toward completion and that it is the avowed intention of the city council to ignore the Civic Center Plan and place the city hall in such a position as to make the realization of the plan impossible. I am also aware that there is absolutely no difficulty, technical or legal, which would prevent the location of the building in conformity with the desires of the county and the scores of civic and semi-public bodies who have memorialized the council upon this subject. Is Los Angeles to suffer as other cities have by such dumb short-sightedness. Are we to have another situation similar to that in San Francisco, where they solved (?) their Civic Center problem on the basis of medieval traffic condition and are already going out on the fringes of the civic group to buy or construct buildings for public use which have no relation to the scheme.

Why don't the great and powerful newspapers in Los Angeles have the courage to come out as a united group and put over this greatest of Civic Center Plans in spite of the little half grown potatoes who keep the varnish from cracking in some of our council chairs?

Yours sincerely,
G. B. R.

Will some enlightened member of the much abused body named above please favor us with a reply?

(Concluded from opposite page)

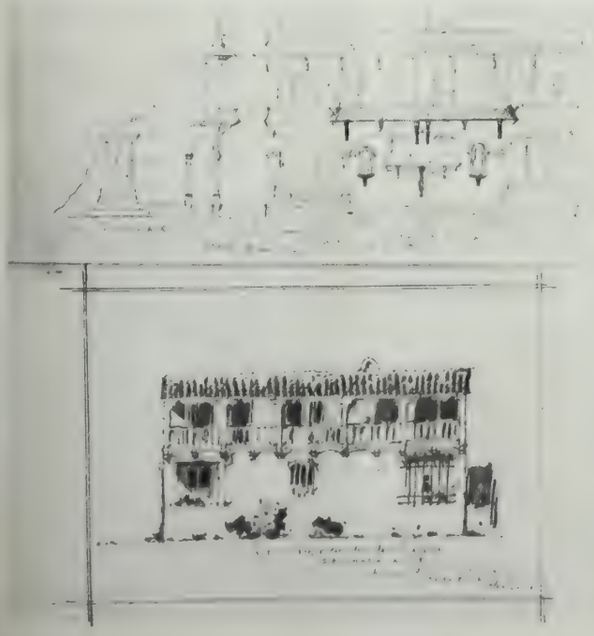
seems to be little sign of change in our ideals or methods unless a change from the style in which we make our buildings masquerade or from the man to whom we play the sedulous ape, a change from the delicate sophistications of the Brothers Adam to the crudities and quaintnesses of the Lombard Romanesque, may be considered change. Of course I am speaking just here of what is going on now in New York, the town I know best. If this latest wave has not yet swept beyond the Palisades that are said to mark the New Yorker's western horizon, fear not! It will! New York always gets these advance styles first—but I hasten to say there is no cause for jealousy in that fact.

Let us, in the silence of after-hours when every one else has gone home, or in the quiet of the office on a Sunday, sit down somewhere and think; remember our responsibilities as the pilots and guides of a new generation of mankind; pause to take our bearings, estimate the winds and the currents and our drift and so lay our future course that what we do shall shed lustre on this, our own, generation; and men in ages yet unborn shall say—There were giants in those days, creators not collators, who gave richly but were too proud to borrow or to steal.

THE ARCHITECTURAL ADVISORY COMMITTEE AT SANTA BARBARA

FOR the past six months there has been operating in Santa Barbara a committee of architects, resident in that city, having to its credit the first definite control of the flood-waters of "Design and Building" which almost swamp our section of the country and which, after the disaster which lay low that city, surged into Santa Barbara.

Here in a Californian city of stability and long standing, an earthquake, for which native California is fundamentally prepared, could but emphasize the difference between building which had been done with the destructive force of earth tremors in mind, and that which had been done by later comers who knew not the real tests to which



ABOVE IS THE ORIGINAL DRAWING PRESENTED. BELOW IS THE SUGGESTION MADE FOR THIS SAME STRUCTURE BY THE COMMUNITY DRAFTING ROOM ESTABLISHED IN SANTA BARBARA BY THE ARCHITECTURAL ADVISORY COMMITTEE. AND AT THE RIGHT IS THE ACTUAL BUILDING

PHOTOGRAPH OF THE SAME HOUSE AS EVENTUALLY BUILT, SHOWING HOW FAR THE PENDULUM WILL SWING BEFORE IT COMES TO REST IN A WELL DESIGNED CALIFORNIA TOWN

building in California is subjected. Like a great mastiff rising from the ground and shaking off the litter which has clung to his coat, Santa Barbara as a city has cleared up the debris of bad construction and has established a building code so good for Californian cities, so thorough in its grasp of every expert fact available, that it has already made Santa Barbara famous the world over. This building code was prepared during long weeks and months of strenuous labor

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street — Los Angeles

WHitney 3427 —TELEPHONES— WHitney 7311

The Girls' Collegiate School 34th Year

NEWLY LOCATED IN THE COUNTRY

Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.

Glendora, Calif. Miss Parsons and Miss Dennen, Principals

The Elliott School for Girls

Residence and Day School.

Ideal Home Life — Character Building

Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.

EMpire 5347

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Principals:

Mrs. M. Greenwood, Newnham College, Cambridge

H. F. Greenwood, A. B., Corpus Christi College, Cambridge

Telephone HOlly 2886

MISS HARKER'S SCHOOL

FOR GIRLS

Palo Alto -:- -:- -:- California

"The Home of Stanford University"

Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.

Directors: Ruby Mildred King, Grace Baylor Bobbitt.

Tel. WAshington 1612 — 675 So. Vermont Ave., Los Angeles

The Art of

Norma Gould

Authentic Dances—Pantomime Eurythmics

Ballroom Department—Louise Kramer

Special Course for Professional Dancers

Phone or write for information

460 N. Western Ave. HEmpstead 3530

by the City Planning Commission, Architectural Advisory Committee, Sub-Committee composed of W. L. Snook, (Contractor), Chairman; John Frederick Murphy, (Architect); L. L. Pope, Building Inspector; Vern D. Hedden, Secretary; The Builders' Exchange of Santa Barbara; Building Trades Council; and Francis E. Price, City Attorney. A tentative draft of the proposed building code was printed by Wilson and D'Andrea, Santa Barbara, last year before the code was adopted by ordinance of the Council of the City of Santa Barbara, and the full text of the established code was printed in the Santa Barbara MORNING PRESS of December 22, 1925.

The thanks of the whole of California and especially of its architectural organizations are due to Frederick Murphy, A. I. A., for the time and energy he has given and the service he has rendered his fellow architects in representing architecture on this Committee, and to Mr. Bernard Hoffmann, chairman of the Architectural Advisory Committee, which saw to it that things were done in Santa Barbara—things which, in 1906, San Francisco merely planned to do.—M. U. S.

A FLAT-ROOFED HOUSE BY WESTBROOK, A. A. C., SANTA BARBARA. PUBLISHED BY REQUEST OF AN EASTERN SUBSCRIBER.

ARCHITECTURE FOR ART STUDY SECTIONS OF CLUBS

Editor's Note Mrs. Florence W. Peters, Chairman of Division of Arts, California Federation of Women's Clubs, through whose co-operation this course is being presented, reports that the interest aroused in this study is widespread and that the architects who have so generously given of their time and effort in furnishing articles may be assured of sincere appreciation on the part of the club women who are studying in art sections throughout the state. Letters have come to her from Kentucky, Arizona, and as far north in California as the delightful little hill town of Sausalito on San Francisco Bay. Everywhere there is indication that—given the expert advice of our best architects, the women's clubs of California are prepared to do some fine house cleaning on the general subject of domestic architecture: each in its own town. A public service covering this community work and centering in the ateliers already existing is imminent. The Small House Corporation, planned so comprehensively and with such wise inspiration by Mr. Clifford Truesdell during his brief association with the Architectural Advisory Committee in Santa Barbara, and now before the Powers That Be for adoption, has here its complementary solution in the chance to establish a broad-casting Bureau of Good Domestic Design. Such a Bureau, with an office in the Chamber of Commerce of every town in the state, and a large number of stations in Los Angeles, would put a stop to the pathetic attempts on the part of poor little designers chained to their stools in the back rooms of jobbers in architecture, to turn out something new each hour and ruin the face of nature more thoroughly than it has been done already. Example: the northwest part of a town not twenty miles from this editor's office. We cannot work quickly enough in this emergency. Public taste is changing fast to help architecture to its own dominant place in the community.

Contractor's houses, planned without benefit of architecture, are out of date before they are finished. The cleverest contractors and builders realize this already and are keen to grasp the help furnished by The Architectural Advisory Committee in Santa Barbara, for instance: a notable improvement in the designs they bring in is recorded in the files of that typical Community Service for Builders.

THE outline of Miss Gere's course is here concluded from the section printed in the December number. The series of issues, covering this course including Mr. Myron Hunt's article on Californian Traditions and The Rise of Santa Barbara by Mr. H. C. Nickerson of Pasadena, may be obtained by subscribing for the year beginning with August '25. Address: CALIFORNIA SOUTHLAND, 351 Palmetto Drive, Pasadena, California.

BECAUSE of the meeting of The Garden Club of America in Santa Barbara and the interest in our gardens just now, the next article will be a symposium on The Relation of the Garden to Architecture. The fact that the Palos Verdes Project has called to our Coast eminent landscape architects and aroused the local Chapter A. I. L. A., gives us much material to draw upon and illustrations of extensive work at Palos Verdes will be used as illustration in March and April issues.

IX Church Architecture

A brief resume of historical styles for appreciative study. The simple beauty of the early Christian basilica—the greater richness of mosaics in the Byzantine churches. The fine simplicity and dignity of the old Romanesque churches and the splendid way in which sculptural decoration grew out of the architectural lines and became a part of the building instead of something added to it. The flowering of the Romanesque into Gothic, the beauty of stained glass, the fine old portals, the spires of Chartres and Litchfield; the Renaissance domes of the Florence catehdral and of St. Peter's in Rome and St Paul's in London. Trace historic influences and creative design in modern church architecture in Europe and America.

XI—The American Sky-Scraper

A great architectural achievement. A new architecture to meet new conditions. Cities that must grow up instead of out. Influence of zoning laws—building codes to prevent streets becoming like canyons. These laws have developed great possibilities for beauty and variety in design. The "Cathedral of Commerce" in New York, the proposed Pittsburg Cathedral of Learning, the Tribune Tower in Chicago, and the splendid new State Capitol at Lincoln, Nebraska.

XII—California Achievements

Churches, club buildings, bridges, schools, commercial structures and residences—great interest in the small home. The Colorado St. bridge between Pasadena and Los Angeles is a splendid rythmic design worthy of camparison with the finest of European bridges—St. Paul's Cathedral in Los Angeles one of the beautiful California churches. The University Club of Los Angeles simple and stately, the design of exterior and interior consistent throughout. The Womans Athletic Club—The Friday Morning Club—the Los Angeles gas building and many others which will well repay study. A packing house in Santa Paula—a lesson in design. In Santa Barbara, fortunately uninjured by the earthquake, the beautiful de la Guerra shops and studios, varied, interesting, pleasing in proportion, of great simplictiy and of perpetual and delightful surprises. It will be even finer five or ten years from now, when the walls have mellowed and grayed through effects of time and weather.

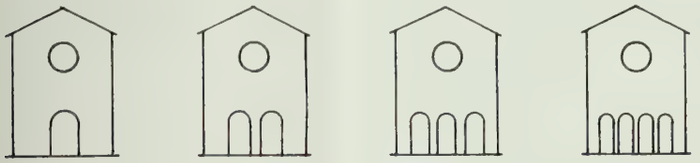
A COURSE IN THE APPRECIATION OF ARCHITECTURE

THE ELEMENT OF LINE IN ARCHITECTURE

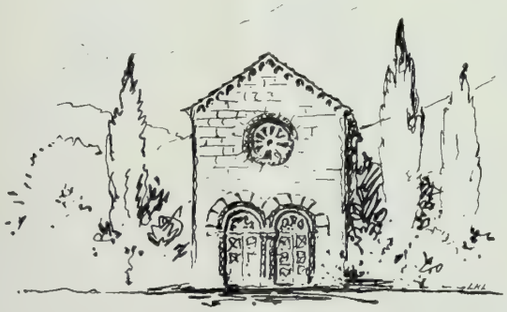
By REGINALD D. JOHNSON, A. I. A.

FIRST let me say that I feel that the mental attitude of most critics toward architectural design is inclined to be too academic, too literal. The critic is inclined to be too much of a slave to precedent, too much of an archaeologist. The evolution of any style in the past would have been almost impossible if such a mental attitude had been common. I think you will agree with me that while precedent should always be respected there is but one standard of criticism, the standard of beauty of line, proportion, texture and color. It is the understanding and keen appreciation of the beauty of line and proportion which has created and made distinct the so-called styles of the past. For example, a square window in a Gothic cathedral is unthinkable. The builders of St. Michel and Chartres thought not in terms of style but in terms of line.

Let us therefore develop our appreciation of architectural design by studying some altogether simple examples of line in relation to proportion in order that we may see the method of approach of the critic who is taking the viewpoint of a designer rather than that of an archaeologist or academician. Let us illustrate graphically what is meant. If one studies their architectural history, he will find that in all so-called styles the odd rather than the even number of openings in a wall is preferred. It is, however, far more interesting to see that within oneself there is a natural preference for the odd rather than the even number of openings in almost any design one may select. Let us now see our own reaction to this simple experiment.



I believe that nine out of ten would choose those designs with one or three openings over those with two or four, but remember that these designs show not a vestige of detail. Take the church entrance with two openings and introduce other elements, and see how much more difficult it becomes to analyze this design.



In other words, in your mental approach to a composition first eliminate all detail and only see mass, and then the outline of the most important elements such as the window and the two doors shown above.

Let us now consider for a moment the mass of a house.

Let us imagine that the above four sketches are the outlines of various facades. No. 1 and No. 2 show houses with flat roofs. No. 1 of course is the most uninteresting of the four, simply due to the fact that a square has not even the interest of a rectangle. No. 3 is somewhat of an improvement in outline as to interest, but is faulty in that the roof pitch is exactly forty-five degrees, a roof angle which lacks interest as in the case of the square. Note what an improvement is brought about by a lower pitch as shown in No. 4. Try to introduce into these sketches doors and windows, and see how No. 4 remains the most attractive design, due to its mass and outline, and also due to the fact that you are now thinking of design in outline. Try to take this approach in criticism of all architectural work; first consider the mass, then the proportions and disposition of important elements such as doors and windows, then turn your criticism on the architectural detail, and finally give full consideration to those all important elements, texture and color.

If these steps are taken by you and you prepare yourself for each step, you will soon become not only a good critic but you will hold in your hand the key to all architectural design.

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

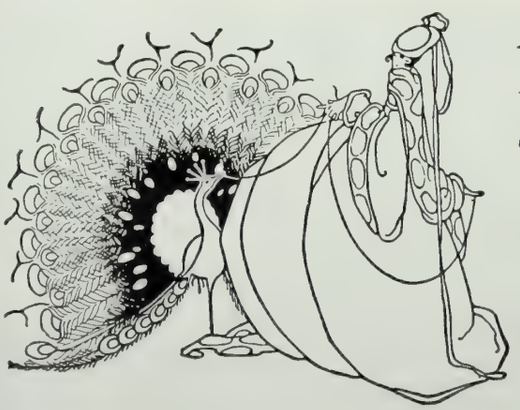
The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

NEW HOME
OF
PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.
For Catalogue Write Mrs. Loughan or telephone Culver City 3294

SECRETARIAL COACHING
For cultured people desiring personal attention. Refined, harmonious surroundings. All Secretarial subjects. Parliamentary Law. Bride's Budget.
Management, Mrs. Frank Rutherford. 711 South Vermont Ave. Fltzroy 1763.



Lenz
HAT
Studio
643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

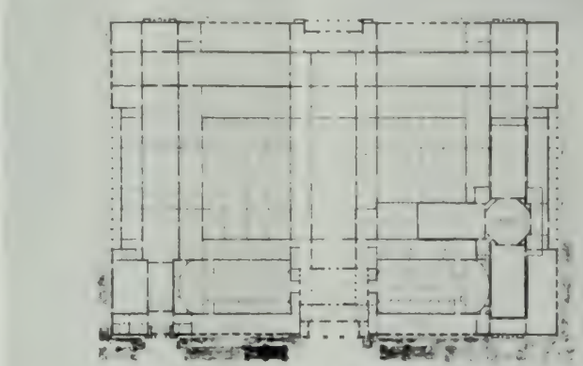
(Continued from Page 15)

eastern celebrity—Higgins went to Chicago and then to Taos, New Mexico, and today is known wherever American art is recognized. Mr. Eggers, the well known Curator of the Denver Art Museum, as well as an Artist of much reputation, makes up the trio.

We must not forget Mr. and Mrs. Allan C. Balch, now traveling in the East Indies. It seems to me a vote of thanks should be sent to them by the California Art Club, as a token of appreciation, for their wonderful art prize of $5,000.00—an incentive that had much to do with making our Pan-American Exhibition such a huge success.

I feel too much praise cannot be given to our Board of Supervisors—the real owners of the Los Angeles Museum. Their kindly sympathy towards Mrs. Harrison and myself has been attested time and time again in our humble efforts to build up an Art Gallery.

In conclusion, and in so far as Art is concerned, I am now singing my Swan Death Song—I wish to say: We feel our work has been done—whether well done or not, only future generations will know. The Harrisons cannot go on buying pictures forever. If I live, I shall try to lay aside a fund for the future care of the Harrison Gallery with which to correct any possible weak selections and substitute therefor something more enduring. It may surprise you to hear that only seven of the original twenty-eight pictures remain.



THE LOS ANGELES MUSEUM OF HISTORY SCIENCE AND ART

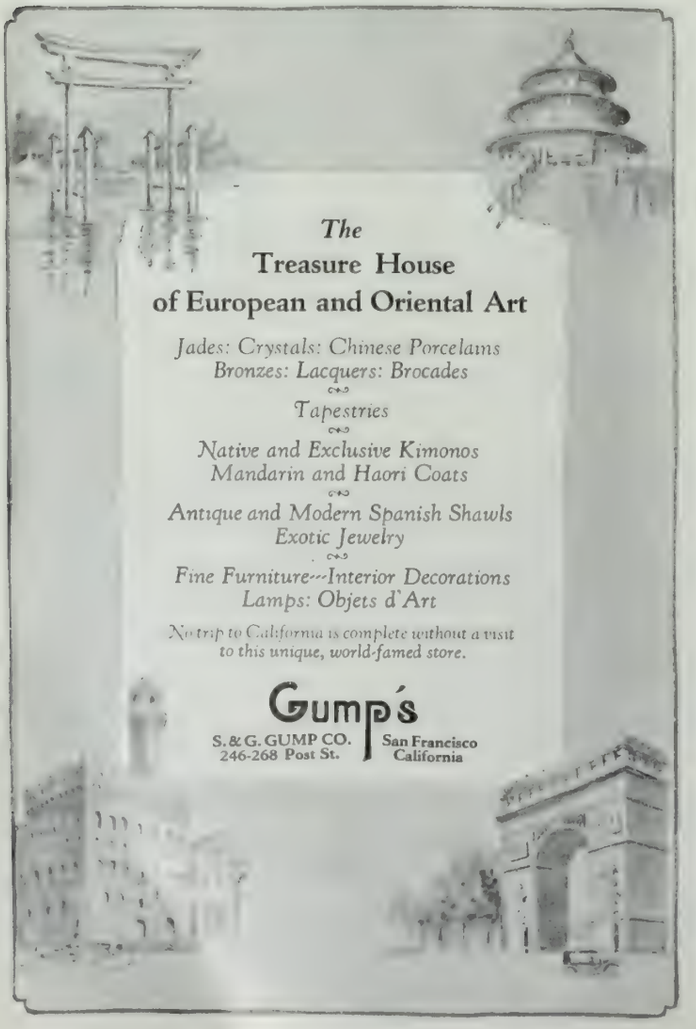
PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue,
Pasadena, California
Opposite Maryland Hotel
Terrace 6712

ART NOVELTIES
at
WILBER'S GIFT SHOP
2212 Sierra Madre Street
Pasadena, California

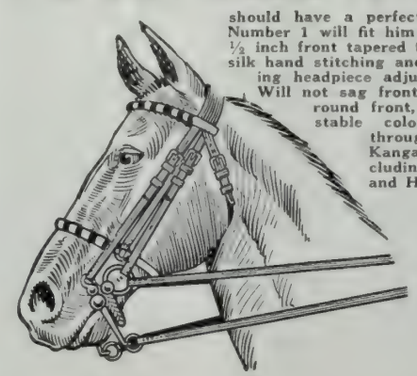
Margaret Craig
PICTORIAL PHOTOGRAPHER
Portraits
Architecture
Gardens
Studio 3223 W. 6th St.
Telephone WAshington 1653
Los Angeles

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena



a refined shop created solely
FOR LARGER WOMEN
Daytime Dresses
Dinner Gowns
Ensembles
Sizes 38-56
and half sizes
Schaffer GOWNS for LARGE WOMEN
566 E. Colorado Street :: :: :: Pasadena

YOUR SHOW HORSE



should have a perfect fitting bridle and our Number 1 will fit him perfectly. The caveson ½ inch front tapered to ⅝ inch has 4 rows of silk hand stitching and passes through a sliding headpiece adjustable to fit any horse. Will not sag front or back and with it a round front, either plain or in your stable colors. All super grade throughout, with a set of Kangaroo Never Rust bits including Curb, Bradoon, Chain and Hooks and round lip strap.

$16.00

Price post paid elsewhere $25.00.
Write for catalog special discount to Riding Academies and Saddlery Stores.

"little joe"
Wisenfeld Co.
BALTIMORE, MD.

A FRENCH FARM HOUSE BY KUCERA A. I. A.

AND CALIFORNIA'S USE OF CONCRETE IN FLAGS

WORKING from studies made of the environment and the building materials at hand, the architect of this charming bit of domestic architecture in Pasadena has introduced a new note harmonious and fitting even in our polyglot streets.

Mr. Kucera has considered the background of great eucalyptus trees, the width and shallowness of the lot, the approach along the street and the intimate relation of the life of the household to the garden areas around it.

The long wall gives breadth to the composition, yet does not hide the entrance tower or shut out the passerby entirely. The right wing recedes that it may not intrude upon one coming from the most frequented end of the curving street. Interest is added to this wing by adzed half-timber and casement, and over all this talented young architect has flung a roof which is a joy to behold.

Isolated houses are rare in Europe. California has more than, perhaps, the whole of Europe. That is why our hills sections are so distressing just now, hacked and dotted with isolated homes. In European hill towns the houses touch one another and cover the ground, making a united picture. Only the farm houses are isolated, and our architect has here adapted one of these charming pictures to our paved streets successfully. Even the hand-work of the roof shows the rich effect of an isolated unconventionalized workmanship which lost its bearings here and there—to the glory of the picture set down in our artificial town.

There is a quality almost to be called luscious in the surface of the plastered walls of this house as the photographer caught the sunlight across its dimples. The round door fitting the round tower is also a delightful feature and a unique touch.

THE ENTRANCE, SHOWING THE ROUND TOWER AND THE BEAUTIFULLY CURVED DOOR, THE WEATHERED FLAGSTONES AND PLASTERED WALL.
Photographs by George Haight

On the ground of the entrance court and across the lawn the architect has used flagstones made by William Smith of Pasadena and invented by him to take the place of natural stone flags, to which he was accustomed in the lands where they are found. This worker in architectural concrete has for many years been the staunch friend of architects who realize that artificial stone can express all that is put into it of good design and careful work. Years ago Mr. Smith was found in his place on South Fair Oaks by the writer, who was attracted there by the classic models scattered over his yard. Since that time the business has grown tremendously because architects have found their designs will there be executed with precision and sympathy. The coloring of these particular flagstones is especially fine and this is Mr. Smith's own invention. He has led the way in this delightful use of artificial stone and his workmen know how to lay it so that it will stay put. Such craftsmen should be encouraged and protected from inferior imitation—that bane of all art. Owners who wish to be sure of their flagstones should follow this architect's example and find Wm. Smith, maker of artificial stone, Pasadena.

But the architect's chief business is not ended when he has made a delightful and satisfactory design and has drawn up the specifications. He must select with care from among the hundreds of contractors operating in southern California one of the best who can be relied upon to carry out the plans. The contractors on this house were C. C. Johnson and Son of Pasadena, and the work is well done. Mr. Johnson sees to that himself. So determined is he to see that the specifications are properly carried out that he superintends the job himself and will not accept inferior material or workmanship. His reputation goes before him and everybody knows that a Johnson foundation cannot be slighted or made to cover up any poor work. Many of the subcontractors on this house were employed by the contractors and their names are not at hand. This time their work goes to the credit of the architect who designed it and the contractor who selected them because of their reputation for good work. Certainly good workmanship speaks eloquently from this happy little Pasadena house.

One of the things which house holders and home builders are continually asking for information on is hardware and it is with much interest that we can refer them through this article on Mr. Kucera's house to The Van Sittert Hardware as displayed at the store on South Raymond avenue in Pasadena. One does not expect ordinarily to find art in a hardware store; but this is the architect's own store—an exhibition of their thought in iron and a display of fine pieces selected by our leading architects or designed by them and executed for this firm.

Besides furnishing full sets of every stock design promptly and efficiently the Van Sittert Company shows special designs that are distinctive and unique. Most people like to choose their own hardware and they will enjoy a visit to this store which furnished the appropriate hardware for this Kucera house on one of the streets bordering Pasadena's arroyo seco park. Other houses by Mr. Kucera rise in San Marino.

THE LITTLE FRENCH FARM HOUSE AMONG THE EUCALYPTUS TREES IN PASADENA. JOSEPH KUCERA, OF KUCERA AND DANIELS, ARCHITECTS

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Avenue, Los Angeles
Telephone HE 5133

CALENDAR

Feb. 2, 10:30 a.m.—Meeting of the Board of Directors.
" 2, 12:30 a.m.—Round Table Luncheon. Mr. Lal Chand Mehra. Subject: "The Supreme Contribution of India."
" 3, 10:30 a.m.—Meeting of the Good Samaritan Committee.
" 8, 10:30 a.m.—Meeting of the Day Nursery Committee.
" 16, 10:30 a.m.—Meeting of the Executive Committee.
" 17, 10:30 a.m.—Meeting of the Good Samaritan Committee.

ADDRESS BY THE PRESIDENT, MRS. HANCOCK BANNING, PRESENTED AT THE ANNUAL MEETING, JANUARY 26, 1926

A year ago today we told you of what had been accomplished in 1924 and what were our plans and hopes for 1925. Today we are here to review our activities to see whether or not our plans have been carried out—our hopes realized. It has devolved upon me to give the entire report this time, to tell you, as department heads have told me, of the progress made in each department and to show the inter-relation of one department to all the others, for each year sees us more closely bound together into a big Assistance League, living up to our motto "All for Service and Service for All," being directed, in the type of our service, by the demands of an ever growing community upon us.

Let us say that we have taken as our guiding stars the beatitudes Faith, Hope and Charity. As is often the case when attaching wagons to stars, there will necessarily be casualties, so it has been in our case, but the casualties have not been serious and we have weathered through with a supreme faith in our ideals and faith in all those who have joined us in the carrying out of these ideals.

Hope we have that we may carry our banner of service higher and more understandingly each year, and ever raising our goal to greater heights as we progress, leaving, as we must, "more worlds to conquer" for those who will follow in our wake.

And Charity—the greatest of these is charity. Oh my friends, would that I could write this blessed word in flaming letters on the walls of our Community House as well as in our hearts. "Though I speak with the tongues of men and angels, and have not charity, I am become as sounding brass or as tinkling cymbals." It is the great ameliorative, more important to our work than any other quality, the foundation stone on which rests our future usefulness.

We say the war is over. In very fact, it is not over, and ever the battle continues between the great forces of Darkness and Light; and you are needed in the ranks, as you have never been needed before.

The Assistance League needs each and every one of us. It is founded upon the ideals of many and guided by the sincerity of all. However, we should not fail to realize that each and every one of us needs the Assistance League—that by service we grow. Success is attending our efforts. We have every reason to review our work with pride and to press on to still greater accomplishments in 1926.

Our program is two-fold—that of earning money to devote to charitable enterprises and that of disbursing all monies earned or received from other sources in a way to do credit to our institution. We may rightly boast of our earning departments, for they have continued under trying circumstances and have made a very good showing.

Our Treasurer has prepared a careful report of the year's income and disbursements, showing us how we stand financially, and has given a copy of this to every Board member present. In the department reports I have used many of these figures, so I shall not read them now. Beginning January 1st of this year our funds have been segregated, the one being our Building Fund, which has been set aside for building purposes only—the other, our earnings and receipts from the Community Chest, which are used in the operation of our plants and the conduct of our charities.

Mrs. Tatum has been a Treasurer not only in name but in fact. She has done all of the actual bookkeeping and deserves not only credit for the result, but appreciation for the time she has so generously given to this work.

On October 1st Mrs. G. Alexander Bobrick accepted the chairmanship of the Thrift Shop and that department is now forging ahead with brighter prospects for the coming year. The gross sales for the whole year 1925 amounted to $6,080, which means an average of $500 a month. The greater part of this is net profit to the League, as the expenses of this department were only $2,182.40. Our profit from the Thrift Shop of $3,890 is almost $1000 less than that of the previous year. This falling off is no fault of the management. Excellent and most conscientious work has been done in this department since Mrs. Palmer took charge in April. However, for long stretches at a time the racks have been almost bare—customers have come day after day and have left disappointed. The cause lies, I feel, in the lack of interest on the part of our members and the consequent dropping off in the number and size of donations. Our appeals to you have been many but our need was great.

Mrs. John McCarthy has taken charge of the Thrift Shop Millinery Department. With the skill of an expert old hats are made new and the seemingly impossible ones become the much sought after character hats.

Our Woman's Exchange in the Community House has been without a chairman for some months and we regret deeply that we have not made more rapid strides in this department this year. Miss George, who has carried the work alone the greater part of the time, deserves much credit for the fact that the Exchange shows an increase over last year, even though this increase is small. We hope that there will be many volunteers this year to bring the Exchange up to its full capacity for service to humanity.

Through the kindness of the Bank of Italy and the Women's Athletic Club, the Downtown Shop was established. It has proved a growing success with great potentialities. From July to January there, the sales have amounted to $2,640, the gross profit on this amount being $700. At the Community House the sales have amounted to approximately $8,250, our gross profit on these being $2,250. making an increase of $200 over last year's profit.

The Christmas sale, with Mrs. John Maurer and Mrs. Isaac-Hampshur Jones in charge, not only was very profitable for the League financially, but added many friends and proved of the greatest help to our many consignors at this particular time of year. Every article seemed to have a special meaning at this time of year—the sale of an apron brought in by some poor woman, representing perhaps her Christmas dinner. Funds accrued from the sales of these articles go toward getting materials for the home workers, who are often able to do splendid work, but unable to provide materials for themselves.

The Location Bureau, which has from its beginning been the source of our greatest income, was losing ground in 1924. It is therefore a source of much gratification to see the curve turn upward for the year 1925. Specifically, the figures are as follows:

Gross income, 1924.....$ 9,940.60
Gross income, 1925..... 14,824.27

An increase of..... 5,116.33

From this last, however, we must deduct salary and expenses amounting to $3,844.47. Of the money earned this year $6,898.35 went to designated charities, including $736.68 to our own Day Nursery and $590 to Tiny Tim. Those of us who have closely followed this work feel that had there not been the re-organization of this department, which took place early in 1925, that the curve would have continued its downward course. So, although there has been approximately only $1000 gain in earnings, our actual gain has been great. This result has been accomplished under the able direction of Mrs. Ada Laughlin, chairman, by Mrs. Richard Sperry and other committee members.

So important was this department deemed that last February the Board of Directors authorized the employment of a Location Manager to take full charge of the details of the Bureau. We were fortunate in securing for this position Mr. Harry Connelly, a man whose knowledge of location work and whose contact with the studios have proven a great asset. During the year many new and valuable locations have been added to our files and many others which had been withdrawn have been re-secured. The efficiency of the files has been greatly increased by the installation of a complete new filing system, which required weary hours of work by the committee members.

It is generally felt that our increased efficiency in this department has gained for the League the full cooperation of the studios and that the guarantee of property protection has gained the confidence of property owners.

We are still, however, depending upon you, League members, to list your homes with the Bureau and to aid in securing those of others.

It may be truly said that our Tea Room has at last come into its own. After the many viscissitudes of the year, it is flourishing as never before. With an enthusiastic committee of twenty, of which Mrs. Charles Jeffras is Chairman, it bids fair to accomplish what those of us who have always believed in it knew could be accomplished. Confident that one of our most important activities would be lost if the Tea Room closed, Mrs. Jeffras assumed the responsibility of its re-organization.

At a time when the outlook was the gloomiest, Fairy Godmothers with their wands have come to her support. Gifts of china, glassware, linen, flowers, the use of cars for marketing, etc., have come in rapid succession. These gifts are the practical expression of faith in this department, which has always been so dear to the hearts of many of us.

I am listing the Tea Room with the earning departments, for although it has not for some time been a source of income, it is now well on its way toward becoming so. I am certain that Mrs. Dodge, the Manager, with her staff of five, and the cooperation of the Tea Room Committee, will demonstrate that the Tea Room is an earning department.

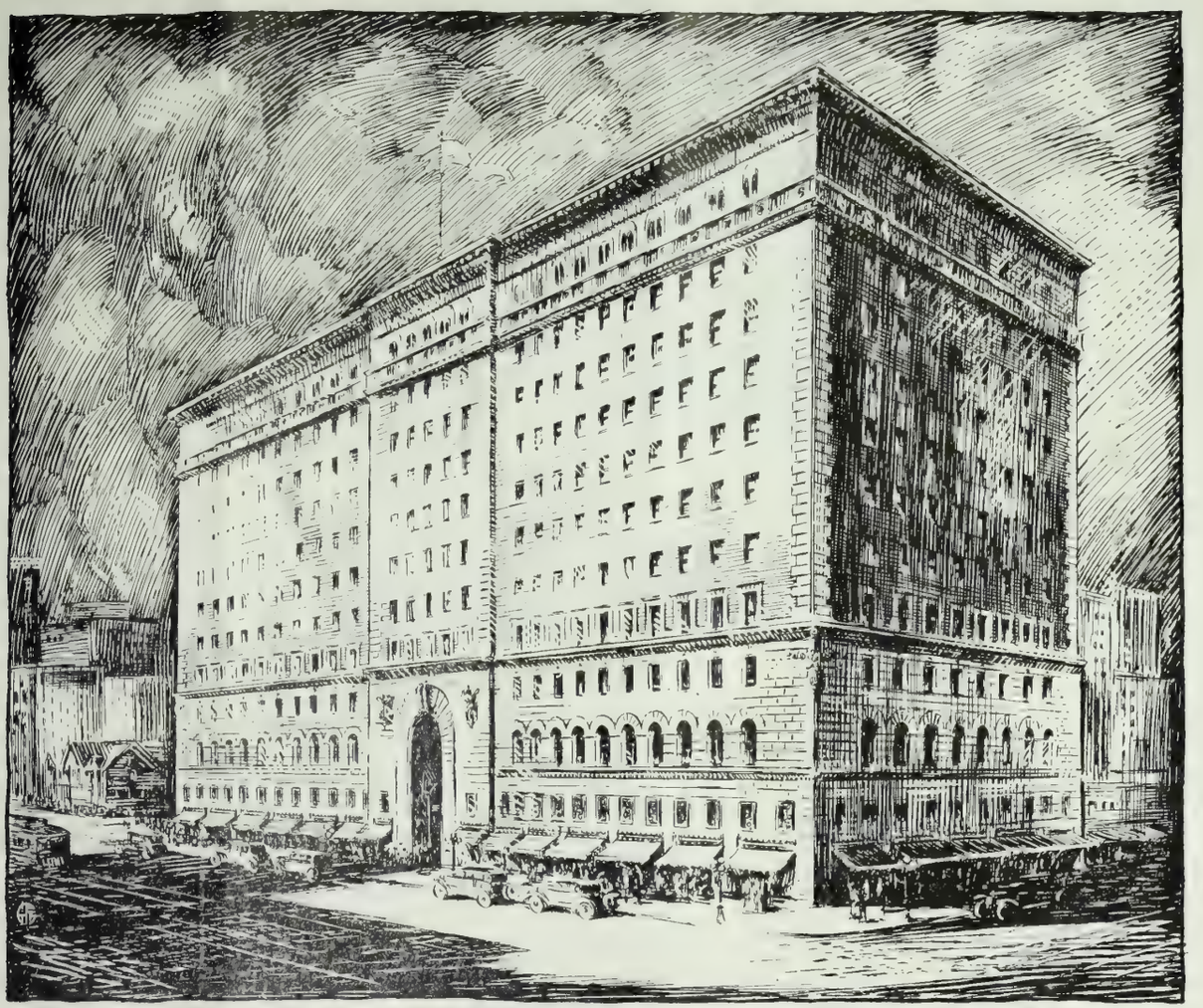
* * * * * * * *

In mentioning gifts, I must tell you of the promise of the Vanishing Luncheon Fund to give the Assistance League one-third of its total receipts. The Vanishing Luncheon Fund was started by a group of women to raise money to donate to well organized agencies. We are more than fortunate to have been one of the agencies chosen, the other two being the Boys and Girls Aid Society of Pasadena and the Castelar Creche.

This donation may mean the solution of our problem of raising money to meet Mr. Herman's gift. I am therefore reiterating the urgent appeal which has been made to me by Mrs. Harold Wrenn, Mrs. John MacFarland and Mrs. Robert Monroe and other members of this committee that those who have promised to give a Vanishing Luncheon do so as soon as possible, realizing the serious consequences of procrastinating and the loss of the whole when there is a break in the sequence. I am extending to this committee an expression of appreciation from all of you members for its kindness in remembering the League.

Surely it will be appropriate for me to close this part of our report with my usual appeal for clothes for our Thrift Shop. A call to the office will bring one of our members to your door to collect your bundle.

This address will be concluded in March issue.



BARKER BROS. invite you to their new store in the quality center of the shopping section, SEVENTH Street, Flower and Figueroa.

BEAUTY unsurpassed you will find to delight you and all fine furnishings from every part of the world together with intelligent and interested service.

We are waiting to make you truly *"at home."*

BARKER BROS.

Complete Furnishers of Successful Homes
SEVENTH STREET, *Flower and Figueroa*

NOTES FOR CONNOISSEURS

Mr. Bradford Perin, of The Serendipity Antique Shop, has attained the ultimate in good taste and beauty with his table lamps. He has drawn from his collection of old English china those vases which are loveliest in line and decoration, and converted them into lamps. The shades have been carefully designed in a way that accentuates the beauty of the china, and in no way detracts from their charm as decorative pieces. Adding the factor of utility to a work of art should not, of necessity, destroy its artistic appeal, but we must admit that that is very often the case. The idea of transforming an old Worcester Empire piece into a lamp is not a thing to be considered lightly, and when a man of established skill and artistry launches upon such an undertaking with a complete knowledge of the difficulties involved, there can be only one result: unusual, strikingly beautiful lamps. Mr. Perin has drawn upon a comprehensive knowledge, in this specialized treatment of old china, and has achieved a fine success. He has used Delft, Spode, Worcester, Swansea, and other famous makes of china in this work, and in no case has he done other than enhance each lovely piece.

In the Cannell and Chaffin studios in Pasadena, there is a splendid example of gesso work on an old commode. The commode is Venetian, of the period of Louis Fourteenth, and is, in itself, a very graceful example of the workmanship of that period. The gesso work, however, gives it a distinction which sets it apart from the common run of old pieces. The gesso is in dull gold and is tooled in on the face of the commode in a diaper pattern. Floral designs furnish the decorative motif for the end panels.

We went into the showrooms of James Cini and Company, on East Walnut Street in Pasadena, the other day to look at some furniture, but we never got beyond the first room, and we never gave a second thought to furniture, for in that first room we found a wonderful collection of antique jewelry. Most of it was European, and there was case after case of it. Precious and semi-precious stones in quaint and curious old settings; old gold and silver work; rings and stones with histories involving wars and revolutions. Some had passed from hand to hand from one end of the globe to the other. There was one great intaglio of white topaz which had belonged originally to the dei Medici family. It has the head of Catherine dei Medici carved upon it. It belonged to a private museum in Florence up until the time of the World War, and at that time was sold into this country. Then, there was a curious Persian ring, bearing pigeon's-blood rubies and green emeralds in a square setting. This ring was given by the Shah of Persia to M. Greboydoff, one time Russian ambassador to Persia. It was said to be, at that time, one hundred and fifty years old. In 1829 Greboydoff sent it to his niece in Russia, and after her death, it passed into the possession of a family named Zanoiav, in whose possession it remained until the time of the revolution, when a niece of the family, fleeing from the Terrorists, brought it into this country. There are other pieces with histories just as interesting. We spent an enchanting morning there, and we are going there again, for beautiful old jewelry has an appeal that cannot be resisted.

Grace Nicholson has done a great deal toward the furthering of art in Pasadena. Her latest undertaking is the establishment of several small galleries where artists may have exhibitions at a nominal cost and under ideal conditions. In the past two weeks, we have seen two splendid exhibits, both of them ideally hung and lighted, and we have been told that there will be showings regularly every month in all of the galleries there on Los Robles. Each gallery has it own heating system, but what is of much greater importance, each one has (praises be to Heaven!) an excellent ventilating system. None of us can afford to miss these exhibitions, especially with the galleries at Grace Nicholson's so easily accessible.

To Southland Readers

In our wanderings about during the month we cover a great deal of territory among the finest shops of Los Angeles and Pasadena. If you are looking for some one thing in particular for your home, don't hesitate to write us in care of the magazine and we shall be more than glad to help you look.

Saxe Brainerd.

Send them Wild Flower Seeds

A specially prepared mixture of over twenty varieties of California's most beautiful wild flowers mailed to any part of the world for $1.00. Simply enclose one dollar with your name and the name to whom it is to be sent and we will mail it for you. Address

Theodore Payne

2969 Los Feliz Boulevard Los Angeles, California

"Plant Wild Flowers *this year!*"

LAKE ARROWHEAD LODGE

E. K. HOAK, Managing Director.

Mile High—American Plan—Open All Year

Dinner Dance Every Saturday Night.

Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.

HAND WOVEN COATS

are more than ever the vogue

THIS SPRING

Your material may be woven in design and color to suit at

HEWSON HAND CRAFT STUDIOS

2508½ W. Seventh Street, Los Angeles — 602 E. Colorado Street, Pasadena

If you are going for a hike this week take along one of our gay Tunisian bandannas.

You will enjoy the trip better yourself and will give more pleasure than usual to everyone who looks at you.

(The cotton ones are 50c, the silk ones $2.00.)

THE SOUKS OF TUNIS

in the patio of the Pasadena Community Playhouse

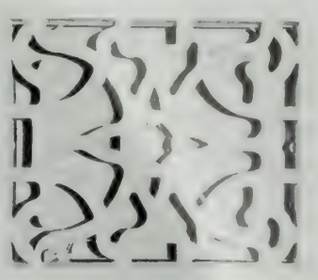
Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting

34 North Broadway

Phone Col. 5656 Pasadena, Calif.



A Terra Cotta design carried out in Aluminum makes a Register which is as Durable as it is Beautiful. Now being specified by the leading Architects.

Designed and Executed by

Pasadena Gas Appliance Co., Inc.

901 E. Colorado Street

Pasadena Fair Oaks 9393

Beautiful Garden Pieces

in

Sculptured Terra Cotta

Italian Terra Cotta Co.

W. H. Robison

1149 MISSION ROAD

Opposite County Hospital

Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

BATH HOUSE AND PLAYGROUND BUILDINGS, GRIFFITH PARK

It has been truly said that the strength of a Nation is directly proportional to the physical well being of its youth.

For the physical welfare of this Community, the Board of Playground and Recreation Commissioners is carrying out an extensive program of greater and better facilities for training and developing our young citizens.

The Allied Architects Association of Los Angeles takes great pride in being retained by the City in work so essential to continued growth and prosperity.

Allied Architects Association of Los Angeles.

GARDEN POTTERY

No. 46

Planned rigorously, rounded smoothly, balanced symmetrically, lipped softly for pouring out oil or wine.—RUSKIN.

NEITHER FOR OIL NOR FOR WINE ARE THESE GARDEN VASES OF CALIFORNIAN MANUFACTURE, BUT FOR FLOWERS & SHRUBS. THEIR SUAVE CONTOURS FLOW WITH THE LINES OF PLANTED VISTAS, SOFTEN THE ANGLES OF WALLS, AND LEND A TOUCH OF INFORMALITY TO THE STUDIED CURVES OF PATHWAYS.

GLADDING, McBEAN & CO.

LOS ANGELES OFFICE: LOS FELIZ BOULEVARD AND S. P. TRACKS

TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY

Mediterranean style fireplace, in a corner of the cosy Lounge at the Golf Club House—Palos Verdes Estates.

Palos Verdes ~ *The City Beautiful*

YOU might search the entire length and breadth of wonderful California and not find a place so fortunate in either its beauty of location and climate, or its completeness as a residential community.

To begin with, Nature herself endowed Palos Verdes with some of California's finest ocean views—of silver beaches stretching for miles into the purple distance. Here also are mountain vistas extending, range on range, from Santa Monica to the snow-tipped Sierras. Busy valley cities are spreading over the flat lands at your feet, while all around you on the sloping hillsides of this romantic domain, are numberless canyons, mesas, knolls—each with its "private view"—ideal spots for the homes of those who love the blue ocean and the warm grey tints of the mountains.

Master builders, indeed, are the builders of Palos Verdes! Every foot of development, every individual dwelling, every piece of construction has been made to conform to surrounding beauty. Nothing that Nature gave has been lost. Nothing unsightly or undesirable will ever have a place in Palos Verdes. It is in very truth The City Beautiful.

WE ARE ANXIOUS FOR YOU TO *SEE* PALOS VERDES—See it today!—it will tell you its own story!

PALOS VERDES

4½ miles of California's finest shore line

5TH FLOOR LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

C.S.2-26

GARDEN CLUB OF AMERICA SPECIAL NUMBER

CALIFORNIA SOUTHLAND

IN ARCADY—THE GARDEN OF GEORGE O. KNAPP, ESQ. FROM A PAINTING BY LILIA TUCKERMAN, SANTA BARBARA

No. 75 March, 1926 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE

El Paseo Patio

Lunch Out of Doors or Dine

at

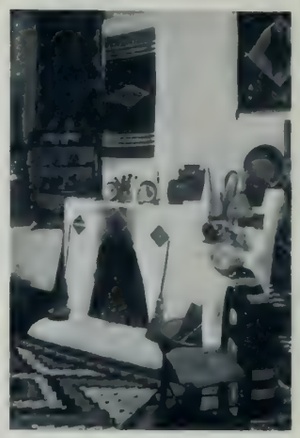
"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN



All are welcome to Browse in this delightful shop in an old Spanish Mansion.

Indian and Mexican Handicrafts

Mexican Pottery and Glass

Hand Loomed India Drugget Rugs

ROBERT L. LEWIS

Studio No. 5 at East de la Guerra St.

Santa Barbara, Calif.

EL PASEO SERENADERS

PLAY

OLD TIME MELODIES AND SONGS

DURING DINNER

AT

EL PASEO

For Special Engagements—12½ W. Carrillo

Loring Andrews—E. C. Peters—Vences Los Kedrina

MARINA FLINT

Studio 114 on Tea Room Balcony

Lamp Shades

Kimonos and Chinese Negligees Made to Order

ELIA TAYLOR

Art Objects

Spanish Antiques

Formerly Old Adobe Art Shop

EL PASEO SPORT SHOP

MRS. CHARLES O'DONNELL LEE, JR.

Sport Clothes, Hats, Evening Gowns

Children's Clothes

Studio 30, de la Guerra Studios

LEE ELEANOR GRAHAM

Interior Decorator

de la Guerra Studios

23 East de la Guerra Street

Santa Barbara

ELEANOR JOHNSON

Studio for the Voice

Suite 103, de la Guerra Studios

SANTA BARBARA ART CLUB

No. 15 E. de la Guerra Street

Free Exhibition of Paintings and Etchings

Open Daily 10 a.m. to 5 p.m.

Paintings and Etchings for sale

TECOLOTE

Bookshop and Lending Library

New and Standard Books

25 DE LA GUERRA STUDIOS

SANTA BARBARA

Community Arts Association

SANTA BARBARA

SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

The Same **Blue Bird Limousine** Taxi Service

Which we are giving in Montecito is now

Available in Santa Barbara

The Same Familiar TELEPHONE

50-50 (Fifty-Fifty) **50-50**

Smart Motor Cars of All Types With or Without Drivers

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for March includes:
Bridge luncheon, 1 o'clock, the 1st.
Bridge tea, 2:30 o'clock, the 8th, 15th, 22nd and 29th.
Evening bridge, Friday, the 5th, 8 o'clock, supper will be served.
Sunday evening suppers at 7 o'clock, with programs as follows:

March 7th—Musical program by Mme. Ettori Cadorim, a contralto, who has made a study of negro spirituals. Hostesses: Mrs. Homer Warren, Mrs. Charles McReeve, Miss Katherine H. Lyman.

March 14th—Mr. Thomas G. Patten will speak on "The Historical Aspects of Russia." Hostesses: Mrs. Francis Stevens, Mrs. John G. Boswell, Mrs. Desaix Myers, Mrs. Charles B. Scoville.

March 21st—Professor Frederick H. Seares, of Mt. Wilson Observatory, will speak on "Color in the Heavens." Hostesses: Mrs. Joseph Caunt, Mrs. Vernon O. Heddens, Mrs. Lawrence Macomber, Mrs. I. Graham Pattinson.

March 28th—Musical program will be given by Miss Mildred Marsh, assisted by Miss Olive Heiss at the piano. Hostesses: Mrs. Phillip Schuyler Doane, Mrs. L. Q. Younglove, Mrs. Ray R. Marsh, Mrs. Frederick Carter.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.
Blind Bogey Tournament for women players, March 5.

FLINTRIDGE COUNTRY CLUB:
The March Bridge Day, with prizes and afternoon tea, will be held Friday, the 19th.
Dinner dance, Saturday, the 27th.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

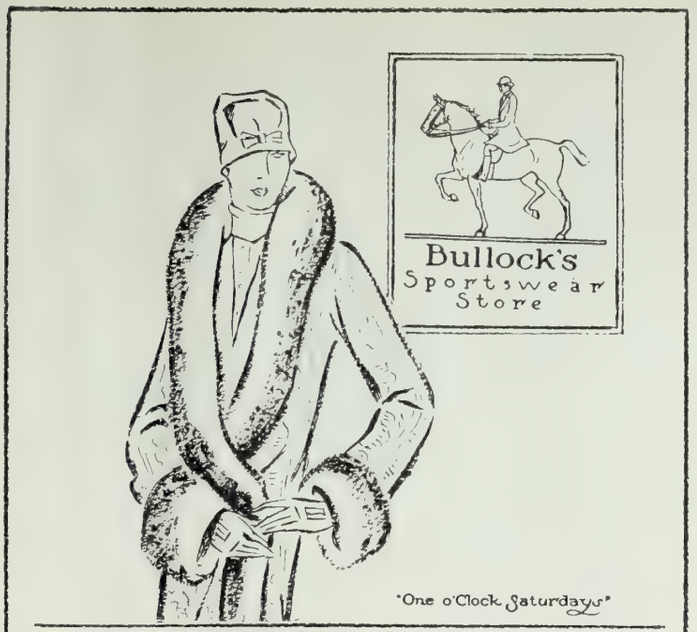
MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for all the year play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.



Knitted coats and all new "sportswear" fashions!

Old English Silver Salver made in London by Hester Bateman in the year 1787

Exhibit of Antique English Silver and Sheffield Plate

A. Schmidt & Son

391 East Colorado Street, Pasadena

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, will present the usual symphony concerts throughout the month. The dates for the Friday afternoon and Saturday evening concerts are March 12-13, and March 26-27; the hours are 2:30 and 8:30 The Popular Sunday afternoon concerts are given at 2:30, the dates are March 7-21. These concerts are given at the Philharmonic Auditorium, Fifth and Olive. The Spring series of open-air concerts are given by the Orchestra at the Los Angeles Coliseum. These are made up of popular numbers and the seat prices, ranging from ten to fifty cents, kept within the reach of everyone. The remaining concerts are scheduled for March 14 and 28, and April 11, at 2:00 p.m.

PASADENA MUSIC AND ART ASSOCIATION, in the 1926 Artists Series, will present Ignace Pederewski, Saturday evening, March 13. These concerts are given at the Pasadena High School Auditorium.

AUDITORIUM ARTIST SERIES, under the management of George Leslie Smith, offers nine subscription concerts during the season. In March the artists appearing are Roland Hayes, the negro tenor, the 15th and 19th, and Olga Samaroff, pianist, the 29th.

PASADENA'S CONCERTS by the Los Angeles Philharmonic Orchestra are given at the Raymond Theater; the date for the March concert is the 8th. The entire Philharmonic Orchestra, under the direction of Walter Henry Rothwell, appears on these occasions.

BEHYMER PHILHARMONIC ARTIST COURSES, including Tuesday and Thursday evening concerts, offer during March the following artists: John McCormack, the well-beloved tenor, the 2nd and the 4th; Ignace Paderewski, the 16th; Toti Dal Monte, the 19th; Ignaz Friedman, pianist, the 23rd; and Cyrena Van Gordon, mezzo-contralto, the 25th. These concerts are given at the Philharmonic Auditorium, Los Angeles.

MRS. EDWARD MacDOWELL will continue her course of interpretive lectures, in Los Angeles through March, on the music of Edward MacDowell, America's distinguished composer.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA is presenting a series of concerts at the Community Playhouse, Pasadena, the first and third Sunday afternoons during March and April.

THE LOS ANGELES TRIO, May MacDonald Hope, pianist and founder, Sylvia Noack, violin, Ilya Bronson, 'cello, will give the fifth of a series of evening concerts in the Music Room of the Biltmore, Los Angeles, March 25th.

THE ZOELLNER QUARTET will give in the Music Room of the Biltmore Hotel, Los Angeles, the sixth concert of the annual series of chamber music concerts, March 15th.

KATHRYN MONTREVILLE COCKE is conducting her third season of artists' concerts for children, students and teachers at the Gamut Club auditorium, on Saturday afternoons. The artists appearing in March are Harold Bauer, the 6th, Homer Grunn and Gilman Williams, the 20th.

THE HOLLYWOOD BOWL

Another development of Art and Architecture
in Southern California.

Designed by the Allied Architects' Association
of Los Angeles.

Decorators

and

Furnishers

❧

Antiques

O'Hara, Livermore & Arthur Baken

522 Sutter Street, San Francisco :: :: 644 E. Colorado Street, Pasadena, Calif., Terrace 2175

HOLLYWOOD BOWL is undergoing improvements of various kinds, including a concrete stage, larger than the old one, with basement dressing and property rooms, by means of which great spectacular productions may be given. Several thousand trees are to be planted, promenades laid out, and the automobile parking space enlarged. Raymond Brite has been made business manager of the Bowl. The summer concerts, as in past seasons, will be managed by Mrs. J. J. Carter, chairman of the association's board. The Allied Architects' Association has charge of the designs.

F. M. HINER'S CONCERT BAND announces ten weeks of concerts at the Olympic Auditorium, Grand Ave. at 18th, Los Angeles, beginning February 16. These concerts will be given each Saturday night, Sunday afternoon at 2:30 o'clock, and Sunday night at 8:30; Hiner organized and for a number of years directed Hiner's Kansas City Band, one of the best known bands of the country.

CALIFORNIA FEDERATION OF MUSIC CLUBS announces through the president, Lillian Birmingham, that a prize of $250 has been donated by Mrs. Cecil Frankel, president emeritus, for a one-act opera. The composer must be American born and have resided in California at least two years. All manuscripts must be sent in not later than March 25, for additional information address Miss M. Gardner, 1125 Union Street, San Francisco.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA will give the Saturday morning concerts, at eleven o'clock, at the Biltmore Hotel, Los Angeles, March 6 and April 3. Also the Sunday night concerts at the same place, March 7 and 21, April 4 and 18.

GARROWAY PIANO RECITAL will be held in the Barker Bros.' new auditorium, March 3. Mr. Garroway will be assisted by Calmon Luboviski, violinist.

DR. ROLAND DIGGLE is arranging a series of programs to be given at St. John's church, Los Angeles, on Sunday afternoons during Lent. The Philharmonic String Quartet, Kastner's Trio, and the Zoellner Quartet will assist.

RUSSIAN ART CLUB, Dr. Alexis Kall, president, presents the second symphony concert of Russian music of the series, Saturday evening, March 6th, at the Philharmonic Auditorium, Los Angeles. Modest Altschuler, conductor.

NATIONAL ASSOCIATION OF HARPISTS, INC. will hold the sixth annual Harp Festival, for the first time on the Pacific Coast, March 18 and 19, in Los Angeles. Festival Concert, grand harp ensemble of more than fifty harps, March 18, 8:30 p.m., Philharmonic Auditorium, Fifth and Olive Sts. The program will include harp solos by Carlos Salzedo and Alfred Kastner, songs with harp accompaniment by Lenore Ivey, works for flute, viola, and harp played by Il Trio Novello.

MISS BESSIE CHAPIN, concert violinist, will give the second of a series of three costume programs in the ball room of the Huntington hotel, Pasadena, Thursday morning, March 25, eleven fifteen, the subject being, "Music of the Bible."

MISS TERESA CLOUD presents Roland Hayes, tenor, William Lawrence, accompanist, at the High School Auditorium, Pasadena, Thursday evening, March 18, at 8:15.

THE SMALLMAN A CAPELIA CHOIR has been engaged to sing for the Easter Sunday sunrise service at the Hollywood Bowl. The choir will give a concert at the Philharmonic auditorium the 28th. Palm Sunday.

Announcements

PASADENA COMMUNITY PLAYERS announce for March 4th to 27th, an unusual season of repertoire: The programs are:

"MARCH HARES"
A Fantastic Satire in Three Acts
By Harry Wagstaff Gribble
March 4, 5, 10, 15, 20 (Mat. & Eve), 23, 26

"HEDDA GABLER"
By Henrik Ibsen
March 6 (Mat. & Eve., 12, 17, 24

"OUTWARD BOUND"
By Sutton Vane
March 8, 9, 16, 18, 19, 22, 27 (Mat. & Eve.)

"THE TWO VIRTUES"
A Comedy in Four Acts
By Alfred Sutro
March 11, 13 (Mat. & Eve.), 25

PASADENA LECTURE COURSE on Current Topics, 1926, is held, as in past seasons, at the California Institute of Technology in Culbertson Hall, Wilson Ave. and California street, on Tuesdays at 4:15 p.m. The March program is as follows:

March 2—Raymond Robins, Social Economist and Industrial Expert: "Law Enforcement."

March 16—Dr. Robert A. Millikan, California Institute of Technology.

March 23—Mark Sullivan, Author and Publicist: "Reviewing and Digesting Current Opinion."

March 30—Dhan Gopal Mukerji, "The India of Kipling and the India of Ghandi."

MISSION PLAY, pageant-drama of the old Spanish days, by John Steven McGroarty opened the fifteenth season early in February at the Mission Playhouse in San Gabriel, twelve miles from Los Angeles. The cast includes R. D. MacLean as Father Junipero Serra, and Violet Schramm as Senora Yorba. Among the assisting singers this season will be Irmalee Campbell, Alma Real, Charles King, and Mario Hernandez. Performances every afternoon, except Monday, at 2:15. Wednesday and Saturday nights only.

THE SIERRA MADRE WISTARIA FETE, arranged by the Sierra Madre Woman's Club, working with Mrs. H. T. Fennel, will be held about the middle of the month, as in past seasons. The mammoth wistaria vine on the Fennel property, 201 West Carter avenue, Sierra Madre, entirely encircles the house and continues on wires and pergolas to a total length of 375 feet.

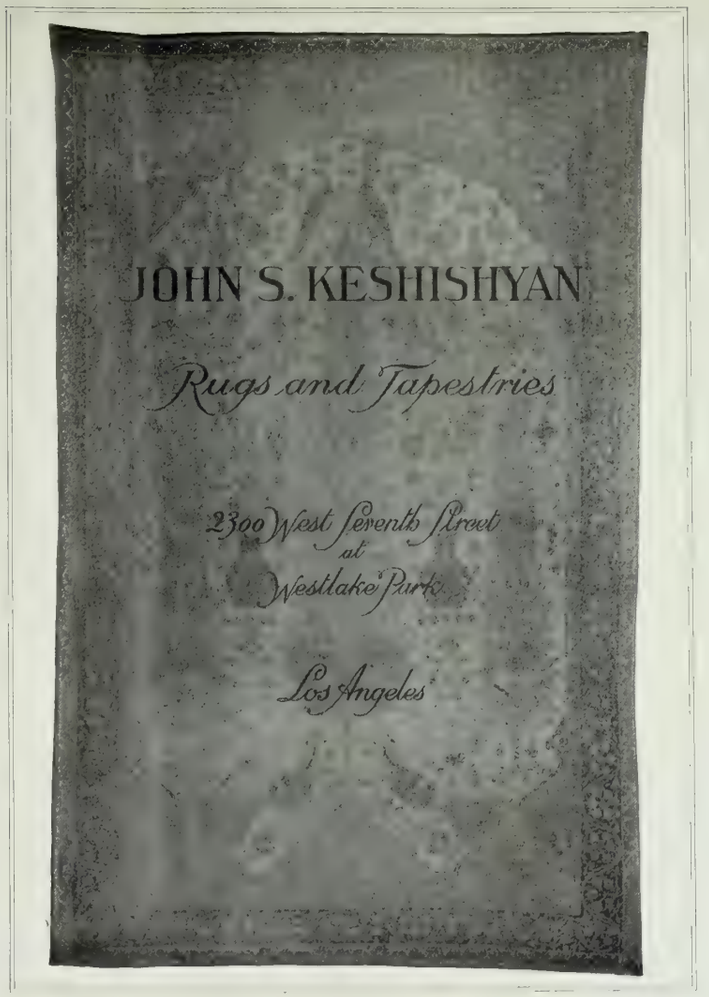
THE SANTA CLARA VALLEY BLOSSOM FESTIVAL AT SARATOGA will be held Saturday and Sunday, March 27 and 28. San Francisco Symphony Orchestra, Alfred Hertz, conductor, will furnish the accompaniment for the chorus numbers. The combined chorus includes units from San Jose, Palo Alto, Mountain View, Saratoga and Los Gatos. The chorus will be lead by Earl Towner, composer of the cantata, "The Promise of Spring," which will be a feature of the program.

SOROPTIMIST CLUB'S first luncheon of the month, held the 2nd in the music room of the Biltmore, President Gertrude C. Maynard, presiding, is Members Day. New members will be welcomed. The honor guest for the day is Maud Allan, one of the foremost aesthetic dancers of this country, and who makes only one other public appearance in Los Angeles.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION resumed the membership meetings in February at the Recital Hall, at which time Mrs. Milbank Johnson, president of the Association, gave a report upon the General Conference of Little Theaters recently held in Pittsburg. These meetings are scheduled for each month in the future.

CHARLES RANN KENNEDY, with an all-star cast of three players, under the auspices of the Pasadena Center of the Drama League, presents two plays, "The Admiral" March 5th, 2:30, and "The Chastening," March 14, 2:30, in the Pasadena Community Playhouse.

MAUD ALLAN and the Philharmonic Orchestra, Walter Henry Rothwell, conductor, will give one performance, Friday evening, March 5, Philharmonic Auditorium, Los Angeles.



Pomona College, Claremont

TWO DRAMATIC EVENTS are scheduled for Claremont and Pomona valley during the month of March. On March 6 Charles Rann Kennedy, with an all-star cast of three players, will present, in a matinee at 3 o'clock in the Bridges hall of music, his successful play, "The Admiral." In the evening at 8 o'clock his comany presents "The Chastening," which has been called the "Passion Play of America." On March 19 and 20 the annual Junior Farce will be given in Holmes hall at 8:15 o'clock.

Pomona College has announced an exhibit of block color prints during the first two weeks in March from the Gearhart studio in Pasadena. Over thirty prints by noted American and European artists will be on display in Rembrandt hall of art each afternoon from 2 to 5 o'clock. During the remainder of the month a collection of prints by Los Angeles artists will be exhibited.

The final Chamber Music concert of the Zoellner Quartet will be presented in Bridges hall of music at 8 p. m., Monday, March 1. A number of student recitals have also been scheduled on the 8th, 15th, 22nd and 29th. These student recitals are open to the public and weekly draw large audiences of music lovers from Los Angeles, Riverside and San Bernardino counties.

An unusually fine number of lectures have been announced by the college. Dr. William W. Scudder, former district secretary of the American Board of Commissioners for Foreign Missions, will present the following lectures on the general topic "The Protestant Missionary Movement and Its Present Major Problems."

Six lectures will be given by Dr. Eugene Lyman of the Union Theological Seminary.

On March 11, Dr. Russel McCullough Story, head of the department of political science at Pomona College, will give an illustrated lecture on Revolutionary Russia.

The second of a series of unique demonstration lectures by Professor R. R. Tileston and the science department, will be given on the night of March 25, on the "Scientific Basis of Music." This lecture is by invitation only and will be held in Mason hall auditorium.

The annual military formal dance, sponsored by the Pomona College Reserve Officers Training Corps, will be held in the college gymnasium on the night of March 27.

The annual series of Lenten Vespers will be given during Lenten season by the Pomona College department of music each Thursday afternoon at 5 o'clock in the Bridges hall of music.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, announces for March the Seventh International Print Makers Exhibition, under the auspices of the Print Makers Society of California, opening the first and continuing through the month. The exhibition includes etchings, lithographs, block prints and engravings, fully nine countries being represented. Jury of awards: Frances H. Gearhart, Roi Partridge, Nelbert M. Chouinard, H. L. Doolittle, and Cecil de Mille.

MODERN ART WORKERS, a new group of California artists, are holding an exhibition in one of the smaller galleries.

PAINTERS AND SCULPTORS CLUB are showing in still another gallery.

JOHN RICH is holding a one-man show during the month.

BILTMORE SALON will continue during the first week of March the Kathryn Leighton exhibition, an unusually interesting show as it includes the work done last summer in Glacier National Park, one canvas showing the Sperry Glacier, and all of them strong and vigorous. The pictures of Ernest Atwood will be shown early in the month, and during the last half of March an exhibition by Maurice Braun, and an accompanying one by Jack Wilkinson Smith. The artists to follow are Dan S. Grosbeak and Douglas Parshall.

PASADENA SOCIETY OF ARTISTS hold the formal opening of their second annual exhibition, Thursday evening, March 4th, Pasadena Art Institute, Carmelita Gardens, Pasadena. The exhibition will run through the month, and the artists showing are Jean Mannheim, Louis Hovey Sharp, Maud Daggett, Alson Clark, F. Carl Smith, Eva McBride, Carl Moon, Ada Belle Champlin, Frederick A. Zimmerman, Benjamin Chambers Brown, Herbert Van Blarcom Acker, Frances Clark, Wallace L. DeWolf, Antoinette de Forest Merwin, Orrin A. White, Jane McDuffie Thurston, Ethel Farnsworth, John Frost, Edward B. Butler, Franz A. Bischoff, Katherine Beecher Stetson, and S. Tolles Chamberlain.

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, announce the following exhibitions: To March 6, Emma Ciardi, Italian landscapes and studies; Percival Gaskell, mezzo-tints and etchings. The opening of the Ettore Tito exhibition was postponed to this month and it will run March 15 to April 17. This great Italian artist has never before held a one-man show in this country, exhibiting previously only a canvas or two at Eastern galleries, and this is, therefore, one of the most important exhibitions of the entire season.

THE GRACE NICHOLSON GALLERIES 46 North Los Robles Avenue, Pasadena, will show to March 26 in the large gallery the Undersea Paintings, studies of coral reefs and fish, by Zarh Pritchard. This is the only one-man show Mr. Pritchard will hold in this country, though his pictures may be seen in Eastern galleries, also in the Museum of the Luxembourg, Paris, Oceanographic Museum, Monaco, and the Museums of Natural History both of New York and Cleveland.

VICTOR HIGGINS, who has just returned from Hawaii, will show in one of the smaller galleries during the month.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will continue the Guy Rose Memorial Exhibition to the 15th. This exhibition is made up of the unsold work of Mr. Rose, who made Pasadena his home until his death last November, and consists of pictures, studies and sketches. It is an exceptional showing and of great beauty. The last half of March recent pictures by Paul Lauritz will be shown, including completed canvases from the sketches he made last summer in Norway.

BERNAYS, 2501 West Seventh Street, at Carondelet, Los Angeles, announces an exhibition of Antonia Melvill to March 6. Etchings by Arthur Millier to the same date. The galleries are open evenings by appointment. DUnkirk 3839.

HATFIELD GALLERIES, 3142 Wilshire Blvd., Los Angeles, are showing a general exhibition of notable Eastern pictures.

THE WENZELL STUDIO, 3002 Wilshire Blvd., Los Angeles, is open from 3 until 6 daily, and at other times by appointment, for the exhibition of the paintings and drawings by A. B. Wenzell.

LONG BEACH ART ASSOCIATION elected the following officers for 1926: Matt Piper, president; Mrs. Clara Barnett, first vice president; Adelle Phelps, corresponding secretary; Mrs. Alice Maynard Griggs, treasurer.

PAINTERS OF THE WEST held the fourth exhibition at the Biltmore Salon, with Seymour Thomas, Roscoe Shrader, and Elliott Clarke as the jury on awards. The gold medal was given to Douglas Parshall's "Arabs in the Market", the silver medal to Orrin White's "Sycamores El Capitan", and the bronze medal to "Attraction to Art" by Karl Yens.

JOHN SINGER SARGENT'S memory was signally honored in London last month, when over six hundred of his paintings were exhibited at the Royal Academy.

Partial View of

GRACE NICHOLSON'S CHINESE GARDEN

46 No. Los Robles Avenue, Pasadena

Delegates to the Annual Meeting of The Garden Club of America will be welcome to visit the Garden and Miss Nicholson's Famous Treasure House of Oriental Art and Art Galleries

Directly across from Hotel Maryland

Eleanor and . . . .
Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena,

California

Allen's Water Gardens

We specialize in the construction, planting and care of Water Gardens. Consult us before you build that Pool and have it correct in every detail. Now is the time to Plant Water Lilies, for early spring blooms. Our Collection is the finest in the world.

Write for Catalogue Visitors Welcome at the Gardens

3304 Rowena Avenue, East Hollywood, Cal.

Phone Olympia 5816

AINSLIE GALLERIES, in Barker Bros'. new store on Seventh Street, Los Angeles, is a branch of the Ainslie Galleries of New York, and is the first branch to be established since the founding of these famous galleries nearly fifty years ago. The collection of historical marines by Edward Moran will be continued in the large gallery for another month, pending the possible purchase by a museum. After these have been taken down the large gallery will be used entirely for the display of the work of Western artists, generally California men and women. At present the Californians are using a smaller room, and the remaining galleries are showing the work of famous artists. Frank Ainslie is in charge of the galleries, with Silas Dustin as his assistant.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS will continue the ninth annual exhibition at the Friday Morning Club, 940 South Figueroa Street, Los Angeles, throughout March. The exhibition was held at the Biltmore Salon, and at the Art Institute, Carmelita Gardens, Pasadena, in February. The prize offered went to Ella Shepard Bush's portrait of Mrs. Lillian T. Converse; first honorable mention to Mary Coleman Allen's "Yvette", and the second to Aurelia Wheeler Reid's portrait of Elizabeth Reid.

ALSON CLARK has completed a studio home at Palm Springs. The house is located in one of the small canyons and follows the Spanish lines, so well adapted to the location.

HENRI DE KRUIF has been sketching along the edge of the desert and in Palm Canyon.

LOREN BARTON is at home again in Los Angeles, 3840 Wilshire Blvd., after five months in France and Spain.

ARTHUR HILL GILBERT held an exceptionally successful one-man show at the Mission Inn, Riverside, last month.

F. TENNY JOHNSON is again in California and has opened his studio home in Alhambra.

HANSEN PUTHUFF has completed his new home and studio at La Crescenta.

HERMAN SACHS is in Florida, having been chosen from among the many artists considered to decorate the interior of the Alba Hotel at Palm Beach. His work here in many interesting buildings proves his adaptability to different types of architecture.

IRVING MANOIR will have an exhibition of his bird paintings, starting March 1st and continuing through March 15th, at the Ainslee Galleries, Los Angeles. Because of the extremely decorative quality of these paintings and the reputation of Mr. Manoir's work, this promises to be a most interesting exhibition.

HERBERT V. B. ACKER exhibited new portraits at the Ebell Club during January, which included "Mervin Williams as Pelleas," Alice Gentle in the role of Carmen, and Neal Begley in "Pagliacci."

F. HODGSON SMART has returned from Canada and opened a studio on Wilshire Blvd. His exhibition of portraits at the Biltmore Salon, including those of General Pershing, the late President Harding and General Foch, will be remembered.

JULES KIEVITS is showing in his gallery at the Huntington Hotel a few examples of the work of the Italian artist, Gennaro Favai, as well as pictures by California artists including Jean Mannheim. Orrin White, and F. Carl Smith. Guy Brink is manager of this gallery.

IL CONTE LATTANZIO DI FIRMIAN, well known portrait painter, is spending the winter in California, dividing his time between the Huntington and Beverly Hills hotels.

SOCIETY OF ARTS AND CRAFTS offer an exhibition of the work of the Weavers, March 8 to 13, in the headquarters, 2871 West Seventh Street, Los Angeles.

DOUGLAS DONALDSON is giving a course in color and design under the Extension Division of the University of California which includes planning the garden with reference to color and design. Mr. Donaldson will give this course in his studio on Melrose Hill, Hollywood, during the summer.

BENJAMIN BROWN has sold one of his landscapes, a winter scene in the mountains, to the Ebell Club, Los Angeles, for its permanent collection.

HAROLD SWARTZ, sculptor, is sketching and collecting material for later work, in Japan.

ARTHUR HILL GILBERT is sketching at Laguna Beach.

DAVID ANTHONY TAUSZKY held an exhibition of some of his recent paintings from February 19th to 28th, at the Henry C. Foes studios, Patio Community Playhouse, Pasadena.

THE GLENDALE ART ASSOCIATION, of which Mrs. Roy A. Ballagh is president, held their annual banquet, February 6, at the Tuesday Afternoon clubhouse. Many unique features were introduced at the affair and distinguished artists were special guests.

Scott Auto Rental Company

Successor to

Meagers Auto Rental Service

Buick, Chrysler, Dodge and Ford
Open and Closed Cars

For Hire Without Drivers

California in the Spring—Poppy fields, desert wild flowers, orange blossom lanes—have the joy of discovering them for yourself.

161 W. Colorado St., Pasadena. Wakefield 8181

Entrance—Sidney Glass Residence
Truesdell & Newton, Architects

REINFORCED "GUNITE" VENEER EXTERIOR STRONGER THAN CONCRETE

"GUNITE" was used on the Sidney Glass and H. G. Johansing residences in Flintridge (see article on page 34 of this magazine).

L. A. CEMENT GUN CO.

623 UNION LEAGUE BLDG. TRINITY 4066

Literature sent upon request

PASADENA

Flower-City of the Southland

A city of beautiful homes and gorgeous gardens—of smart shops, magnificent hotels, and rare recreational and cultural advantages. Home of Busch Gardens, the Tournament of Roses, Carmelita Gardens, the Huntington Library, Carnegie Institute Solar Observatory, Pasadena Art Institute, and a community playhouse of which John Drinkwater said: "It is one of the most encouraging things I have seen in America."

Our new illustrated booklet, "Pasadena—Summer and Winter," upon request

Pasadena Chamber of Commerce and Civic Association

PASADENA, CALIFORNIA

CANNELL AND CHAFFIN, INC.

IMPORTERS :: :: INTERIOR DECORATORS

Los Angeles
720 West Seventh Street

Pasadena
397 East Colorado Street

California

Mt. LOWE
Earth has no finer view to show.

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.
Information Bureau Phone MEtropolitan 1100-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
A Convenient Restaurant
CHARLES B. HERVEY, *Proprietor*

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 75, VOL. VIII. MARCH, 1926

CONTENTS

	PAGE
IN ARCADY—A PAINTING BY LILIA TUCKERMAN.....*Cover Design*	
SOUTHLAND CALENDAR.....*Ellen Leech*	3,5,6
THE ELFIN FOREST.....*Francis Fultz*	11
THE SEED FARMS OF SANTA BARBARA COUNTY.....	12
WITHIN GARDEN GATES.....*Ervanna B. Bissell*	13
THE STREET IN SPAIN, SANTA BARBARA.....*E. B. B.*	15
THE PATHWAY TO A CITY'S BEAUTY.....*M. Urmy Seares*	17
THE NEW SOROLLAS AT THE HISPANIC MUSEUM..*Christine Curtis*	19
A BRIDE OF THE HOUSE OF HUNTINGTON.....	20
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	21
SOUTHLAND OPINION.....	22-23
SPORTS AFIELD AND AT THE CLUBS.....	24-25
STYLES FOR CALIFORNIANS.....*Fairfax Proudfit Walkup*	26
SET IN A SEASIDE GARDEN—MIRAMAR.....	27
A PAGEANT OF SPRING FLOWERS—SAMARKAND.....	29
REPORT OF THE MEETINGS OF THE A. I. A.....*H. O. Sexsmith*	30
BULLETIN OF THE ARCHITECTURAL CLUB OF LOS ANGELES.....	31
THE RELATION OF THE GARDEN TO THE HOUSE.....*Myron Hunt, A.I.A.*	32
FLINTRIDGE VILLAS BY TRUESDELL, NEWTON AND STEWART CHISHOLM.....	34
A CIRCLE OF CHARM AT OLD MONTEREY.....	38
BULLETIN OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA	40

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.
Copyrighted, 1926, by M. Urmy Seares
Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, Box 296, Hollywood, National Representative
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles
Elizabeth Arden Salon
with
J. W. ROBINSON CO.
LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

Margaret Craig
PICTORIAL PHOTOGRAPHER
Portraits
Architecture
Gardens
Studio 3223 W. 6th St.
Telephone WAshington 1653
Los Angeles

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue,
Pasadena, California
Opposite Maryland Hotel
Terrace 6712

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE ELFIN FOREST AND THE GARDENS OF MAN

Francis M. Fultz, of the Forestry Department, Public Schools of Los Angeles, has written a book which is so vitally needed by all who have come to California, so interesting to all who sojourn here and so eloquent of his work among the school children that we here quote part of the introduction and some of the first chapter.

FOR many years I have been wandering among the mountains of Southern California, so it is with some degree of assurance that I write about them and their wonderful forest-cover. And for this reason, too, what I shall have to say is largely out of my own personal experience and investigation.

The Chaparral is very dear to me now, but when I first "hit the trail" that led me into it, it did not strike me at all favorably. And everything about it was so new and strange that I almost felt as if I were in another world. Of the "brush" of which it was composed, there was scarcely a familiar form, and it was all so harsh and unyielding that it aroused a certain feeling of hostility within me. I knew, however, that the feeling was unjust, for I was fully aware the Chaparral was a forest-cover designed by Nature as the best possible means for the conservation of the land. I knew, too, the proper thing for me to do was to down the unfriendly feeling and make an honest effort to get acquainted.

A BRIDLE TRAIL THROUGH THE ELFIN FOREST ON THE HILLS OF FLINTRIDGE, CALIFORNIA.

Naturally, I sought books on the subject, but found none that gave me immediate help. The only work devoted exclusively to the subject which has so far appeared is a pamplet of 48 pages issued by the United States Department of Agriculture, through the Forest Service, by Fred G. Plummer, entitled "Chaparral."

* * * * *

THE fame of California's Giant-Forest has spread around the world; but who, outside of a few botanists and those most interested in the conservation of our land, knows of the wonders of the Elfin-Wood? Yet this dwarf forest of

THE POOL IN THE GARDEN OF CASA SANTA CRUZ ON MISSION HILL, SANTA BARBARA, CALIFORNIA. FURTHER ILLUSTRATED ON FOLLOWING PAGES.

the Southwest is really the more marvelous of the two.

While California does not have the only forest of elfin-trees in the world, it has by far the most extensive stretch of the dwarf woodland, excepting only that of Australia, which is largely made up of elfin-eucalyptus, and which is said not to be so uniform in growth and development as the elfin forest-cover of our mountains and foothills. There are smaller areas on the coast of Chile, along the shores of the Mediterranean in Europe and Asia, and eastward into Turkestan, and on the shores of Africa west of the Cape of Good Hope. Each region has its own particular dominating group or groups of shrubs—acacias in the East; eucalyptus in Australia; scrub-oaks, buckthorn and others to be mentioned later, in California.

Tourists, visitors, and newcomers to the region see the foothills and mountains covered with a low, scrubby, woody growth and they immediately get the idea that Nature has treated Southern California very shabbily in the matter of forests. To them the chaparral is just so much brush cumbering the ground. In its stead, to their way of thinking, there should be a forest of sizable trees that are fit for lumber, shingles, cross-ties, fence posts, telephone poles and fuel. When they try to invade the chaparral, and are repulsed by the dense, tough and spiny growth, they are not only confirmed in their first unfavorable opinion, but they add to it the conviction that the elfin-wood is a positive curse, and that the land would be far better off without it.

MAN HAS FILLED VALLEYS OF CALIFORNIA WITH FIELDS OF FLOWERS.

But Dame Nature knew her business when she developed the chaparral. Without it the mountains of the Southwest would be stark pinnacles and naked ridges, the foothills barren, rock slopes, and the valleys nothing but beds of cobble-stones and gravel. The growing season on the Southwest Coast is the short, cool, wet winter; the resting period is the long, hot, arid summer. Forest trees are not constituted to do their growing during three or four months of winter rains, and then rest through eight or nine months of absolute drought; the shrubs of the chaparral are. Pines, spruces, firs and cedars need some soil, or at least some deposits of rock-waste, in which to spread their root-systems; a rock-crevice is all that many of the chaparral shrubs demand.

The wealth of Southern California lies in the mountains; not in the gold and other minerals which may be hidden there, but in the water stored away from the winter rains and snows. And the mountains would be very poor reservoirs, indeed, if it were not for the blanket of elfin-tree growth which keeps the rain from running off as it falls, holds the covering of soil and rock waste in place, and prevents an enormous amount of evaporation. How defenseless the mountains are without their coat of chaparral against the elements, and how much of the rainfall they let run away which they should store up, we just now have the opportunity of seeing vividly illustrated in the Pacoima and Big Tejunga region, and in the Big Dalton and San Dimas section, where a few years ago fire swept away every vestige of vegetation. But of this I shall have more to say further along.

To those who have only a casual acquaintance with the chaparral, its various shrubs have little individuality. It is all brush. They may recognize the fact that the shrubs are not all alike, yet the distinctions between them are hazy. But to one who frequents the trails of the Southern mountains, and who familiarizes himself with what is found along them, there is as distinctive a make-up to the Elfin-Wood as there is to the forest of giants.

(To Be Continued)

THE SEED FARMS OF LOMPOC, SANTA BARBARA COUNTY, CALIFORNIA. FLORADALE FARMS FURNISH MOST OF SWEET PEA SEEDS SOLD IN PHILADELPHIA.

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

THE HOUSE AND GARDEN OF MR. AND MRS. BERNHARD HOFFMANN SANTA BARBARA

OLIVE BRANCHES SHADE THE SPANISH DOORWAY LEADING TO THE WALLED GARDEN.

Below is the Forecourt of Casa Santa Cruz, Santa Barbara, California. The gray of Olive branches, of Buddleia asiatica, and the Saltbush's powdered silver leaves blend with the soft green of window blinds and casements,

while the white walls and red-tiled roof make a pleasing contrast. The giant cacti—one of the so-called Night blooming Cereus, shows shades of gray in its gnarled ribs towering like a tree over the house.

CASA SANTA CRUZ, SOUTH FRONT FACING THE CHANNEL AND THE ISLANDS. JAMES OSBOURNE CRAIG, ARCHITECT.

The path to the Secret Garden enclosed by trellises covered with Cecile Brunner roses. Blue daisies and spring bulbs make gay this hidden place where a little girl brings her friends. The birds come in and even, as in that other Secret Garden, the robins dig for worms after the winter rains.

The Tea Terrace where, shaded by trees, one sits looking through the open tiles of this Mexican wall, upon the fountain and the flowers of the lower garden.

There are two separate gardens at Santa Cruz. The lower one lies in the canyon, sheltered by the cliff and rich in soil washed down from the mountains. Here under Live Oaks and Sycamores is the Spring Garden, and beyond their shade the picking and vegetable gardens, cold frames and lath-houses.
On the house-level is the Garden of Views made bright with flowers. With the mountains for a background, one looks out across the Mesa to the Channel and the island of Santa Cruz from which the house is named.

THE OLIVE WALK LEADS TO THIS CIRCULAR TERRACE, WHERE DELIGHTFUL GARDEN PARTIES ARE HELD UNDER THE BRANCHES OF A SPREADING MONTEREY PINE.

SANTA BARBARA'S STREET IN SPAIN

SANTA BARBARA had a day-dream—not of a castle in Spain—but of Spanish houses in California. Great dreams sometimes carry blueprints with them. Ours are the de la Guerra Studios, that street in Spain wrought by the white magic of the Bernhard Hoffmanns.

It is largely because we have grown familiar with the artistic practicality of El Paseo—as we call the Studios—that the city is building her business section in modified Spanish architecture.

For three years we have shopped in El Paseo; held flower shows and concerts there; danced and dined in its Patio. Betimes when a moon came and a mandolin tinkled we whispered, "It's just like a bit of the Old World!" What we meant was, that it didn't in the least resemble our own work-a-day world. We had left that behind, and in some effortless way slipped out of the commonplace into Charm.

IN COMMEMORATION OF THE VISIT OF
THE SHIP ALERT TO SANTA BARBARA IN
JANUARY 1836 AT WHICH TIME
RICHARD HENRY DANA WAS ENTERTAINED
IN THIS HOUSE AS DESCRIBED IN
TWO YEARS BEFORE THE MAST

The tourists are delighted with El Paseo. We shall never forget the family dining near us in the Patio one early evening. It was quite evident that they were travelers from the Plains of Nowhere. They had wandered in looking for a restaurant, yet food was forgotten in the enjoyment of their surroundings. The contentment on the tired mother's face; the girl's dreaming smile, even the lad's look of kinship with Peter Pan's realities, were heart warming. The father's air of satisfaction said, "At last, I've brought you *Somewhere!*" And their eager comments; where did the stairways lead, and who was behind the casement windows? Their interest in the little tables, the fountain, the flower jars and growing vines was

THE PATIO RESTAURANT IN EL PASEO. ON THE NORTH, EAST, AND SOUTH ARE CHARMING ROOMS DECORATED IN DISTINCTIVE MANNER AND OVER THE OPEN AIR RESTAURANT ARE DRAWN GREAT AWNINGS OF RICH BROWN WHEN THE SUNLIGHT IS TOO STRONG.

almost child-like. The colorful china, quaint lanterns and tiles brought questions about ships, far countries, and journeys that people make. The family was watching the stars come out and hearing the musicians play when we came away feeling more sure than ever of Beauty's power to break life's monotony.

In his book, "Two Years Before the Mast," Richard Henry Dana describes his visit in 1836 to the de la Guerra house. A wall tablet of colored tiles commemorates this event.

The de la Guerra house is the heart of

ALONG DE LA GUERRA STREET ONE FINDS THE SOUTH ENTRANCE TO EL PASEO.

ONE OF THE ENTRANCES TO EL PATIO AND A STAIRWAY LEADING TO STUDIOS ON THE SECOND FLOOR OF DE LA GUERRA STUDIOS.

the Studio group, and so wisely was it restored in 1922-23 that its ancient charm still remains. Next to the Missions, this historic dwelling is one of the most interesting and important landmarks left from the Spanish occupancy in California.

Don Jose de la Guerra, the founder of the family and of the house, although born in Spain, spent his long life in military and civic service in this country. He was Commandante of the Presidio of Santa Barbara from 1815 until he resigned his post in 1842. He left gifted children to carry on the family traditions. There is a dramatic touch in the Fiesta picture, for the leader of the Spanish Cavaliers is a direct descendant of the great Commandante. [See Fiesta picture on page 15]

It is often said that "People leave their traditions behind when coming to California." Perhaps they do. It would seem possible, though, to keep one's own while enriching them by association with those of one's present surroundings. Our Puritan ancestors are dear to us, but who can deny that a Spanish ancestor is not equally noble and a trifle more picturesque? If, at least in our civic life, we can forget the family in the national relationship, we can appropriate some of our country's ancestors, both eastern and western, with satisfaction.

To many of us it is a matter of pride and gratitude, that two people of vision have saved an historical landmark, and made it possible for

STAIRWAYS LEAD FROM EL PASEO UP TO THE STUDIOS AND TO DELIGHTFUL LITTLE APARTMENTS.

those who follow after, to share in the traditions which cluster around it.

ERVANNA BOWEN BISSELL.

IN WINTER THE DOORS TO THE DINING ROOM OF EL PATIO MAY BE CLOSED, BUT MANY PREFER TO DINE OUT OF DOORS IN JANUARY AND DECEMBER

THE EAST SIDE OF THE COURT OPENING AT THE RIGHT INTO DE LA GUERRA STREET, THROUGH THE DOOR BELOW THE BELL TO THE RESTAURANT

EL PASEO—SANTA BARBARA'S PATHWAY TO BEAUTY

IN the story of Santa Barbara written in the stones of her streets, the walls of her buildings and the laying of her roofs, El Paseo was the passage way—the open door—to truth and beauty.

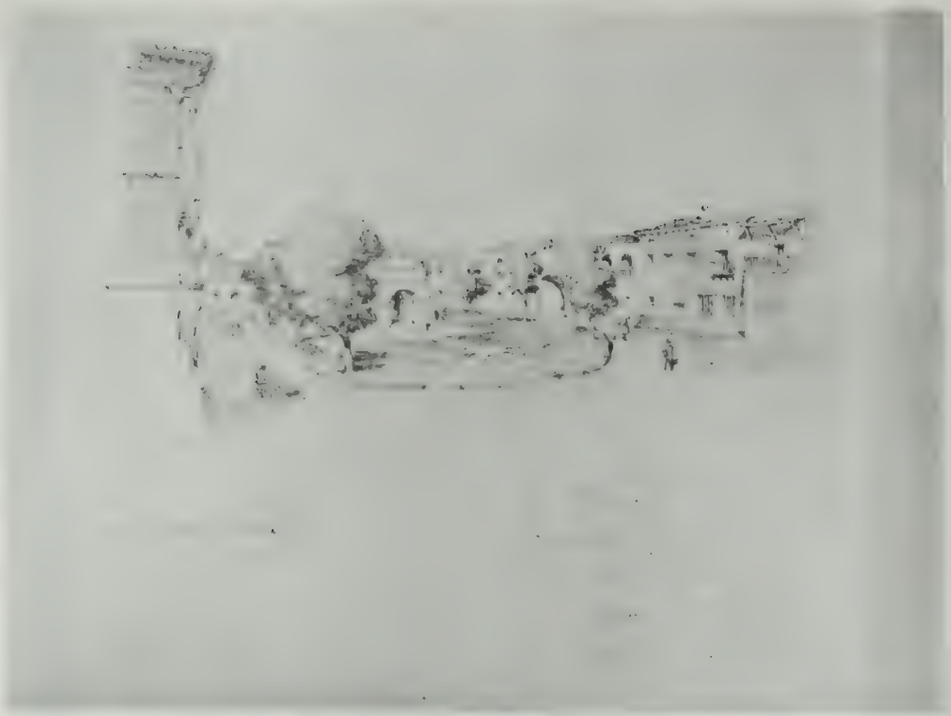
From de la Guerra street, where the old house of the de la Guerras stood since the Declaration of Independence was written, through the city block whose key lots looked like many another dumping place behind a dingy Main street, El Paseo slowly grew in grace and beauty.

On the east, this piece of what the realtors would call "inside private property" opens on Anacapa street, where the ancient adobe wall of the original property stood for so many years unnoticed by the "Gringo." On the north this "Passageway" behind the business blocks of the old presidio city runs through to Canon Perdido street. Tumbled-down adobes and Chinese wash-houses still stand beside the gateway to El Paseo's parking place, but across the street stands the lovely white stage tower of the new Lobero Theatre, whose sheer whiteness shimmering up into the blue of a California sky caught the first rays of the morning sun that terrific day last June and answered the fear of the populace with confidence, saying, "There is a way to build in truth and beauty and stability. There are some things which have not fallen. Build again!"

So this well built, intelligent and wisely directed inside court, Paseo, or plaisance that was at first but a restoration of Old Adobe Days, became, in that time that tried men's souls, the center of the

THE DOORWAY TO PASEO DE LAS FLORES WHERE THE FLOWER SHOPS FACE ESTADO, THE FAST GROWING AVENUE OF BEAUTIFUL SHOPS.

THE WINDOW OF PASEO SPORT SHOP. APARTMENTS FILL THE SECOND STORY AND THE DOORWAY LEADS TO THE LOBERO THEATRE.



IN 1922 THERE WAS PUBLISHED BY THE ARCHITECT AND ENGINEER OF SAN FRANCISCO WORK OF THE LATE JAMES OSBOURNE CRAIG. THE ENGRAVINGS INCLUDED THIS SKETCH FOR THE RESTORATION OF THE OLD PLAZA UPON WHICH THE DE LA GUERRA HOUSE FACED. THE CITY HALL HAS ALREADY BEEN BUILT ON THE SITE OF THE BUILDING ON THE LEFT, BUT NOT BY MR CRAIG. IT IS TO BE HOPED THAT PROPERTY OWNERS WILL FINISH THE WORK SO BEAUTIFULLY BEGUN AND THAT A MEMORIAL TO JAMES OSBOURNE CRAIG WILL GRACE THE CENTER OF THE LITTLE PARK. NOW KNOWN AS THE DE LA GUERRA PLAZA, SANTA BARBARA, CALIFORNIA

Red Cross emergency work—the heart of Santa Barbara.

For that fact must be written down in every history of California: the building of a better and more beautiful city had begun in Santa Barbara long before the angry earth had shaken its old head at shoddy building. For three years the work has been in progress.

No sooner was the inner patio and court completed than the beauty of the de la Guerra Studios broke through by sheer force of necessity to the main street of the city through "El Paseo de las Flores," a tiny passageway across from Diehl's and Trenwith's; those who were in Santa Barbara some years ago remember which block of the long, stupid street it was. Here, facing the other stores with its pretty smile, like that of a little child, stands the two-story building designed by Mrs. James Osbourne Craig, in conformity with the Paseo plans Mr. Craig had made, but had not lived to see completed.

Long before Nature herself took a hand in the rebuilding of State Street, Mr. Bernhard Hoffmann as an active member of the Community Arts Association had planned with Mr. Craig, his chosen architect, to restore as much of the historic city as was possible. The Mission of Santa Barbara has been the best preserved of California Missions for decades because it was used for the purpose for which it was built and the life of the community flowed through it, preserving it.

Not so with the presidio, the domestic houses, the old trading place. The new American town made up of its ungraceful long country road lined with uninteresting, badly designed and slightly built stores was superimposed upon the ancient city, crawling over it but not occupying or revivifying that record of a civic life not yet completely snuffed out. The Spanish built well-rounded towns that did not sprawl. They planned their center and grouped their homes around it or set them in rancherias like Hope Ranch.

State Street has become Estado and in time all its little shops will be good looking and attract more trade. But the Santa Barbara of today must rest for a moment until it has thought out again some lovely general plan which shall encompass the community as a crown to all its work.

Preparedness is the one word which should always be emphasized when Santa Barbara is held up as an example to the cities of the Southland which, built by emigres from cities and towns provided with cyclone cellars and lightning rods, have ignored earthquake faults.

It is because there were men on the job who know what an earthquake is like that the switch was closed, and the gas turned off, and the radio set up in the main street instantly; and Santa Barbara saved, and her few wounded succored so efficiently. It is because the Community Arts Association through its Plans and Planting Committee had since 1922 been teaching the ignorant by precept and example how to restore the proper sort of California building in California, that the earthquake of 1925 became a blessing instead of a disaster to that city and to the whole region south of it. It is because El Paseo was there that Beauty entered. For, look you what that martyred city had to contend with. Cowards, who like the ostrich seemed to think that sticking their heads in a hole in the fence will hide their bodies, flew to Santa Barbara on the wings of the wind and began at once to exploit her and to persuade her, promising that if she would accept no help from outside and pretend that there had been no cause for alarming possible tourists, they would see that the city received all the money necessary for a quick recovery. The Rockefeller fund offered $500,000 from Paris, but it was not accepted by California and so went to France instead. Three million was the estimated amount needed. By cutting out any aid to churches and other semi-public buildings, Santa Barbara managed to make her estimated necessary fund less than half the first sum really needed. Little towns all over the state raised their quotas —many sacrificed in order to help Santa Barbara, and out of the 1,100,000 promised, that city, after taxing herself to the limit and keeping still about her troubles, has received only $600,000! Besides taxes she has raised half that amount herself in addition. But the men and the Chambers of Commerce who asked Santa Barbara, known and beloved the world over, not to accept outside aid have failed her; and her churches, her public buildings and her pavements still stand in ruins crying out shame on such false publicity.

"The Truth shall make you free," says Holy Scripture. Only by being true to California and to our guests can we see to it that our beloved state continues to prosper. Unless the untrue and incompetent are allowed to build in Santa Barbara, it will forever be the safest place in the world to visit or to live in. Think of the danger to passengers on a ship if those who are building houses in Los Angeles were allowed to construct the ship with no more knowledge of the sea than the inland population of that city has at present. Think of the danger to cities in California springing up in a day with no rules for earthquakes to guide them, and then know that man himself is the only cause of danger from the great waves of force which pass under our Californian cities. Santa Barbara has everything screwed down or nailed tight or tied-in with reinforced concrete. Santa Barbara has no cause to keep still about her earthquake nor any cause to be ashamed of the knowledge she has salted down in her building code that resulted from it. Truth is far better than fiction.

THE GRAVE MEN OF NAVARRA BENEATH THE BANNER OF THE CROSS. PHOTOGRAPHS BY COURTESY OF HISPANIC MUSEUM, NEW YORK SOROLLA IN THE HISPANIC MUSEUM, NEW YORK CITY

SOROLLA AND THE SPANISH PROVINCES

By CHRISTINE TURNER CURTIS

SUNLIGHT—the brilliant, blinding white light of Southern Spain,—this is home-coming to the sun-worshipper who steps from the cold smoky streets of New York into the new Sorolla room of the Hispanic Museum. Here are placed the last great works of Joaquin Sorolla y Bastida, foremost among painters of modern Spain, who was commissioned in 1911 by the president of the Hispanic Society of America to do a grand series of paintings representing the Spanish provinces of today. Five years was the time specified for the completion of the work. But the World War intervened and Sorolla after various setbacks, finished the last canvas in 1920.

In February of this year, the magnificent murals were first opened to public view. Collectively they cover the entire circuit of the four walls of the museum's spacious exhibition room. The panels mirror the glorious rich life of the Spanish provinces, including Castilla, Aragon, Galicia, Navarra, Cataluna, Valencia, Andalusia and Sevilla. Each canvas flashes a glimpse of the characteristic scene of the province, painted in full sun, with the miraculous effect of pulsing light which Sorolla preeminently was able to convey. Under the broad sky, the prodigal colors of that intense country glow in lavish and drunken luxuriance: a certain camelia red, a green of lakes set deep in the hills, a melting yellow, and Sorolla's own magnetic sea blue.

BRINGING HOME THE GOLDEN ORANGES OF VALENCIA. A PAINTING BY SOROLLA IN THE HISPANIC MUSEUM, GIVEN BY ARCHER HUNTINGTON TO THE CITY OF NEW YORK

The largest of the panels, covering the entire length of one wall, represents Castille—a gorgeous Saint's day procession—led by a detachment of the Civil Guard, in uniform on white horses. A crowd of balloon-skirted women carrying loaves of bread and frosted cakes follow, with banners of cherry red billowing and blowing. The ox-drivers, the donkey boys, the brilliant-clad populace look on, wagons carry piled-up sacks of grain, snowy white and rounded under the open sun, beyond rises the yellow sandstone of the town, and the white gleam of a distant mountain range.

In contrast is the soft mealy green and yellow picture of date harvesting in Elche, where the peasants rest under the sprays of the date palms, pensive, in the strained yellow-green light. One peasant carries a great saffron clump over his shoulder, the paniers below are crammed with dates, in the background shines the round white dome of a baking oven.

One of this writer's favorites was the peasant dance of Aragonla Jota, it may have been,—a group of tall lithe villagers dancing in the shadow of the blue towering mountains. The women wear sweeping skirts of a lovely peacock green, with little red-laced bodices, white leg of mutton sleeves, and white ruffs, on their heads, tams of red, white or purple,—the men are in purple and green trousers and straight black hats. Over the little group loom the mountains, flanks of yellow and dusk-blue, swooping up to crests of white drifted snow.

More reminiscent of the Sorolla with whom we are familiar were the seaside panels,—Cataluna, where the sailors were hauling in the enormous tunny fish, boats moored to the wharf, the light flickering through the canopy into an open air market. In the interstices of the boats one sees the pale blue flat little curls of the morning sea, just touched with early silver light. In Ayamonte the peasants arrange their small gray-pink fishes in paniers under the white stripped trunks of the sycamores. The yellow leaves and the great gnarled trunks stand out on the cobalt blue of the sea in the brilliant flood of noonday sun.

Sevilla shows the Spanish belles in airy white laces, with magenta rosettes in their hair dancing the Seguidilla in the open patio. Red, yellow and orange blooms climb the white walls, the small fountain sprays, colored lanterns swing, the dark-eyed beauties lift their trim feet, and flaunt their fans.

Into each of the distinctive scenes the great Spanish master has thrown his vigor, his inimitable dramatic veuve, so that the gay, ardent spirit of the country leaps from the canvas. By its joyousness, its bold sweep and color, its sense of robust and abundant life, this Sorolla showing delights and expands the heart.

More than two decades ago Sorolla opened the Hispanic Museum with a large and highly colorful exhibition of his works which proved one of the most popular art fiestas that New York has ever known. The Spanish artist died three years ago, still in the flush of his powers. These new testimonies to his unique genius will permanently recall the enchantment of sun-saturated lands and high spirits of romantic Spain to the many Museum visitors.

THE GREY CORN-FED PIGS OF EXTREMADURA. SOROLLA'S PAINTING

THE COLOR PLATES

SANTA BARBARA County is one of the most paintable parts of California. Its gardens are especially lovely and have been planned to fit the landscape which extends in gentle beauty from the mountains directly to the sea. Fruit orchards in full bloom are bordered by live oak groves—"Pomona whispering to Pan" our California Troubadour, Clarence Urmy, once described it. Nature and art are indeed most fortunately blended in the gardens of Montecito. In our cover plates in color, Mrs. Tuckerman has caught this happy combination of the natural beauty of our mountains and our art.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

ISABELLA STEWART GARDNER AND FENWAY COURT,
by MORRIS CARTER,
HOUGHTON MIFFLIN COMPANY.

Almost any woman, inclined toward the unconventional in deportment and viewpoint, is bound to meet with disapproving frowns from others in her walk through life. However if wealth and position be her lot human nature is just queer enough to be somewhat less critical, and if in addition she has charm, then indeed the world is hers, albeit a portion will be terribly green about it. All of which was apparently true in the case of Mrs. Jack Gardner, that remarkably striking character, who kept Boston all agog for sixty years. Her friends and artistic aspirants, thronged about her in worshipful adoration, the man in the street was always on the alert to hear about her latest pranks, while certain members of Boston's social set allowed an aloof and haughty mien to express exactly what they thought about her conduct. However even these capitulated in the end and joined the admiring circle, for while sixty years are passing standards regarding propriety are apt to change.

JOHN DRINKWATER, AUTHOR OF ABRAHAM LINCOLN, A PLAY; AND POEMS, 1908-1919.

There is plenty of material here, as any one can see, for a racy tale, but Mr. Carter has chosen not to emphasize this phase of the life of the woman who dominated for so many years the aesthetic activities of the "hub". Aside from a few sly and delicious thrusts at Boston's aristocracy, and an anecdote or two showing what Mrs. Gardner could do when her temperament was working, he is strictly conservative, and somewhat eulogistic. Her career is considered mostly as it relates to the inception, development and accomplishment of Fenway Court, which results in making the book a most satisfactory resume of the aesthetic life of Boston during a very glorious period in its history. Many a reader will lay it aside, overcome by haunting and poignant memories, recalling dear, delightful days that are no more.

STICKS AND STONES,
by LEWIS MUMFORD,
RONI & LIVERIGHT

Of all the arts, architecture is the one most closely connected with the lives of human beings. Music and painting for instance are arts, which may be and frequently are totally disregarded by all who feel no particular urge in their direction, but no one is wholly indifferent to architecture, since most men have to live and work and even play at times, under a covering of some sort. Hence it comes about that styles of architecture reflect the characteristics of the period in which they appear, and a community gets just about the kind it deserves, since invariably "man's buildings are done in the image of his mind and institutions." Such are the pertinent reflections of Mr. Lewis Mumford in his engrossing little volume on architecture in the United States since colonial times, called "Sticks and Stones". Sticks and stones are objects, lifeless and impotent but under the luminous treatment given them by this extremely competent and comprehending writer, they become glowing, vibrating symbols of human aspirations.

ALICE MACGOWAN, WORKING IN THE GARDEN OF HER HOME, CARMEL-BY-THE-SEA, MONTEREY, CALIFORNIA

This book discusses architecture from an unusual standpoint, concerned largely with its human element, and its sociological and psychlgical aspects. The author, equipped with a philosophical and sympathetic appreciation of artistic achievement in past ages, is able to analyze our attempts of the present day to evolve a satisfactory type of architecture, and to tell us why we fail and where. He writes with exquisite finish and a distinctive clarity, that makes of the subject a very vital matter and we enthusiastically recommend the volume as worthy of the attention of all readers who care for good writing on an absorbing topic.

ROBERT BURNS, A PLAY,
by JOHN DRINKWATER,
HOUGHTON MIFFLIN COMPANY.

Mr. Drinkwater apparently takes great pleasure in making his dramas practically characterizations of men famous in bygone days. Often it is a question whether his interpretation is the result of studious research, or that intuitive understanding which talent must always have of its kindred genius. In this play however, we venture to say that he has followed tradition closely. Far be it from us to find any fault with the work of a gentleman of Mr. Drinkwater's standing in the literary world, but in our humble opinion, the mechanism of this play is somewhat too obvious. We recognize at once every device, wherever it occurs, and comprehend clearly its part contributed to the presentation as a whole. In form the play is rather unconventional, really operatic in its tendency, since Burns's lyrics are sung by him and other characters in all the scenes of the play. With competent singers able to act to some extent, the staging of this play should be very effective.

THE 7TH PASSENGER,
by ALICE MACGOWAN AND PERRY NEWBERRY,
FREDERICK A. STOKES COMPANY.

Here is a mystery story for the tired business man to use his wits upon. The scenes are laid in the San Francisco of recent years, when political rings were flourishing and bosses stooped at nothing to gain their ends. So there is a murder and kidnaping and all the other ingredients for a concoction of this kind; only in putting them together, in our humble opinion, the authors forgot to add some spice. But this is most decidedly not our favorite brand of literature, so what we think should not count.

A DIPLOMAT LOOKS AT EUROPE,
by RICHARD WASHBURN CHILD,
DUFFIELD & COMPANY.

In view of the fact that in Europe during the past decade, history has been making fast and furiously, it seems inevitable that the making of many books should keep equal pace. We welcome them one and all, buoyed up by the hope that a composite effect of their combined contents, will be, in time at least, a glimmering of the truth. "A Diplomat Looks at Europe", is written by the man who was ambassador to Italy in Mr. Harding's administration, and while serving in this capacity, was also chief delegate to the conferences of Genoa and Lausanne. Mr. Child was very young to hold such responsible positions, but his mind appears to have been vigorous and actively keen in its appraisement of men and the trend of events. He writes about the proceedings at these conferences, and his obsrvations thereupon, in a bold swinging style, using vast metaphors, that put over his points with a crashing effect. All this energy was however needlessly expended upon the inefficiency of "open covenants openly arrived at". No diplomat need take time and ink, to tell us anything about those high sounding phrases of Mr. Wilson's which raised us to a idealistic heaven, and afterward let us down to the realistic and practical earth with a terrific thud.

What Mr. Child has to say about Mussolini, whom he had the pleasure of knowing rather well and intimately, at a very critical moment in the Italian tide of affairs, is interesting and very much worth consideration. He took great interest in Italy at that period, and he also watched closely the functioning of the League of Nations, to judge if possible just what effects it was having on European affairs. He reached the conclusion, that as a servant it was most successful, but on the contrary, as a master merely a failure.

FORTY YEARS OF IT,
by BRAND WHITLOCK,
D. APPLETON & COMPANY.

Politics has apparently been the breath of life to Mr. Brand Whitlock, and the very first enthusiasm of his youthful days. For he deals with this phase of American life almost exclusively in the narrative of his experiences and observations, prior to 1914. What happened to him after that date has been noted by him in another book. But "Forty Years Of It", is entirely middle west American in the section about Chicago. He himself was at first a reporter, concerned only with reporting political affairs, which brought him into close relations with those holding political office. Then he became a lawyer, still politically inclined, except that he had an interest in writing about politics on the side. That led him into the ranks of office holders, and he was elected mayor of Toledo for four terms, following "Golden Rule Jones". His viewpoint is liberal, even radical at times, but on the whole sane, a sensible visionary if such a person can exist.

Mr. Whitlock is much concerned on the subject of municipal reform, but he has some things to say about professional reformers, that are not exactly flattering. He had considerable experience with the tactics of such persons, while he was mayor of Toledo, and was much puzzled over the unusual amount of trouble they invariably caused on Mondays. At length after careful consideration, he con-

THE SANTA CLARA VALLEY IS VERY BEAUTIFUL IN SPRING WHEN THE FRUIT TREES ARE IN BLOOM. NEAR SARATOGA, CALIFORNIA.

cluded this absorption in the affairs of their neighbors on that day was due to the huge Sunday dinner, which had to be digested in tribulation, meanwhile making the world take on the hue of indigo to the diner. This is a somewhat facetious sample to select from a book which is really very serious, but any writer who can show the evil effects of that terrible American Sunday dinner should be commended highly as one reformer who has done something to benefit the nation.

A BRIDE OF THE HOUSE OF HUNTINGTON

Mrs. James Hoagland Hinckley, nee Huntington Daughter of Mrs. James R. Brehm, and Granddaughter of Mr. Henry E. Huntington of San Marino and New York.

SOUTHLAND

Ignorance and Matches

AT the door of a powder magazine or munitions factory every entrant is asked to give up his matches and no one would think of lighting a cigarette within those dangerous doors. Here in California during the dry season the same definite caution is necessary when travelling through the mountains with their dense, dry chaparral, or along the country road bordered with wild grass. An entire population of new comers to our new climate must be educated to prevent the forest fires which are devastating the state every summer.

Mr. Fultz's book, The Elfin Forest, is the first definite move in this education and is here quoted again that this journal may aid in the work.

He says: Fire protection is the one urgent need of the chaparral. It is spared the danger of the lumberman's ax, on account of its size; and is not in jeopardy of the pioneer's mattock, because of its position; but it is doubly exposed to that greatest of all forest foes, fire. It burns like a torch of fat. Its evergreen leaves not only burn as readily as do pine needles, but the denseness of the cover furnishes a continuous, unbroken sheet of fuel, in which for long distances there is no break of any sort where the flames may be brought to a stop. Then, too, the long, hot summer period dries out the twigs and desiccates the grasses, flowers and weeds, until finally the thicketed slopes are as inflammable as a match. Let a fire once get started on a thickly set chaparral slope and there is no stopping it until it reaches the ridge above. It furnishes conflagrations which light up the region for leagues around, and which make the very world seem on fire.

So great is the fire danger in the chaparral regions that, as the summer advances, the force of fire patrols must be largely increased. While the height of the dry season is on—August, September and October—fire guards are stationed in many quarters of the national forests which during the remainder of the year receive scarcely any attention at all. The forest fires in the southern reserves are caused almost entirely through the carelessness of campers. The vigilance of the rangers and fire guards and the arrest and punishment of all persons who are proved to be in any way responsible for the starting of forest fires have greatly lessened their occurrence. So great is the danger from this source, however, that in most of the national forests of California—if not in all—fire permits are issued, and it is a misdemeanor to start a fire without holding such a permit.

A burned-over chaparral slope is as desolate looking a region as a fire-swept forest of pines It has one advantage, however: it is more apt to recover, and requires a much shorter time in doing it. In fact, its "come-back" is often so rapid as to appear only a little less than a miracle. Then, too, Nature seems to take pains to hide the fire scars, even while she is getting ready for another growth of chaparral. She calls forth a troop of phacelias or other wild flowers to occupy the ground, or festoons the charred and blackened skeletons which the fire has left with garlands of wild morning-glories.

But however much Nature may thus beautify the burned and blackened earth, she loses no time in covering it again with chaparral. Some of the new growth comes from the old roots which have successfully resisted the fire; some from the seeds that were buried deeply enough to survive the heat; and some from fresh seeds carried in by birds and small mammals. A few seeds, such as those of the clematis and mountain mahogany, are brought in by the wind. Often by three or four years the new growth is making a respectable showing, and within fifteen or twenty years the chaparral may have fully come into its own again. In thus making haste to "rechaparral" a ravished slope it is as if Nature knew there were urgent need for no delay. And she does. One season of torrential rains may sweep away from an unprotected mountain side the results of a century's growth of chaparral. If the soil and rock waste are to be held in place, there must be a new forest-covering at once.

I was profoundly impressed with this fact recently when passing over the burned district north and east of Glendora. A heavy rain had immediately followed the fire; and as a result I found the flats in the adjoining canyons covered with a deposit of fine soil, in some places to the depth of several feet, while on the ridges above bare rocks were everywhere showing on the surface. It will take a quarter of a century for the chaparral to replace the amount of soil-covering that was washed away in that region during the winter following the fire.

While the chaparral is quick to take up the work of recovering any ground lost through fires, and within a few years may completely reforest a denuded area, yet it is of slow growth as compared with forest trees of larger size. Most of the species at fifteen or twenty years of age are not more than two or three inches in diameter and six to eight feet in height. The maximum ages of the different species have not been fully determined, but it is pretty well established that most of them attain full stature at from twenty to twenty-five years of age.

Harwood Hewitt, Architect

BUT a little over a week ago we were all stunned by news of the sudden death of Harwood Hewitt. The shock was greater because many of us had seen and talked with him within the two or three days prior to his death.

He came amongst us first, twelve or thirteen years ago, from the East, after having equipped himself with the fullest and best preparation in architecture that the schools can give, having graduated from the Massachusetts Institute of Technology and taken his diploma from the Beaux Arts.

He was endowed with an enthusiasm for his work, a frank attractive personality, and a gift for friendship that immediately won him a place in the hearts of all of us. He carried with him always the enthusiastic spirit of the Atelier, was never happier than when called in by one of us to discuss a problem in design or when one should visit his office for a like purpose. This enthusiasm was of a kind that many times would keep him working 'till the morning hours—that led him also to give largely of his time and energy to the criticism of student work in the Atelier, of which he was for some time patron.

Many will remember the completion of the Schultz house some seven or eight years ago, in which he seemed in a sense to find himself, giving to the community a distinctive and beautiful building and one that has found large echo in much of the finest work of similar character since done in the City. Many other beautiful works have also come from his hand, all characterized by a fine feeling for design and adaptation to climate and conditions. But few individuals have contributed as much as he to the development of a satisfying residential type for Southern California.

Passing on as he has in the prime of life, at the age of fifty-two years, there can be no doubt that many important things in larger fields would have come from his pencil, as is fully evidenced by the beautiful preliminary sketches well on their way for his last and largest project, the Ebell Club. It is to be hoped that this building may be carried out by his successors in such manner as to constitute a fitting memorial to his splendid service—though to those of us who knew and loved Harwood Hewitt, must always remain a sense of irreparable loss in the passing of this honorable, talented and stimulating friend.

Memorial read at the meeting of the Southern California Chapter, the American Institute of Architects.

Knowledge Is Power

IT is to be expected that the college graduate, as well as the "self-made" man, busy with commercial and professional activities during the day, finds that the only hours left to pursue study are in the late afternoons and evenings.

To satisfy a desire for higher and broader knowledge—gathering in convenient hours, Metropolitan College, established in the Transportation Building, Seventh and Los Angeles Streets by the University of Southern California, has included in its program over 100 evening courses, the greater number offered at 7 p. m., and all meeting after 4 o'clock in the afternoon.

Because of the variety and diversity of subjects, there are courses to interest and benefit both men and women; those engaged in professions, trade, business or domestic life; those who are working for college degrees and those who are eager for the advancement that comes with greater knowledge.

Evening university courses in art and agriculture, economics and English, sociology and Spanish, psychology and political science, petroleum geology and real estate, commerce and chemistry, mathematics and modern drama; short story writing and home nursing; investments and laboratory sciences; property valuation and costume designing, engineering and advertising; interior decoration and music; nutrition and dietetics and accounting, and many other practical, cultural, and scholastic subjects are included in the curriculum, granting college credit.

OPINION

According to announcement by Dr. T. W. MacQuarrie, Director of Metropolitan College, U.S.C., the **Spring Quarter**, with courses meeting one evening a week for 12 weeks, will open the week of March 22. Registrations will be taken, however, during the week of March 15, and full information may be secured by addressing the Director on the 13th floor of the Transportation Building, Los Angeles, or by calling TRinity 1701. Although courses are held in the late afternoons and evenings, the doors of Metropolitan College are open from 8 a.m. to 9:30 p.m.

Alliance Francaise

PASADENA added her weight of interest to the study of French civilization by establishing last year a strong society of the world-wide Alliance Francaise. Many delightful programs have been given, and close connection with what is going on in France has been established through the continued interest of Paul Perigord, now Professor of French History in the University of California, Southern Branch, at Hollywood.

The vital importance of study to qualify Americans to take part in world government is here emphasized. We are not governing our own country as we should unless we know the history of older nations. The following letter to members of the Society is equally suggestive for students who cannot attend the meetings:

Pasadena, February 7, 1926.

To the Members of the Alliance Francaise:

Your membership in the Alliance Francaise is an evidence of your interest in French Letters and Culture. The meetings of the Alliance are not frequent enough, however, to give you the practice you need in order to develop your ability to read and understand French.

I have often urged our fellow members to read French regularly at home. To that end there is no better way than to subscribe to a French paper or magazine, or to receive at regular intervals a good French book. La Maison Champion (5 Quai Malaquais, Paris, and 2938 Magnolia, Berkeley, Cal.) makes a specialty of such service, and if you refer to them your needs or preferences, they will give you complete satisfaction.

Paul Perigord.

Periodicals to be recommended (the prices are for subscriptions of one year):

Le Jardin des Modes (excellent monthly fashion newspaper),$3.00.

Les Nouvelles Litteraires (weekly, the best there is in France) $2.50.

L'Art Vivant (fortnightly, full of illustrations) $5.50.

Le Journal des Voyages (weekly illustrated magazine, "Discoveries, Science, Sport, Adventures," the ideal magazine for boys and girls) $3.00.

L'Illustration (the first and best illustrated weekly on general actuality in the world) $11.00.

You can subscribe by sending your cheque to Librarie Champion, 2938 Magnolia, Berkeley, California.

Advertising Ethics

An Answer to an Article Which Appeared in February

THE publishers who value their status would never allow an advertiser to lower their moral standards, or influence in any way their judgments.

The power of the magazines and the papers is built up by advocating Truth that leads to enlightenment and progress.

No individual or combination should be allowed to use patronage as a bludgeon or belabour or batter down impartiality.

Anyone attempting intimidation should be shown up in the fierce light of publicity—subjected to firey scorn and condemnation, as worthless citizens and commercial tyrants.

Advertisements—mixed up with legitimate reading—is a malarrangement, an uncalled for strain upon patience—it is surprising that so many readers submit so tamely, for time is too precious to waste looking for disconnected scraps of literature or information, that should be given in unbroken formation, or proper sequence, instead of inexplicably mixed up among the ads.

Readers have every right to be considered. They pay for the pleasure or the instruction—no one has the right to punish them. They are entitled to a square deal and in all fairness.

A lot of pomposity overflows into the bombastic arguments of the advocates of advertising barriers.

Positively and plainly, there is no obligation of exploiting the public through what they are pleased to call the medium of bill boards.

The most effective placement for these hideous close ups, would be in a pile—for a happy bonfire, where they could safely burn, without endangering the surroundings; the resultant ashes being applied to the shrubs and trees to enhance their true beauty.

That outdoor advertising has existed from the dim past, gives it no intrinsic value, no heavenly or earthly reason to perpetuate it.

The people can have all the publicity they require or crave for, through the medium of papers, magazines, journals, cinemetagraphs, and be kept well informed on all subjects and requirements in every detail, up to the last moment.

Noble men and women, who are banded together for the welfare of the United States, for the greater glorification of Old Glory arise and deliver us from eyesores and blighting influences.

CLAUD H. SIMSON, *San Jose, California.*

Finding God—In Prayer

PRAYER is not crying to a mysterious individual off somewhere; prayer is not bouncing the ball of one's own aspiration against the wall of one's own soul and catching it again; true prayer is fulfilling one of the major laws of the spiritual world and getting the appropriate consequences.

Just as around our bodies is the physical universe, in dependence upon which we live, so that we create no power of our own but assimilate it—eat it, drink it, absorb it—so around our spirits and in them is the Spiritual Universe. It is really there and it is as law-abiding as the physical cosmos with which the scientist deals. True prayer is fulfilling the conditions of our relationship with this Spiritual World. We cannot create inward power any more than we create our physical strength. We assimilate it. We fulfil the laws of its reception and it comes. So Spirit, which is God, surrounds our lives, impinges on them, is the condition of their existence, in whom "we live, and move, and have our being." To see the truth of this is to believe in God; to pray is make earnest with it and avail ourselves of the resources of strength waiting for those who fulfil the conditions and get the results.

Such an approach to prayer, as the fulfilling of spiritual law in one's relationship with God, is bringing back the intelligent and fruitful practice of it to many who thought that they had lost it altogether. Such an approach saves us from the pious blasphemy of telling God what we think He should do, or reminding Him of gifts to be bestowed which He unhappily would otherwise forget. Such an approach saves us from the futile and dangerous extension of prayer to realms where it does not belong, as though praying, which is a law of the inner world of personal life and is demonstrably effective there, could be relied on to accomplish results beyond its own realm. Such an approach saves us also from the loneliness of mere self-communion, for prayer is more than eating and drinking are; like them, praying is receptive fellowship with a real world by which we are surrounded and of which we are a part.

HARRY EMERSON FOSDICK.

SPORTS—NATIONAL AND INTERNATIONAL

By ELLEN LEECH

A SPECTACULAR MOMENT IN PROBABLY THE HARDEST FOUGHT POLO MATCH IN THE HISTORY OF THE SPORT. A GAME ON THE RIVERSIDE FIELD BETWEEN THE MIDWICK AND RIVERSIDE TEAMS, IN WHICH MIDWICK SCORED A DECISIVE VICTORY.

AFTER GIVING RIVERSIDE A HANDICAP OF TWENTY-FOUR GOALS. THE TWO PRINCIPALS IN THIS DUEL OF HORSE AND MAN ARE CARLTON BURKE OF MIDWICK AND FLEISHACKER OF THE RIVERSIDE TEAM.

PHOTOGRAPH BY CHATEAU ARTS.

ELEANOR GOSS MARIAN WILLIAMS AND HELEN JACOBS, WHO WERE ENTERED IN THE HOTEL HUNTINGTON MID-WINTER TENNIS TOURNAMENT, UNDER THE AUSPICES OF THE PASADENA TENNIS CLUB. THE TOURNAMENT, HOWEVER, WAS CANCELLED BY THE MILLION DOLLAR RAIN. HELEN JACOBS HAS WON THE NATIONAL GIRLS' CHAMPIONSHIP FOR TWO YEARS IN SUCCESSION, AND CAME DOWN FROM BERKELY TO PLAY. MISS GOSS HAS BEEN IN THE FIRST TEN FOR SEVERAL YEARS.

WALTER WESBROOK, WHO WON THE SOUTHERN CALIFORNIA SINGLES TENNIS CHAMPIONSHIP LAST MONTH ON THE LOS ANGELES TENNIS CLUB COURT, WAS SCHEDULED TO PLAY IN THE HUNINGTON HOTEL MID-WINTER TENNIS TOURNAMENT, AND IS HERE SHOWN ON THE HUNTINGTON HOTEL COURT.

THE YACHTING SEASON IS NOT OPEN, THE SHIPS WITH SAILS REEFED SEEM ASLEEP IN THE HARBORS OF THE YACHT CLUBS, BUT NEXT MONTH WILL NOTE A GREAT AWAKENING. PAINT AND POLISH WILL OCCUPY THE ATTENTION OF EACH AND ALL SKIPPERS AND INSPECTION DAY WILL FIND EVERY BOAT AND EVERY MASTER WITH A SHINING FACE.

TWO IMPORTANT EVENTS ARE SCHEDULED: THE HONOLULU RACE, STARTING JUNE 12, OFF THE END OF THE BREAKWATER AT SAN PEDRO, CALIF., AND FINISHING OFF DIAMOND HEAD, ISLAND OF OAHU, HAWAIIAN ISLANDS: AND THE REGATTA OF THE SOUTHERN CALIFORNIA YACHTING ASSOCIATION TO BE HELD THE FIRST TWO WEEKS IN AUGUST AT THE NEWPORT HARBOR YACHT CLUB.

TO write an interesting sports story at this season of the year offers unsurmountable obstacles from the very beginning, because everybody knows something of the main events, and muttering, "Huh, I read that," they skip your juciest paragraphs. People who never read the sports pages before, probably didn't know they existed—regardless of the stentorian calls of the newsies, and the effulgent shades of the afternoon editions — have now acquired a very proper knowledge of several championships.

This introduction has come to a number, however, because of the world-interest in the tennis tournaments in France, and particularly the battle royal waged at Cannes, when Helen Wills finally met Suzanne Lenglen. This was a decisive victory for feminine athletics, if not for our sturdy little champion, as it proved beyond doubt the ability of these two young women to hold the attention of two worlds.

THE GOLF COURSE AT FLINTRIDGE IS SCENICALLY BEAUTIFUL, AND HOLDS SPECIAL INTEREST TO THE GOLFER BECAUSE OF THE VARIED HAZARDS. THE COURSE INCLUDES MANY ACRES, ROLLING AWAY FROM THE CLUB HOUSE, WHICH WAS BUILT BY MYRON HUNT, AND CONFORMS IN DETAIL TO THE TRUE SPANISH-CALIFORNIA TYPE.

First there was the uncertainty of their meeting at all, then if they met would the French idol topple from her pedestal, or would our valiant little Helen merely leave another wreath at its base?

All Americans, most of us anyway, have good sporting blood and we followed these matches with a double interest because we wanted to know in what spirit, just how in fact, these two contestants would meet. How a French woman and an American girl would bear themselves in a game which had come to have almost an international significance and which was sure to be a gruelling contest.

At the end, however, while we naturally regret that the brave little Helen was not victorious, we can admire the skill of her adversary as we realize that the meeting was fought through to the end with each player using every particle of muscle and brain vouchsafed her. It is not likely that it even occurred to Helen or Mlle. Lenglen but in a way it was a trial of femininity as sports. Are women, in every way, good sports, physically, mentally and spiritually? The answer seems to be yes, absolutely in the same class with men, if that is an answer. If streaks of yellow appear we can remember color has no sex, and romps around choosing a home here and there and yonder.

Another test of good sportsmanship will be the Honolulu race for sailing boats in June. These long races are not new to Western yachtsmen, as last summer was marked by the run to Tahiti, and the previous summer offered a Honolulu race. These events prove not only the seamanship of the skipper and his ship but prove just how deep his coloring is set, and whether or not he is the true-blue of the regular sailing man.

The Honolulu race is not confined to members of local yacht clubs but is open to any sailing yacht, affiliated with any recognized yacht club in any part of the world, provided such yacht meets the requirements of the Honolulu Race Committee as to size and seaworthiness.

The boats will be divided into three classes, A, B and C, according to size, and first, second and third prizes will be given in each class.

As in the past the smaller yachts will doubtless sail with amateur crews, and as a racing yacht does not at best offer unlimited privacy, the eccentricities of the master are soon as an open book to his crew.

ALL SEEKERS OF BEAUTY ARE INDEBTED TO GOLDEN GATE PARK, SAN FRANCISCO, BUT NONE SO MUCH PERHAPS, AS THE EQUESTRIENES WHO FOLLOW ITS BY-PATHS AND TRAILS BY DANCING STREAMS AND LINGER IN THE TREES' SHADOWS.

Miramar at Montecito

Set in a Garden of Flowers

Near Santa Barbara California

Dowered With a Beautiful Bathing Beach

WHERE the Montecito Valley touches the shore there is a charming group of cottages set in a garden whose paths lead down to a little bathing beach.

Since early Californian days the name of Miramar has meant long summer hours of happy childhood playing on the beach, long nights of rest and quiet in a cottage vine-embowered. And, today, while to older generations it still recalls such memories and gives such rest, to the younger set it forms the background of golf and tennis, motoring and swimming, riding, sailing, dancing, all the year.

Grown from a single farmhouse to accommodate two hundred guests in forty bungalows of varying capacity, this charming center of a delightful neighborhood now has, beyond its lanes and fine encircling roads, the golf links, polo fields of two country clubs to enjoy.

Fishing can be varied from the deep sea sort among the channel islands to that of the mountain streams, and motor boats are added to the list of joys.

Each bungalow is set in its own garden in the twenty-five acres enclosed with the beach below. In size they vary from one to five rooms including a parlor giving each family a private house of which the management assumes full charge in every detail.

Charm is the magnet which has drawn travelers to Miramar. Sport or complete rest, regular exercise as fancy may dictate, or the enjoyment of an excellent menu that Miramar's table offers; here one finds them all under most favorable conditions and skies unsurpassed. Any information desired will be sent on a request to H. J. Doulton, Proprietor, The Miramar, Santa Barbara, California.

For decades this warm stretch of sand near Santa Barbara has been the scene of gay parties and a quiet resting place for the Californians

Here on this favored bathing beach the guests of Miramar and their guests share the beach with permanent residents to whom the season's cards are sent

The Ultimate in Period Pianos

All the daintiness of a Du Barry, the charm of a Maintenon, the grace of a Pompadour has been transported from the courts of French Romance into the Versailles Model and combined with the incomparable beauty of Stieff Tone. Owners of this instrument possess the atmosphere of the French Courts.

Designed by
ERNST JAHN
Carving by
SAMUEL NADLER

RICHARDSON'S INC
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

STIEFF

Master Piano-Forte Builders Since 1842

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

HAROLD O. SEXSMITH,
Editor

PLAGIARISM AS A FINE ART

Five nationally known architects were asked to discuss precedent as applied to architectural design. The concluding installment of the most interesting address by H. Van Buren Magonigle was printed here last month. We now print the first portion of the address by William A. Boring who heads the school of architecture at Columbia University and who has been named the "Authoritarian" in this discussion by its leader Mr. Magonigle. Reprinted from the proceedings of the 1924 Convention of the American Institute of Architects.

"What Is Precedent Doing to American Architecture?"

In considering this inquiry it may be well for us first to agree upon what is a reasonable interpretation of the term *precedent* as used in criticism and in the design of architecture. A direct copy of the main features and details of an admired example does not, as I understand it, fall into the proper meaning of the use of precedent. Precedent to me means form which has been accepted as the proper expression of good logic, fitness and beauty, proven by the test of time and accepted as standard upon which new expression can be modeled and with which it may be compared.

The testimony of all history indicates that art forms grow like living things. They evolve from the simplest rudimentary ideas and forms, slowly changing to conform to changing environment, and eventually reach a climax which might be classed as perfection. This period of perfection rarely endures, for from it there is usually a retrogression and often entire disappearance. In this evolution those forms have survived which, by reason of fitness and beauty, have captured the imagination of the artist, and by him are crystallized into new design to meet new conditions.

Such forms come into the category of precedent, as I understand the term, as clearly as the establishing of a comprehensive style, as for instance, Classic was the precedent for the Renaissance.

While we may be safely guided by precedent within certain limitations, there is a point beyond which our design, if too obviously influenced by the prototype, fails to properly express the true expression of the new product and of the individuality of the artist. Creation is not stimulated where there is direct copying of a precedent, but on the contrary, it is hindered in free expression.

For illustration, let us admit that the English revival of Greek architecture fails to reach that exquisite refinement of proportion and purity of form which the antique monuments reveal; we nevertheless admire and copy the adaptation of Greek ideas which we see in English domestic work. It is better suited to our needs than a pure Greek interior would be, even were it designed by Ictinus or Calicrates, for we are essentially English. We are not Greek, and our architecture must and will admit that fact in spite of any rare exotic flavor with which we may try to adorn it.

Neither can we comfortably settle down in rooms of strictly French design. However admirable they are as works of art, they were developed amid surroundings not at all in harmony with our social life, and while we use them as models of beauty and good taste, we cannot copy them exactly and successfully to meet our own social needs.

Precedents must be in harmony with present ideals, or at least be suggestive of agreeable ideas, otherwise they cannot be accepted as useful and inspiring for guidance in design. Forms admirable in themselves but not applicable to the problems of today are not useful to the designer. While ancient Egyptian was highly developed we can use as little of its forms as we can of modern Russian architecture because the forms do not fit our needs. Antiquity adds nothing more of value than does modernity, age not being an essential quality of beauty. It appears that when it has served its purpose in the development of style to meet the requirements of new environment, Precedent is abandoned. The new art, being perfected, goes forward as the most important and logical expression of the new age.

In the time of Pericles, what was then

LOGGIA, HOUSE OF SYDNEY GLASS, ESQ., FLINTRIDGE. TRUESDELL AND NEWTON, ARCHITECTS.

modern Greek art was a higher type of art expression than anything the world had to that time seen, and it was natural that precedents were not sought for. In the age of Augustus the Roman architects were not scouring the world for precedents. When Roman art was young, Greece furnished the precedents, and even the architects to use them for the development of Roman architecture, but when they had arrived at their own style and outgrew everything else, the Romans, like young ambition spurned the rungs of the ladder on which they climbed.

Whenever a nation seeks precedents for its expression in art, it by that token, admits that it is not satisfied with its own expression; that it is not contented with what it has accomplished, that it demands better architecture. It acknowledges that certain preceding periods in the course of civilization have reached a higher degree of cultivation in art. A nation showing these symptoms has healthy growing pains.

When America reaches her apogee in art we will probably show much less interest in the architecture of the past. In fact we will probably either have copied all of it or bought it all and re-erected it in the United States.

Along in the early eighties a firm of architects in New York began to work rather closely to precedent. The buildings they designed were so much better than anything till then produced that, in spite of the cry of plagiarism, the entire architectural world began to study precedents.

Enthusiasm for the Colonial swept the country like a prairie fire. Symmetry took precedence over the picturesque. Withered papier mache garlands curled up, glass bottle discs fell out of stucco gables, round shingled towers lost their bannerets, and architects began to use precedent.

After the Italian Renaissance had taught the lesson of simplicity, dignity, and scale, the transition in public buildings to the grand manner of the monumental school was an easy step. Our public competitions now have the severeity and stateliness of the Grand Prix de Rome of 1830. Extreme dignity and simplicity with almost archaeological fidelity to classic precedent, interestingly arranged, is a fair description of the winning designs in the majority of our great public competitions.

The precedent of the Ecole des Beaux-Arts has taught us method in our plan and composition. Our schools are training the student to design in sound classic styles which accustom him to beautiful forms while he devotes his energy to plan and composition. He thus cultivates a sense of fitness and good taste, and when this quality is established he may then be original, but until then, unless he is one of those rare geniuses we discover occasionally, he would better stick pretty closely to precedent.

But we are no longer teaching only historic forms as the basis of design. Modern methods of construction and present day requirements have developed new problems in design which must be reckoned with.

The struggle with the immature mind is to make it work logically, and at the same time to feel that there is something really alive in architectural design. We can train the student to draw, we can teach him to theorize, we can instruct him in history, and we can show him how to construct buildings, but routine instruction will not teach him to design. We can put all kinds of knowledge into his brain, but design has to come out through his soul. Design comes from that divine love for beauty, and the gift divine for its expression which is given but sparingly to the minority, and in fullness to only a favored few.

It is comparitively easy to feel something one must express in painting and sculpture, but to really feel it in architecture, and to be able to express it is the mark of genius.

(To be concluded in the April number.)

FEBRUARY CHAPTER MEETING

The first meeting under the administration of the new Chapter officers was well attended. The new president has mapped out a well planned program of activities for the year and, judging from the list of committee appointments, he intends to report some very definite accomplishments at the end of his term of office. We happen to know by first hand experience that he knows how to make working for him seem a pleasure. Will the Chapter members who happen to read this just please neglect to mention it to him. He might suggest a cut in our monthly pittance.

It was an impressive moment in the meeting when all the men stood with heads bowed in silent tribute to Harwood Hewitt, our fellow member who passed away so suddenly. His loss will be felt many times by the Chapter and by the Allied Architects' Association. A beautifully expressed tribute to his memory was written by David C. Allison and read at the meeting.

The United States Senate is not the only body which sometimes spends endless hours in heated discussion over inconsequentials. Our Chapter can now claim that distinction. Some enthusiastic Los Angeliar in our membership suggested that the time is now ripe for the change of our name from the Southern California to the Los Angeles Chapter of the American Institute of Architects. The discussion and the reasons pro and con, (mostly the latter), were at least amusing for a time but when it gave signs of being protracted we slipped out. We contributed nothing to the discussion at the time so here is our offering in the form of a story.

When the great Zeppelin airship was to be named back East recently many people *back East* felt that perhaps the word Los Angeles would be the best name for it because it was the biggest gas bag in the country. We are all proud of Los Angeles and what it has accomplished but let's not forget to be modest about it.

PAYNE FURNACE BROCHURE

The first of the series of twelve beautiful photographs of Italian Gardens by our own William Clark, have been sent out by the Payne Furnace Company. The subject is a ramp and wall in the garden of the Villa Falconieri. Mr. Payne is a personal friend of Mr. Clark and decided that it would be too bad if some means of presenting this garden series was not found, hence the arrangement to distribute twelve of the choicest of these garden studies. We are glad of two things. One is that Mr. Payne has "Bill" Clark for a friend, and that "Bill" showed him the photographs. Selah!

ROI PARTRIDGE TO SERVE ON JURY OF AWARDS AT PRINT MAKERS EXHIBITION

Roi Partridge, director of the Mills College Art Gallery and chairman of the Department of Art, has recently been honored by the Print Makers Society of California.

He has been asked to serve on the Jury of Awards for the Seventh International Print Maker Exhibition to be held in Los Angeles March 1 to 31, 1926.

THE ARCHITECTURAL CLUB OF LOS ANGELES

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

FEBRUARY MEETING

About forty of the faithful, including most of the Davis family (thank goodness for large families), attended the meeting on the evening of February twenty-third. After a long wait the old familiar army cry of "come and get it" was heard and it was not long before the fellows were stowing away another of the famous Dutch suppers the Club is serving at meetings.

After the last vestige of Mexican beans, salad, kraut, coffee and pie had disappeared, including "seconds" on all of them, the President sprung a little surprise. He had, during the week, come upon some interesting and beautiful curtain materials in the hands of a skilled dyer and weaver and had collared him, curtains and all, and brought his wares up to show us. The idea of presenting the work of able craftsmen to the Club, is a happy thought and we hope our worthy President will do it often.

Before Arthur Millier spoke we had some snappy songs by a young lady not at all hard to look at. This, we take it, was to get us into the proper frame of mind to listen to Millier. It did.

Millier has the happy faculty of being an entertaining talker and can explain the technicalities of his art so clearly that it was a pleasure to listen to him. We understand now why the fellows in his etching class have enjoyed it so much. An hour was gone before we knew it and every one who heard the talk declared that some day or ither he would try his hand at mangling a copper plate or two.

The meeting closed with more singing by the above mentioned young lady with the "easy looks" and after another last peek at the etchings Millier had brought along, we all went home. You fellows who haven't turned out to these last two meetings haven't waked up yet to the fact that you are missing something good. Turn out!

The next meeting will be March twenty-third unless the final postcard notice states to the contrary. The meeting will be in charge of one of the big offices. The whole thing is a secret as yet, so we say no more at this time but save the date.

The Old Plaza, Los Angeles, Arthur Millier, Etcher. Loaned by Barker Bros.

ATELIER BANQUET

The Atelier of the Los Angeles Architectural Club held one of its semi-respectable banquets on the evening of the twenty-second of January, at a French cafe down in the Latin quarter of our Spanish city. The boys literally over-ran the quaint little place, to the apparent discouragement of other patrons. Although a map of the vicinity appeared on the announements, some difficulty in orientation was experienced among the personnel, as evidenced by their late arrival.

The decorative scheme, as carried out over the walls and ceiling of the tiny hall, was really a revelation, consisting of festoons of crepe paper fastened with thumb tacks and pins to picture mold, door trim and chandelier. Much favorable comment was expressed over the fact that such an elaborate motif could have been carried out at a total expenditure of only twenty-five cents, fifteen of which provided thumb tacks, the balance defraying the cost of the roll of paper.

A pleasant tuoch of atmosphere was gained by the substitution of candle light for candlepower. As a reminder of a day long departed, bottles of beer, without the beer, were used for candle sticks, their unstability being the only objectionable feature.

A rather informal program was furnished by the committee in charge, good fellowship and reunion being stressed rather than entertainment by individuals. A bit of boxing by experts was scheduled, but due to the inability of the boxers to read their maps correctly, the Massiers Abrams and Smith, donned the gloves and did a very clever burlesque of a world's champion about to lose his crown.

Mr. Roy Kelley favored us with a few brief remarks of a light nature, followed by Mr. Lee Fuller in a still lighter and briefer vein. Mr. Lee Rombotis, one of our Patrons, gave an inspirational pep talk, after which the evening was given over to an effervescence that will be remembered for a long time.

DUES ARE DUE

An error has been made in some of the statements for the year 1926. No club member should receive a bill for more than five dollars. Please call the Treasurer, Paul Williams, if your statement is in excess of this amount. The letter of the Club President enclosed with the statement, gives a correct explanation of the dues situation.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

—opposite Presbyterian Church, at Madison

Sizes 38 to 56

Sizes 38 to 56

The new Spring Daytime and Dinner Gowns for
LARGER WOMEN
——have arrived——

Schaffer
611 I. Colorado St at Madison
GOWNS for LARGER WOMEN

Your library of Californiana is not complete without

"The Birds of California"

by

W. LEON DAWSON

Published and Sold by

SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

"The Gate to Healthful Beauty"

CORLANE
Marinello System

F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

Permutit Soft Water Saves Clothes

TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

JOHN S. KESHISHYAN
RUGS AND TAPESTRIES
2300 West Seventh Street
At Westlake Park

Los Angeles, Feb. 15, 1926.

Editor California Southland:

Mr. Frank A. Vanderlip of New York City, a large owner in the Palos Verdes District, has placed with me a collection of exceedingly important 16th and 17th Century tapestries in Gothic, Flemish and Beauvais weaves. Perhaps a short article, with an illustration or two, would be of interest for CALIFORNIA SOUTHLAND. At any rate, I invite you to come in for I am sure you will enjoy seeing them.

Yours sincerely,
(Signed) JOHN KESHISHYAN.

DEVELOPMENT OF THE CASA ADOBE

UNDER the auspices of the University of California, Southern Branch, the University of Southern California, and Occidental College, through their Spanish Departments, and the Southwest Museum, a Spanish Vaudeville Performance will be given, Tuesday evening, April 6th, in the Philharmonic Auditorium. Spanish students and instructors of Spanish and history are taking a civic interest in the development of the Casa Adobe on Pasadena Avenue opposite Sycamore Grove, built by Mrs. Randolph Huntington Minor and her associates of the Hispanic Society a number of years ago, and which is now owned by the Southwest Museum. The purpose of the performance is to raise funds with which adequately to complete rehabilitation of the Casa Adobe which was in a more or less dilapidated condition from standing idle for a period of thirteen years. The Casa Adobe, when furnished, will represent an historical achievement in preserving in an ideal manner the home life, traditions, art and culture of early California. The Adobe will house the original furnishings brought here from Spain around the Horn in sailing vessels over 100 years ago. One of the purposes of the Casa Adobe which will be open to the public free when completed is to set aside one room for instructors of Spanish in the city of Los Angeles and environs.

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

CORONA
TYPEWRITERS
With Standard Keyboard
$60 Complete With Case
Also All Makes Sold, Rented, Repaired, Exchanged
Anderson Typewriter Co.
84 E. Colorado St. Pasadena

Welcome to call and Browse

Rare & Art Books

First Editions
Early Printing
Autographs
Americana

Books Notable for Printing Illustrations and Binding

Dawson's Book Shop
627 So. Grand Ave.

Catalogues sent on request:—

LOS ANGELES

FOR SALE
BEAUTIFUL ANDALUSIAN HOME
7 Rooms—living room 30x17—beam ceiling—. 3 bedrooms—2 baths—tiled patio—iron grills, gates, tiles from Mexico-wrought iron light fixtures and hardware.
Double garage—large corner lot—gardens—4 fountains—large aviary.
Built for owner's home.
Oneonta Park Near San Marino
Phone Elliott 2486

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods
Women's & Children's
Wearing Apparel

Colorado Street at Marengo

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Landscape
Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN

1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

THE GARDENS OF SAMARKAND

SANTA BARBARA CALIFORNIA

A JEWEL set in a green jade ring! An opal formed of wind-blown flowers, gay awnings, and blue jugs such as some Semiramis might have placed in her garden where the Oriental color is supreme!

Looking down from the terrace enclosed by the low, spreading

wings of this unique hotel and set with blue jars overflowing with trailing plants of pink and lilac bloom, one lets the eyes feast upon color in the masses of flower beds in the foreground and then follows the curve of pergola and path as they circle the little lake below. Water plants and low lying islands, two white swans among green shadows, and over all and below all reflected, is the deep blue of California's perfect sky.

Samarkand is the answer to an insistent demand for an exquisite, fascinating stopping place in southern California. All the scintillation of color and light, all the delight of a pageant of seasonal flowers is here for the traveler, the tourist, the winter guest or the summer motor party on a coastwise trip.

Regularly from the frozen East come families who find here a fulfillment of their needs in a comfortable country estate managed by an expert in making guests comfortable and happy in having what they want. Regularly again in July, August and September come the gay groups from the north and the south, motoring through or stopping for golf, horseback-riding and a swim in the warm waters of Santa Barbara, the ideal watering place of the Pacific Coast.

Nowhere else is there a public or semi-public garden where the succession of California's bloom can be seen in greater profusion or with so carefully thought out a scheme. For the hotel's season of February, March and April, Mrs. Alberta Hinson, whose experience dates back to the gardens of the Fair Grounds at San Diego, has planned the following, from seeds sown last October and November in cold frames: hardy annuals in variety—alyssum, calendula, candytuft, annual chrysanthemums, nemesia, California poppy, sweet peas, centaurea, lobelia, scabiosa, petunias, stocks, salpiglosis, pansy, verbena, ageratum, cinerarea, clarkia, marigolds—African and French, larkspurs, demorphotheca, godetia, myosotis, schizanthus, violo cornuto.

Plants put in garden beds in December for early flowering are pentstemon, campanula, primula malicoides, digitalis, anchusa, delphinium, hollyhocks, antirrhimums, and bulbs in variety. There is no frost in Santa Barbara, so these flowers may be planted at any time that will bring them in bloom when they are wanted for color in garden or in the daintily-colored rooms.

This list is, of course, familiar to all and their use familiar to all Californians, but their orderly planting and obedient bloom is best illustrated in the opal of Samarkand gardens circled by a setting of green—in the hedge and the wind-blown meadows of wildgrass and sage.

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Urban Military Academy
The Great Outdoor School for the Building of Body and Brain and Character Under Matchless Conditions
Open All Year. Address MISS SALEY, Registrar
637 Wilcox Ave., Los Angeles. HEmpstead 7602

GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

fabriano shop
"By the Tall Sycamore"
Sixty South Catalina, at Green, Pasadena
Fine Imported Hand Loom Papers
For correspondence, etching, engraving, printing, poster work and fancy wrapping.
Designing, Printing, Engraving
Imported and Domestic Handmade Gifts
Wakefield 4082

IRISH REDUCINE

A cure for all lameness
Use REDUCINE
Using your horse.
Best by test
International Testimonials
Ordered through your dealer or sent post paid anywhere in the United States. Price $5.00, discount to trade according to quantity.
Write for Catalog.
Sole United States Agent
"little joe" Wiesenfeld Co.
Baltimore, Md.

A COURSE IN THE APPRECIATION OF ARCHITECTURE

THE ARCHITECT AND THE GARDEN

By MYRON HUNT, A. I. A.

A WELL trained architect necessarily thinks in terms of what is to be seen from the various window openings. This is only saying in a few words that he of necessity is thinking in terms of the garden. He thinks in terms of the garden as a whole, but he first thinks of it in terms of the appearance of the garden from the windows.

The massing of foliage and the massing of the elements of a building are much the same problem. The vistas from room to room, and the vistas from one portion of the garden to another, require the same kind of planning and thinking, but there is a difference in what an architect refers to as "scale."

Perhaps the most elementary difference results in a flight of steps in a garden being thought of in plan and section in different terms from a flight of steps within the building. There is a breadth about the out of doors which, of course, is the reverse of the feeling of confinement in a room. The rules by which an architect designs the rise and tread of a staircase of varying degrees of steepness, as conditions may require or his desire may lead him, are similar to but not the same rules as he uses in the garden, or in a flight of steps leading up to a building. He recognizes that feeling of breadth in the out of doors and has not only a lower step than he would use inside the building, but a step differently proportioned with respect to the relation between its rise and tread.

Considerations such as these come up every day in an architect's office. An architect who has not learned to think in terms of planning of grounds is apt to find himself with paths and walks that are too broad or too narrow, steps that are too steep, or steps that bear the wrong relation to their paths. For instance, in designing a long hall, ending in a staircase, he would never think of making the staircase wider than the width of the hall, but if he knew the tricks of the garden and were designing a path leading to a little flight of steps between two levels, his actual staircase, its treads, that is to say, would be a few inches wider than the path, for reasons that are optical and the result of centuries of building of gardens.

Unless an architect is really interested in a garden, there is no question but that the landscape architect, pure and simple, will make a better garden if the architect keeps his hands off, but if an architect knows something about a garden, or rather about the optical illusions which have to be taken into account in designing a garden, then the joint work of the two, working together, is always better for the cooperation.

No architect, and particularly, no busy architect, wants to take full charge of the designing and planting of a garden. Even Charles Platt, who is perhaps the father of the better class of garden work in America, told the writer some years ago that he found he could not follow it up because there is not time enough in the world, and that he in his later practice is now only setting general policies.

On the other hand, in building a residence, there are sure to be minor buildings, such as the garage, perhaps pergolas; there are quite apt to be walls; there are certain to be paths; there may be seats or architectural termini, and these are all related, or should be all related, to the architecture of the house and the feel of the whole place. To plan a really good house and then to have another person plan a wholly, separately thought out garden to go with the house, can only be accomplished successfully "if" the architect is so trained that he leaves his work in such form that the landscape architect has an opportunity. This of necessity implies a knowledge of the basic principles of gardening on the part of the architect. For the landscape architect and the architect to collaborate is always the better method.

A block plan for a house in most of the best residence architects' offices in California almost invariably carries with it a block plan for the garden because the two are thought out together—the roadways, the paths, the location of all the masonry that is not an immediate part of the house—all are indicated. This does not mean perhaps in any case in any architect's office that he expects to make the planting lists himself. Most architects are not in a position to do this. They have not the information, but it means that the same abilities which produce the general massing of the house and its convenience are exercised in producing the general setting for the house, and the radiation of the principal elements of the garden from their logical supports in the house—in fact, the two lines of thought are inseparable.

The landscape architect then has a point of beginning. If the owner is fortunate enough to employ them both at the same time, or better still, if he arranges to have the landscape architect collaborate with the architect, then not only the garden is thought of as a setting for the house from the beginning, but the house is thought of in terms of the setting which the architect and the landscape architect jointly feel for it.

If the landscape architect is as well trained as he ought to be, his collaboration and advice, with respect to the setting which the garden will make for the house, should be as valuable to the architect as the architect's natural inclination to lap over into the landscape province should be valuable to him.

All this has to do with the planting of a garden which is a setting, a picture, and not an horticultural establishment. There are gardeners and owners who are most interested in the largest bloom they can get on a rose tree. It is not such a garden that I am thinking of, rather, it is the type of garden which, with its massing of trees, gives form to itself and sets off the house; with its massing of shrubs, splits up this form into minor elements and minor foils for the architecture; with its perennials and its annuals, through the planting of colors in different seasons, is set off by these recurring colors from month to month.

One of the first gardens I planned in California was the old Maryland pergola. I had a little information with respect to plants but

almost none at that time with respect to California plants. The result was a color chart which showed a shrub of a certain height, with a certain type of foliage texture and color. It showed two vines on a column, one to bloom, we will say in April, and one to bloom in June; the April bloom and the June bloom was thought out with respect to its relation to the color which in the same month would be blooming adjacent to it. This color chart was taken to a nurseryman, and except that some of the plants were so much more vigorous in their growth than others that in a few years the weaker sisters had been crowded out, the scheme worked perfectly. Anyone can do this who has a color scheme in his head. It is a good way to start thinking about any garden, whether you are professional or amateur.

GARDEN OF THE FORMER HOME OF MISS ANNA HEAD, BERKELEY. THE CHARM OF THIS GARDEN IS THE CLOSE RELATION BETWEEN THE HOUSE AND ITS ENVIRONMENT, EVOLVED BY THE OWNER.

MR. STUART CHISHOLM, landscape architect for the Flintridge estates shown on another page, has been writing a series of articles for a Los Angeles paper. From the February contribution the following was taken as being especially appropriate to this course and showing the view of the landscapist looking toward the house from the garden, the reverse of the standpoint taken by the architect.

IF plants and trees are to be considered as material with which to make a natural garden, it is then important to decide how we are going to use this material, when we are going to use it, and where we are going to use it.

The consideration of how shrubs should be used and where they should be used are considerations so closely allied that we may almost treat them as one. There is a line of demarcation, but the line is so finely drawn that present space is not adequate. Suffice it to say that these two considerations are the most important and can be treated as one.

After a general plan of the garden has been agreed upon, we begin to plan our shrubbery groups. The main facade of the dwelling requires planting, and then comes the problem how the varieties we desire may be blended, and where these blendings must take their place. The type of architecture may limit us to plants of a distinct character, such as palms and the cactus. Some one corner of the dwelling, or a corner may call for a Washingtonia palm. It may be called upon to serve two purposes; it may give the height desired, and it may possess certain qualities of character, such as color and shape, that will bring out a certain character in the dwelling that the architect has striven to gain. Further planting will be called for along the front, and perhaps the wing. The selection and placing of the main effect has been decided.

The question now arises as to the position of our plants and as to the manner in which they are to be grouped. Again we must take the house as the director. There will be certain outstanding features in the dwelling, that should be observed by the planter. The openings require study. The main entrance may call for slender and tall growing trees, such as the Italian cypress; or it may be better pleased with soft, colorful masses of low and spreading habit. The gardener must have a sense of the fitness of his plants in connection with the architectural elements presented. Otherwise, the scheme becomes a hodge-podge. To continue with the discussion of openings in the dwelling, there are too many cases where the gardener has paid no attention to the fenestration.

Windows and their "garden treatment" should be studied with the greatest care. Windows are "the soul of the house." Many planters either entirely plant them out from the base, or hang an impenetrable curtain of unclean vines in front of them.

It is best to approach their treatment with reverence. They are the emblems of freedom. From them, we not only get relief from stuffy rooms, but we get release from stuffy minds. They are placed by the architect so that they comply with these two important factors. Aside from that, they have been planned to command a far-distant view and a noble aspect, and Tagore was thinking of just this point when he said, "He mounted a tall tower in his mind, and looked out far and wide." Feeling as the most of us do, in regard to windows, and the spiritual part they play in our natures, how fatal would be our error, if we failed to give them the consideration necessary, in the landscape scheme.

The Art of

Norma Gould

Authentic Dances—Pantomime
Eurythmics

Ballroom Department—Louise Kramer

Special Course for Professional Dancers
Phone or write for information

460 N. Western Ave. HEmpstead 3530

NEW HOME
OF
PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles
WHitney 3427 —TELEPHONES— WHitney 7311

Westridge

A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.

MARY L. RANNEY, AMIE C. RUMNEY, Principals.

324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year.

Directors: Ruby Mildred King, Grace Baylor Bobbitt.

Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

The Girls' Collegiate School 34th Year

NEWLY LOCATED IN THE COUNTRY

Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, 1008 W. Adams St.

Glendora, Calif. Miss Parsons and Miss Dennen, Principals

LAKE ARROWHEAD LODGE

E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year

Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.

Dinner Dance Every Saturday Night.

SCULPTOR OF SILVER

FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

AN ITALIAN GARDEN VILLA FLINTRIDGE PASADENA

PHOTOGRAPHS BY BERNE

TRUESDELL & NEWTON
ARCHITECTS

STUART CHISHOLM
LANDSCAPE ARCHITECT

THE FORECOURT. FOUR VIEWS OF THE JOHANSING HOUSE ARE GIVEN ON THIS PAGE. ON THE RIGHT IS THE NORTH FACADE. BELOW, THE EAST END.

BELOW those lofty mountains Cabrillo saw from the sea crowned with soft clouds that must have given the name "los angeles" to this district, there rise high hills that make a lovely valley, La Canyada. Shut off from the rush of the city to the south and around the corner from Pasadena, this favored portion of our livable hill-country opens out widely to the eastern mountains and forms the pass between the San Gabriel Valley and the Big and Little Tujunga.

Perched high up on a lookout served by a splendid system of winding streets, one looks from the homes and gardens of upper Flintridge to the mesa above Pasadena stretching east along the foothill boulevard. Where once were poppy fields, seen from the sea because of their orange color, now fields of little homes, white-walled and orange-tiled, lie in the lap of our Mother Mountains. Seen over the saddle of a Flintridge hill, the landscape is indescribably lovely. Fluffy clouds caress the peaks and trail down into the canyons. Shadows of higher masses of white cloud drift over the green flanks of lower ridges and a soft haze makes the distance blue.

Set in a green mass of live oaks and "elfin forest" or crowning a hill, there look out upon this enchanting scene many homes built in this choice section of our Southland and characteristic of its best architecture. Led by the beautiful Hanson House designed by the late Harwood Hewitt, the California country estate or villa here finds unusually fine expression.

No one type of architecture seems to dominate. The home of Senator Frank P. Flint is pure southern colonial adapted to our California climate; down on the level stretches near the golf links are a variety of fine English and Mediterranean houses, and the delightful club house by Myron Hunt is our very best example of the adaptation of the old mission forms to modern uses.

Two excellent examples of distinctive southern architecture by Truesdell and Newton, Architects, and Stuart Chisholm, Landscape Architect, are here presented. The Johansing House, designed by Mr. Truesdell before his last year's trip to Europe terminated the partnership, is of pure garden villa type; and in the beautiful photographs taken so sympathetically by Berné, looks like a bit of old Italy. That Californians have a perfect right to transplant so complete and beautiful a

A CALIFORNIA GARDEN VILLA FLINTRIDGE CALIFORNIA

CARL J. IKE
GENERAL CONTRACTOR

TRUESDELL & NEWTON
ARCHITECTS

STUART CHISHOLM
LANDSCAPE ARCHITECT

SIX PICTURES OF THE SYDNEY GLASS RESIDENCE, FLINTRIDGE

type from the old world can not be gainsaid even by one who believes every word of the heart-searching series of articles on American architecture now appearing on the A.I.A. pages of this journal. Mr. Truesdell has here wrought into the fabric of Californian life the very essence of old world charm and picturesqueness, constructing it out of memories subconsciously brought back from the short American occupation of war-torn Europe when our men were overseas.

Looking down upon the beautiful roof of the Johansing house which rises like a brilliant flower out of the leafy boskage of trees, one feels a desire to see these two houses more closely. From the road the view of the group is enhanced by the background of mountains which unites these two companionable but distinctly different houses emphasizing their setting as a unit with the landscape.

The Glass House, carried to completion in the same architectural office, was built last year following the construction of the Johansing House and represents the application of old world forms and designs to actual Californian Architecture. There is no doubt in the mind of the writer that California out of her travail of building will bring forth her own architecture. The fore-runners are to be seen by anyone who can read as he motors.

In the Glass House, Mr. Newton explained the forming of original architectural motifs out of tile brought from Tunis; the development of the owner's ideas and those of the architects through the craftsmanship of local artisans who learned their art in Europe; and the bringing together of all the materials skillfully used in California to make a country home adapted to the site, the climate and the congenial life of the two friendly families.

Fundamentally to this end of making one garden of the two estates is the work of the landscape architect. Mr. Stuart Chisholm has here given to Flintridge and to all who pass

THE GARDEN TERRACE OF THE JOHANSING HOUSE. STUART CHISHOLM, LANDSCAPE ARCHITECT

through it a fine example of the Relation of the Garden to the House, our subject for the course on page thirty-three.

A garden wall begins the unification and makes a delightful and useful entrance court to the Italian villa, whose stately cypress and rows of Lombardy poplars bring its old-world beauty out to the street.

Paths lead from this forecourt to the entrance on the East or make a little formal garden out of the space between. All about are native oaks treated with the dignity which only a native Californian who has learned his art in Europe seems able to accord them. Great lawns sweep under them and where they grow thickly on the sides of little canyons native shrubs of the elfin forest comrade them and soften formality where architecture ends and nature begins.

The service court of this house is so well thought out and so good looking that it deserves a larger picture, from the interior as well as from the back.

The north facade of each house is most interesting. Here are the inspiring views and the seats from which to view them. Here are little belvederes and stately terraces ending in a slope of native wild grass that the view may be absolute.

The residence was built by Carl J. Ike who was selected by the architects after very careful consideration of many contractors doing this class of work.

In the picture on page 28 is shown more of the fine hand wrought iron work for which the Glass House is notable. Simple in design, yet undeniably beautiful, this wrought iron railing appears again in the interior.

Its bold curves out from the tiled, main stairway make room for the necessary cleaning of the steps and risers and impress us with the aim of the master craftsman to make the use of an object the foundation for decorative qualities. The wrought iron was made by the Shumway-Anderson Company of Los Angeles.

Main Entrance and Stairway of the Sydney Glass House. Truesdell and Newton, Architects. The wrought iron work which is a distinctive feature of both exterior and interior was done at the shop of Shumway-Anderson Co. at 2912 West Los Feliz Boulevard.

The illustration showing the service court is on page 37.

El Caurtel

Visit This New Shop

The Guard House of the old Presidio is now displaying a fine collection of Antique Spanish and Italian Furniture, Spanish and Tunisian Tile, Tile Fountains, Garden Seats, Wall Panels, Mantels, etc. There is also a fine collection of Old Spanish Iron.

WESTERN TILE & MARBLE, Inc.

122 East Canon Perdido
Santa Barbara, California

PLANT WILD FLOWERS THIS YEAR

COMBINE BEAUTY WITH ROMANCE

Your choice of two separate packets, one containing 12 species in separate packets, and the other a mixture of over 20 varieties.
EACH $1.00 POSTPAID

THEODORE PAYNE

2969 Los Feliz Boulevard Los Angeles, California

The...
RAYMOND

Pasadena
Southern California

Walter Raymond
Proprietor

Arthur E. Safford
Manager

Golf course on its own grounds.

COMMUNITY ARTS ASSOCIATION OF SANTA BARBARA

CALENDAR—MARCH, 1926

MARCH 4—Thursday afternoon, 4 o'clock. Lobero Theatre, membership meeting Elizabeth Burchenal, author, lecturer and educator, will conduct a session of folk dancing and speak on community recreation. Members present membership card at the door. Admission to non-members, 50 cents.

MARCH 10-24—Wednesday evenings, 8:30. School of the Arts Theatre, 916 Santa Barbara Street, concerts by the Van Der Voort Ensemble.

MARCH 11, 12, 13—Thursday, Friday and Saturday evenings, at 8:30, and Saturday matinee at 2:30, at Lobero, Community Arts Players present "Three Live Ghosts," a dramatic comedy. Admission 50 cents, $1, $1.50.

MARCH 13—Saturday afternoon, 3:00 o'clock, School of the Arts Theatre 916 Santa Barbara Street, dramatic recitals by Maude Morley Fletcher.

MARCH 22—Monday evening at 8:30 in Lobero, Community Arts Chorus under the direction of Harold Gregson, will appear in concert of classic and modern choral numbers. Admission 50 cents and $1.

MARCH 23—Tuesday evening at 8:30 in School of the Arts Theatre, 916 Santa Barbara Street, Ella Young, famous Irish poet, scholar and story teller, will tell about Gaelic fairies and their doings. Admission 50 cents and $1.

MARCH 26-27—Friday and Saturday evenings, 8:30, School of the Arts Theatre, 916 Santa Barbara Street, plays by Ian Wolfe's advanced drama class, "The Dreamy Kid," by Eugene O'Neill, and An Apology to a Noh Play, written by Ian Wolfe and based on a Japanese fairy story, "The Boy Who Drew Cats."

SANTA BARBARA, CALIF.
H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

One of the World's Beauty Spots
California's Choicest Residence Park
Beautiful Wooded and View
Estate Sites
Golf
Riding Academy
Bridle Paths
30 Minutes to Los Angeles
10 Minutes to Pasadena
FLINTRIDGE
FLINTRIDGE COMPANY
BERKSHIRE AND COMMONWEALTH AVENUES
TELEPHONE TERRACE 0212-W
R. F. D. 4, BOX 711 PASADENA, CALIF.

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

Beauty in Terra-Cotta

SHAPED with soft-flowing contours and of majestic size, these graceful terra-cotta urns—styled after the Italian Renaissance—match perfectly in texture and color the gray Bedford limestone of the first story of the Biltmore Hotel Los Angeles (Schultze & Weaver, Architects). Eight of these urns were used, and, placed on pedestals at the second-story balustrade, they serve to soften the severer lines of the building's design. They are over six feet in height.

GLADDING, McBEAN & CO.
LOS ANGELES OFFICE: NEW PACIFIC FINANCE BUILDING, 621 SOUTH HOPE STREET
TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY

An Invitation

All flower lovers are invited to visit our Dahlia Gardens at Del Monte (on the Monterey Peninsula), while in California this year. Our blooming season starts in July and extends into November. Visitors are welcome every day in the year.

Among the hundreds of famous Dahlias of our introduction are:

"The Wizard of Oz"
"Earle Williams" "Nobilis"
"Paradise Found"
"The Screamer" and
"Clarissa Blanco"

Write for our new "Catalog of Dahlias and Book of Instructions."

LESLIE E. DOOLITTLE
"Dahlia Specialist"
DEL MONTE DAHLIA GARDENS
DEL MONTE, CALIFORNIA

Our Dahlias Excel—"Ask those who grow them"

A GLIMPSE OF OLD MONTEREY

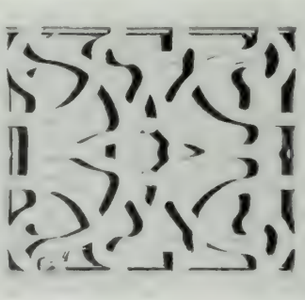
By LOUISE MORGRAGE

(*Continued from February*)

ANOTHER structure curious in style and not particularly attractive, is noteworthy because it is one of the few remaining shrines in America connected with Robert Louis Stevenson. Even in 1879, Monterey was noted for its artistic quality, and hither came this noted writer, not so famous then but ill and poor and altogether miserable. He found accommodation in this house, and there wrote some of his most popular fiction, as well as one of the best characterizations ever penned of Monterey and its vicinity. Evidently he loved roaming about, and after Monterey, the region most intimately associated with his memory is that portion of the famous seventeen mile drive, outside of Pebble Beach, on the way to Pacific Grove. This part of the coast is bleak and lonely and unsurpassingly haunting with its wild beauty. Here long reefs stretch out into the water like skinny knotted fingers groping about for prey and pieces of old rotting ship timbers scattered all around prove they got what they were after. It is a region rich in lore about "old, unhappy, far off things," tales of smugglers, shipwrecks, and such and moreover, along its shore occur those queer weird trees, the Monterey cypress that grows nowhere else in the world. In the article Stevenson wrote, he says

AN ANCIENT ADOBE HOUSE IN OLD MONTEREY.

"no words can give an idea of the contortion of their growth; they might figure in a circle of the nether hell, as Dante pictured it." After he had gone to another part of the world, he used the wild scenery on this coast as a background for some of the thrilling situations in "Treasure Island." From the descriptions in this book, the reader acquainted with the landscape here, may recognize the



Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Fair Oaks 9393

PEOPLE OF IMAGINATION
who are beginning to find Spanish, French, and Italian furnishings a little conventional and monotonous are turning to the other side of the Mediterranean for bits of exotic color which, while they blend well with a South European background, give it a touch of novelty and distinction.

THE SOUKS OF TUNIS
in the patio of the Pasadena Community Playhouse

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

Bernays
EXHIBITION OF OIL PAINTINGS
By LELAND S. CURTIS
MARCH 8 TO 27, INCLUSIVE
OIL PAINTING BY ARTHUR HILL GILBERT.
MARCH 29 TO APRIL 10, INCLUSIVE
FINE ARTS — ETCHINGS — FRAMING — NOTT-SHOOK HAND LOOMS.
2501 W. 7TH ST. **LOS ANGELES**
(At Carondelet Street)

Hand Wrought Wedding Silver
of unusual charm and distinction is being shown at both our studios:
DUnkirk 4909
2508½ W. 7th St.
Los Angeles
602 E. Colorado St.
F. O. 6555
Pasadena
HEWSON HAND CRAFT STUDIOS

Beautiful Garden Pieces
in
Sculptured Terra Cotta
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

CLOTHES FOR CALIFORNIA—MODE OF MAN

BY FAIRFAX PROUDFIT WALKUP

CLOTHES may not make the man; but they do much to explain him. Are not the petticoat breeches of Charles II strangely appropriate? On the other hand, who can look upon the sweeping draperies of the Winged Victory without realizing anew the beautiful simplicity, the innate artistry, of the Greeks?

As one delves into the story of dress, one finds not only diversion but illumination. The evening coat for men, which appears so meaningless incut, assumes historical dignity when one traces it back. Louis XIV, **le Grand Monarque**, first designed and introduced a coat of wide, sweeping skirts. Later, for convenience in riding, these skirts were buttoned back; it is thus they appear in Colonial times. Finally, in the days of Beau Brummel, the effect of the looped-back coat tails was retained, without the extra folds of materialism; and this simple cut is, with slight variation, retained today in the evening coat; the sole reminder of the original full skirt being the buttons at the back.

This is only one of the many evolutions of dress; but each can be traced back to some varyingly remote, but authentic, ancestor. For the story of dress is an old one—as old as the story of civilization. It begins at the moment when Man saw himself, not merely the creature of arms and legs (Falstaff's "forked radish"), but a being capable of expression.

MISS VIOLET HEMING, FEATURED IN A REVIVAL OF "THE JEST," WEARING ONE OF THE LARGE HAIR HATS CREATED BY HENRI BENDEL. THIS LOVELY PALE GREEN TRANSPARENCY IS EDGED WITH A DELICATE REEF OF GREEN LEAVES.

It must have been a thrilling experience when Man first tried draping the furry skins, tunic fashion, front and back, tying them together by the claws on his shoulders. One can see this primitive Beau Brummel parading before his loin-draped fellows—accepting complacently their grunts of admiration—while the women looked on in silent awe. This First Spring Showing of the New Fashion meant more than mere display—it heralded the first development of Man's individual taste. Altogether an important moment, this, when Man's artistic selectiveness first asserts itself.

To trace the evolution of dress from this first fumbling attempt, will be the aim of this series. It is a story which keeps pace with the progress of Man; in fact, the progress of Man begins when he abandons the merely utilitarian idea of clothing. Only the Australian Bushmen, and other savages of the same low order, go utterly unclad because of the hot climate; the Hindu and the Arab, in equally torrid countries, are garbed in picturesque garments of individual arrangement.

Fashion, in truth, is not an ephemeral mode; it is the expression of the taste of human-kind as it adapts itself, with varying degrees of success, to the changes of environment.

(*Continued from opposite page*)

exact cove where the treasure hunters landed, the sand dunes over which they toiled, and the shelter of oaks within which Jim Hawkins hiding, overheard their murderous plans.

The region just described most fortunately has not become available for building sites, nor does the Carmel River Valley harbor anything more than scattered homes. This is a delightfully peaceful region, with its lush meadows, drenched in sunshine, which fade into pastel shades as they recede and gradually melt into the glorious coloring of the distant mountains. This spot seems made for happy events alone, and must have appealed tremendously to Father Serra, since he took one look, and immediately moved the mission he had already founded at Monterey, bag and baggage, Indians and all, to the entrance of this lovely valley, where he placed it in a spot with heavenly vistas on one side, and the low breathing surf upon the other. This must have been his favorite of all the missions, for he is buried here, although there are legends about that too, as well as every other event true or otherwise connected with this storied locality. The old mission buildings have had many vicissitudes, having fallen into decay after the secularization period, but now restored most effectively, seem to drowse in the sunshine and dream of memories of long ago.

Near this valley is the famous Point Lobos, which hurls its defiant precipitous headlands into the Pacific daring the crashing waters to come and do their worst. The spectacle here is too sublime and magnificent for any description to give an adequate account of its marvelous effects. It can not be built on, thank kind fates for that. Just beyond is a road leading around the point to Carmel Highlands, which if one can stand a terrible jolting, in time will bring the intrepid traveler to the Big Sur River where the primeval aspect is still unchanged, and he can view one of the grandest beauty spots in California. The way of getting there is unspeakably uncomfortable, but the scenery is sublime, so one regrets to hear that a boulevard is proposed which will wind along this solitary and rugged shore and in time spoil all its natural charm.

"Circle of enchantment!" That is exactly what this region is! But just the same, the Monterey Peninsula communities should be a little careful about sending forth this sort of literature. The first thing they know, they will wake up and find the lovely solitude of the seventeen mile drive all mixed up with dwellings just as likely as not, constructed on the order of mausoleums, and every pine covered knoll in Pebble Beach surmounted by a solid mass of yellow plaster; the vacant lots in Monterey may be completely covered by some contractor's ideal of architectural beauty for a home and Carmel Valley filled with rows and rows of bungalows. Of course even these blemishes can not destroy the scenery of this favored region for the rocks and crags are there to stay, and no one would be mad enough to mutilate the forests. But let the whole place fill with all sorts of people, with every kind of taste and standards, and see what might happen to the word "enchantment." Its true significance would fail and another designation would have to be found to take

FLORNINA
95 South Los Robles
Pasadena, California

Gowns—
Negligees—
of
Distinction

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

5604 De Longpre Avenue, Los Angeles

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

March 2nd, 10:30 a. m.—Meeting of the Board of Directors.
March 2nd, 12:30 p. m.—Round Table Luncheon. Speaker Mrs. Edward MacDowell. Subject: The "Peterborough Colony".
March 2nd, 2:30 p. m.—Meeting Hancock Banning Memorial Committee.
March, 8th, 10:30 a. m.—Meeting of the Day Nursery Committee.
March 10th, 10:30 a. m.—Meeting of the Good Samaritan Committee.
March 24th, 10:30 a. m.—Meeting of the Good Samaritan Committee.
The Executive Committee meets every Tuesday.

At a meeting of the Board of Directors in December it was voted that it as a body hold itself responsible for the continuation of the Tea Room. The success of this department seems now to be assured.

Many of the biggest stars in Filmdom visit our Tea Room. From now on Friday of each week is to be Colleen Moore's Day, sponsored by Mrs. F. P. Newport, and many of the First National stars, writers and directors plan to come that day. Almost every day may be called Fox Studio Day, but Wednesday is now being called a special day, to be sponsored by Mrs. Charles Jeffras, Mrs. John Ford and Mrs. Ray Irvine.

As you know, we have this year entered the Community Chest as a whole. Our budget was based upon our estimated income and expenditures for the year, allowing only for a normal increase over last year, the Community Chest supplying the deficit between the money we shall earn and that required for our operation and our charities. In 1925 a total of $12,630 came to us from the Chest for the conduct of only three of our departments—the Day Nursery, the Good Samaritan Relief Department and the Wilmington Unit. This year our budget of $30,506 was approved, $14,160 of this amount to be earned by the League, $16,346 to be supplied from the Chest.

Having told you of our earning departments, I come now to those which this year were beneficiaries of the Chest.

It was little over a year ago that we met in this room to dedicate our newest project, the Day Nursery. In that short time it has developed into a well established institution, filling a real need in the community and winning the enthusiastic approbation of all who believe with us that nothing is more important than the care, protection and training the child. Credit for the unqualified success of the Nursery is due to the able leadership of its Chairman, Mrs. Erwin P. Werner, and to the loyal support of her committee of twenty, with Mrs. R. D. Shepherd, Vice-Chairman, and acting head during Mrs. Werner's absence. In summing up the year's work, we find that 153 children have been cared for over varying lengths of time. No small part of our task was to provide the wholesome midday meal for these little charges. Thanks to the generous donations of clothing and the work of the Sewing Committees, 1,094 garments were distributed to Nursery children.

A staff of five employees is maintained at the Nursery proper, a superintendent, a house matron, play and educational leader, and janitor.

From the Community Chest for maintenance the Nursery received $4,630 and closed its year without a deficit. This year only a slight increase was asked and a budget of $6,155 was granted.

We are happy to report to you that the Day Nursery property is without debt, the last lien against it having been removed with the $3,000 given by Mr. Jay M. Danziger in December. The Nursery now has a physical valuation of approximately $25,000.

Even in this short time it has been demonstrated that our present quarters and equipment are not adequate to meet the need for this work. We now have great hopes for a new modern building to meet our increased demands, both as to larger number of children and to greater service under the best conditions.

We told you in last month's bulletin of the $25,000 given by Mr. Raphael Herman for a new Nursery, on the condition that a similar amount be raised for this purpose. This wonderful gift has already inspired others to assist with this project. We told you, also, of the donation of 100,000 bricks and roofing tile by Mr. and Mrs. Walter R. Simons. We shall have other gifts to report to you soon.

I have come to our Good Samaritan Committee, which struggled along for so many years with inadequate funds—doing its little bit. It is most gratifying to note the splendid growth of this branch of our service, this work that goes to the very heart of things and means so much to all of us.

Mrs. Wm. Gibbs McAdoo, Chairman, and Mrs. Isaac-Hampshur Jones, Vice-Chairman, Mrs. Giles Hall, who served in Mrs. McAdoo's absence, and the other members of this committee, have guided this work for the year and have given freely of their time and their cars.

With the employment of a trained social worker, we entered into a definite piece of social work in the Good Samaritan Committee and have taken our place with the foremost case-working agencies under the Community Chest. We now have a full time case-worker, as well as a case supervisor, giving about half of her time to this department. During the year a total of 451 have called upon this department for assistance. Of the total 210 were families, the remainder being women or men alone. It is interesting to note that in the families we have helped over 360 children. This, in itself, is proof that our efforts are in the right direction, the greater part of our interests being in child welfare.

The most frequent call upon us has been for employment. That we have had no little success in meeting this call is evidenced by the fact that employment was secured for 152—positions, for the most part, of the higher type; for our requests come from those who have held formerly positions of responsibility. We have also given a general service; securing medical attention where needed or legal advice, or giving clothes or shoes. Through this department, too, transportation has been arranged for 34, most of whom were enabled to return to families able to care for them, but not able to send the money for tickets.

In reading these cold statistics, you cannot grasp the magnitude of this service, nor could I give you an adequate idea of the meaning, when I speak of interviews—visits—employment secured, etc., unless you would come and stand at the door of Miss O'Reilly's office and watch the procession pass in and out of that "door of hope." Last Monday, it was an old man with patrician face, so emaciated he must really have been ill. He had lost his position, his wife was ill at home—a little dry goods box home in one of our numerous subdivisions in the purlieus of our great city. The payments for the little home were long overdue.

There is a way out, I heard Miss O'Reilly say. She had given him that beautiful something called "Hope", which I saw reflected in the faded old eyes, as he left the room.

How was this case followed up?—Visits to the home, (our worker taken usually by a member of the Good Samaritan Committee or of our Motor Corps)—arrangements made for one of the doctors, who so generously give their services for this work, to call on the wife—a position secured for the old man—and of course, the necessary food and money to tide the couple over until they could carry their own burden again.

Now this is but one case, but you can readily see the time, strength, diplomacy, understanding and, above all, the heart required for the other 450.

In Wilmington our work has been confined almost entirely to case work with families. Under the direction of a local committee, with Miss Montana Tuller, as Chairman, and Mrs. Eve N. Gilmour, caseworker, very splendid work has been done. Recognition of this came in the form of a request from the local Chamber of Commerce that the Assistance League Unit be considered the principal relief agency of Wilmington; and the consequent increase by the Community Chest in the budget for 1926.

There, in Los Angeles proper, the greatest need was for employment. This problem was greatly facilitated by the ready response of the larger companies located on and near the harbor which called upon us when in need of men. In all 262 were given work—positions which meant to them the possibility of becoming self-supporting.

Much of the case work in Wilmington is with foreigners; the larger proportion of the 238 cases handled this year being Mexican, requiring on the part of our worker a knowledge of Spanish.

One of the most gratifying results of the year's work is the confidence in our Unit evidenced in the hearty cooperation of all local agencies and the general support of the community.

Recently the Unit has opened a Thrift Shop, so that clothes may be supplied poor families at a nominal price, or given to the very needy. You may now expect more than ever to be asked to secure donations of clothing, remembering that we also, have use for every kind and variety of thing.

The work with the veterans in Sawtelle, under Mrs. Edward Elliott, Chairman of the Veterans' Committee, has broadened its scope during the year. Besides providing presentable clothes for veterans who find themselves ready to leave the hospital, without money nor the hope of government compensation, this committee has supplied delicacies for the boys, who were too ill to eat the regular hospital food. Fresh eggs, nourishing soups, squabs and broilers, have been the treats given the grateful lads. And here again, from this committee, comes the call for employment—usually part time jobs for the convalescent. May I urge you, one and all, to assist with this employment problem?

Our Opportunity Circle, which was launched in September, has lived up to its name, for in this short time it has paid out to the women who have filled the orders for children's dresses, guest towels, handkerchiefs, etc., about $170. Mrs. Henry Lissner, Chairman of the Circle, lays most stress on this; for the primary object of this committee is to help the woman obliged to remain at home, to help herself. Be prepared for calls at your home from members of this committee, for they are taking their wares to your door.

The Shut-In Department has not been active during the past year, but plans for 1926 are most promising. Mrs. Sydney R. Brough has accepted the chairmanship and is now organizing her committee.

Thanks to the thoughtfulness of some of our Board members, who happened to be in Santa Barbara last summer, the Assistance League was privileged to do its bit in the earthquake relief. Mrs. E. Avery McCarthy as Chairman of this emergency committee and Mrs. Wm. Brackenridge, Vice-Chairman, secured large shipments of clothes to be distributed to the poor families in the district affected by the flood following the earthquake.

It would not be possible for me to express to you how deeply touched I am at the beautiful Memorial to my husband, which you have raised in the establishment of a bed for a child in the hospital in his name, through our Tiny Tim Floral Memorial.

This Tiny Tim Fund was founded in our Assistance League some years ago, in memory of one of our first secretaries to the League, Mr. K. Elliott, who passed away, the idea being that in lieu of sending flowers in time of bereavement, in the name of the departed, a contribution is made to some charity, dear to his or her heart.

Flowers will always be sent by some at this time. Why not, also, this tribute of everlasting flowers of service; to continue on forever in the memory of our beloved ones gone.

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State *Limited* East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Southern Pacific Lines — Rock Island

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a.m. [via S.D.&A.]; arrive Chicago 10:00 a.m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a.m. [via Southern Pacific].

For tickets, reservations personal service, call on

Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B.F. Coons, General Agent, Rock Island Lines, 809 Van Nuys Bldg., Los Angeles, Calif.

A "comfy" lounge for women planned. A kind of traveling "no man's land."

RECONNOITERING IN BARKER BROS.

HAVE you explored the new home of Barker Bros.? Have you discovered its many beautiful and unique features—its unusual services? We invite you—*now*—to make a complete tour of the building. Do not miss, for instance:

THE FOYER
—with its decorative scheme, its Maynard Dixon paintings—a welcoming atmosphere the only commodity dispensed here.

THE GALERIA
—through the building from Flower Street to Figueroa, with its little balconies and display windows affording a revue of the resources of the store.

THE ORIENTAL SECTION
—on the main floor, with its brilliant array of art objects from the far east.

THE AINSLIE ART GALLERY
on the second floor—an internationally famous institution, with exhibitions of world masterpieces.

THE AUDITORIUM
where clubs or individuals may give programs, lectures, recitals.

THE INTERIOR DECORATING STUDIO
—on the second floor, with its special rooms for arranging furnishings and hangings in tentative schemes.

THE HOME ADVISORY SERVICE
on the eleventh floor, where plans and complete furnishing schemes, budget plans or a mere bit of advice are available for puzzled homemakers.

BARKER BROS.

COMPLETE FURNISHERS OF SUCCESSFUL HOMES
SEVENTH STREET, FLOWER & FIGUEROA

Visit
An Old Fashioned Garden
and choose your
Trees, Shrubs, Perennials
and Herbs
Orders filled with thoughtful care
Nosegays made to please you.

McAFEE GARDENS
An Old Fashioned Garden
640 No. San Gabriel Blvd.
The Broadway Garden
Broadway and Encinitas
SAN GABRIEL, CALIFORNIA

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

Paul H. Vaucheley
Lighting Fixtures.
Andirons Console Tables
Metal Work
1530 North Western Ave ~ Holly 2669
Los Angeles ~ California

Lenz
HAT
Studio
643-645
East
Colorado St.
Pasadena,
Cal.
Near the New Community Playhouse
Phone
Fair Oaks
573

FRIENDS OF THE SERENDIPITY WILL BE INTERESTED TO KNOW THAT BY ARRANGEMENT WITH THE WESTERN TILE AND MARBLE COMPANY OF PASADENA AND SANTA BARBARA A PART OF MY COLLECTION IS NOW EXHIBITED IN THE 18TH CENTURY ADOBE KNOWN AS EL CUARTEL, 122 CANON PERDIDO, SANTA BARBARA

The
Serendipity Antique Shop
Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proprietor* Telephone F. O. 7111

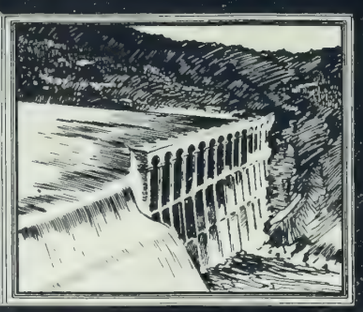
SOUTHERN PACIFIC LINES

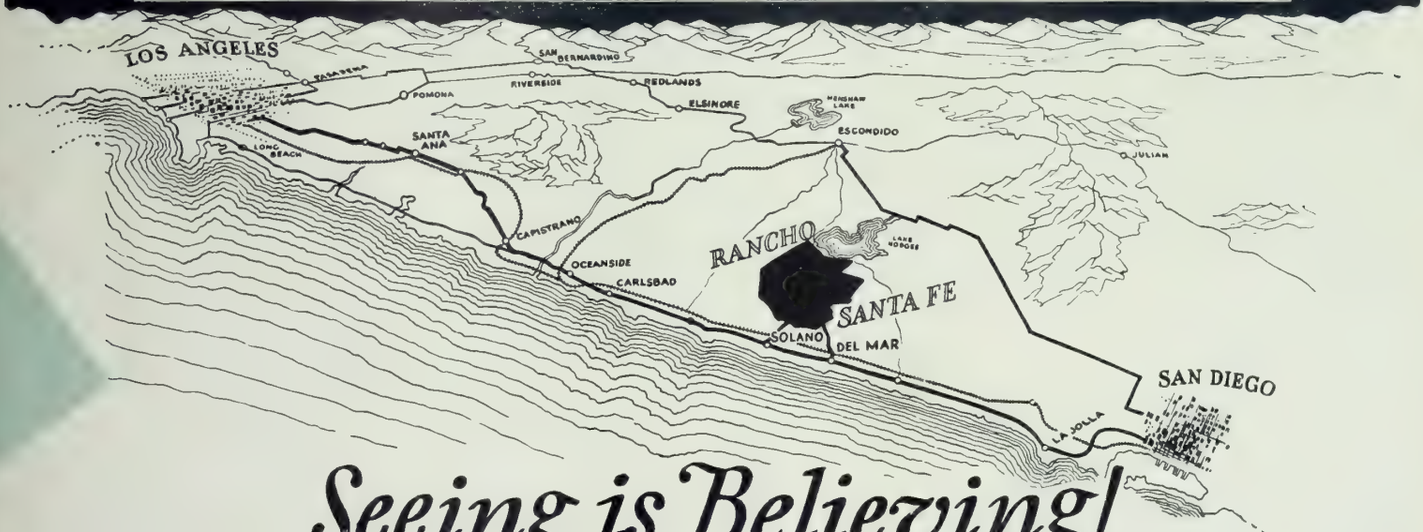
Thru Service Direct to Eastern Cities
Via Southern Pacific
Golden State Route
to Chicago
Through sleepers direct to many eastern points—
St.Louis • *Minneapolis* • *St.Paul* • *Kansas City*
Des Moines • *Memphis* and intermediate places.

The Country's Finest Trains
Golden State Limited—none faster to the east.
Every travel luxury—observation and club cars, shower-baths, maid, barber, valet; Golden State dining car service. Connects with fast trains leaving Chicago. Also, the
Golden State Express — Californian
Ask your local agent about fares, reservations, schedules, etc.

Southern Pacific Lines
Ticket Offices: 212 West 7th Street. 1147 South Broadway. Main Floor Pacific Electric Bldg., 6th and Main. Station—5th and Central. Phone MEtropolitan 2000
Glendale 106 N. Brand. *Hollywood* 6768 Hollywood Blvd. *Long Beach* 156 West Ocean. *Ocean Park* Trolley way. *Pasadena* 148 E. Colorado.

Come..... and See!





Seeing is Believing!

Just off the main highway to San Diego is RANCHO SANTA FE. The distance from Los Angeles is about one hundred miles and to San Diego about thirty miles. At Del Mar you will see the sign by the side of the road. Turn inland, drive six miles and you are at the Civic Centre of RANCHO SANTA FE.

Ask some nice person there to tell you all about . . . .

Great Lake Hodges Dam, holding in reserve billions of gallons of water for the use of the Citizens of RANCHO SANTA FE.

The marvelous threadwork of roads — 53 miles in all, opening up the entire 9000 acres.

The Civic Centre.

The Guest House (before long to be the Club House.)

The land set aside and now surveyed for the Golf Course.

Some of the 24 houses already built, (some of them at a cost of from 20 to 40 thousand dollars.)

It is the Glory of The Southland—
Come and See It!

Rancho Santa Fé

FOR THOSE PARTICULAR ABOUT ENVIRONMENT

SAN DIEGO COUNTY, CALIFORNIA

Pasadena Office
ELLIS BISHOP
Pacific Southwest Bank Bldg.
Phone TErrace 2840
Associated with Rancho Santa Fe

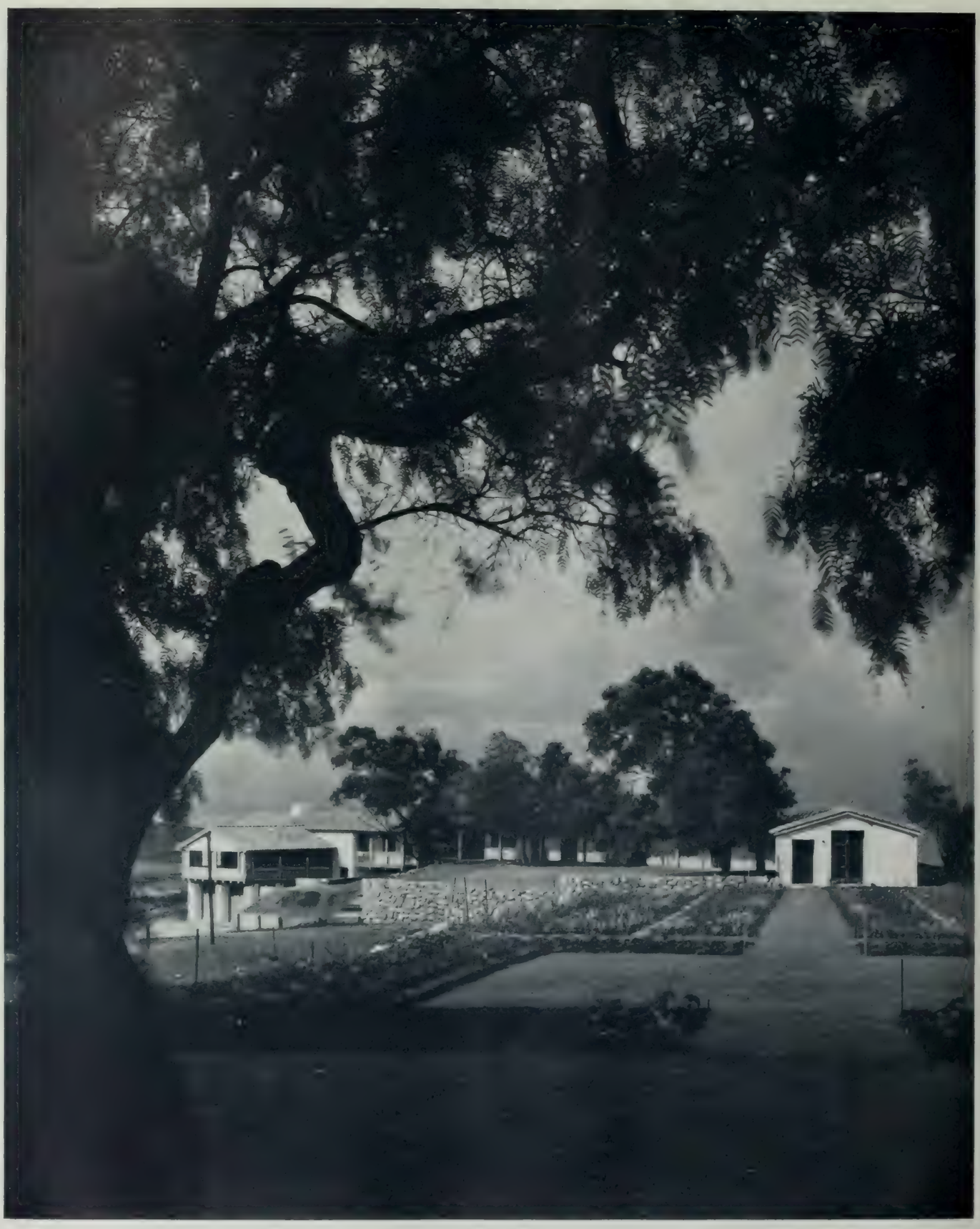
Surpassing Values, Convenient Terms
15% Cash, balance 7 equal
Annual payments, 6% interest.

Write, or come by auto or Santa Fe Ry. —Rancho Santa Fe is 5 miles inland from Solano Beach or 7 miles from Del Mar, San Diego County

MAIL THIS COUPON FOR BOOKLET

SANTA FE LAND IMPROVEMENT COMPANY
601 Security Building :: :: Los Angeles

Name _____ Address _____
Southland, March



The Frederick Law Olmsted place—situated on a steep bluff overlooking the Pacific at Palos Verdes.

Palos Verdes Estates

California's most distinctive seaside Community offers boundless opportunities for the creation of elegant homes such as the one pictured above.

JAY LAWYER
Gen. Mgr.

BANK OF AMERICA
Trustee

LANE MORTGAGE BUILDING, EIGHTH AND SPRING STS.
LOS ANGELES, CALIFORNIA

Every modern city convenience in one of the Southland's best scenic locations—

SOCIETY :: ART :: INDUSTRIES :: HOMESITES

CALIFORNIA SOUTHLAND

Courtsey of Gladding, McBean and Company

TILE ROOFS OF RONDA, SPAIN.

From a painting by Gerald Palmer

THE SOUTHLAND OF CALIFORNIA MAY BUILD MOST BEAUTIFULLY IN NATIVE MATERIALS OF CONCRETE AND CLAY AND ITS TOWNS ARE TERRA-COTTA TOWNS

No. 76 **APRIL, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

CHINESE
WORKS OF ART

Superb jar of the Sung Dynasty. Brown pottery base with unctuous black glaze boldly modeled in foliated design. ✣ Diameter 15 in. Height 12¼ in. without stand.

Jades Crystals Bronzes Porcelains
Potteries Lacquers Textiles
Paintings Screens Cabinets Rugs

S. & G.
GUMP CO.
246-268 Post Street
San Francisco, California

FRIENDS OF THE SERENDIPITY WILL BE INTERESTED TO KNOW THAT BY ARRANGEMENT WITH THE WESTERN TILE AND MARBLE COMPANY OF PASADENA AND SANTA BARBARA A PART OF MY COLLECTION IS NOW EXHIBITED IN THE 18TH CENTURY ADOBE KNOWN AS EL CUARTEL, 122 CANON PERDIDO, SANTA BARBARA

The
Serendipity Antique Shop

Antiques *Lamps* *Decorations*
22, 26 and 30 SOUTH LOS ROBLES AVENUE
PASADENA, CALIFORNIA
BRADFORD PERIN, *Proproietor* Telephone Terrace 3509

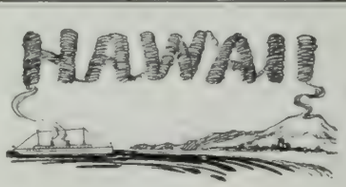
WESTERN TILE & MARBLE, INC.

—at your service for
TILE AND MARBLE FEATURES
— in —
Homes - Gardens - Swimming Pools - Stores - Office Buildings
ESTIMATES CHEERFULLY GIVEN

You are cordially invited to visit our display of Modern and Antique Tile from all parts of the world.

386 So. RAYMOND AVE.
PASADENA, CALIF.

PHONES
F. O. 3157
TERRACE 3158

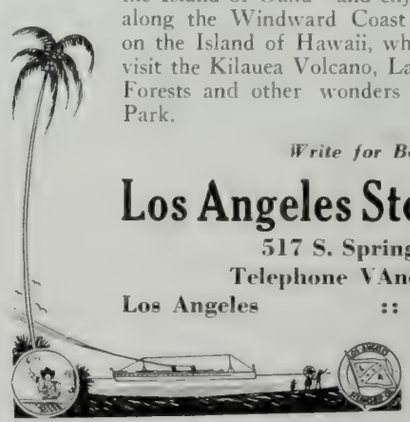


Always Enchanting

Fortnightly Sailings with Giant Liners

Direct from Los Angeles
O'er the Popular Southern Route

THE round trip from Los Angeles to Hawaii and return may be made for $278.50, $323.50, $406.00—and up—according to steamship and hotel accommodations selected—covering every necessary expense afloat and ashore—seeing the outstanding attractions of Honolulu on the Island of Oahu—and enjoying the daylight trip along the Windward Coast of Molokai, to Hilo on the Island of Hawaii, where time is allowed to visit the Kilauea Volcano, Lava Tubes, Giant Fern Forests and other wonders of Hawaii National Park.



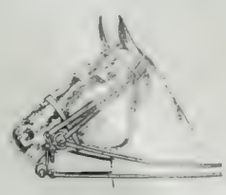
Write for Booklet

Los Angeles Steamship Co.

517 S. Spring Street
Telephone VAndike 2421
Los Angeles :: California

23-126

A Winter Bargain In Summer Bridles



IRISH REDUCINE

Best for all lameness. Order through your dealer or direct. Postpaid $5.00.

Weymouth Bridle (like cut)—**Hook in Stud.** Good Butt Stock. Hand sewn in silk. Caveson nosebend faced where joined to head. Heavy square Never Rust Buckles.

Never Rust Bits including Curb, Bradoon, Chain and Hook (all never rust) and Lip Strap $11.85

This Bridle has Style, Service and Satisfaction.
Your money back if you want it—but you won't.
Sells elsewhere $20-025.
Dealers: Write for my English Bargain Bulletin of Items purchased while abroad.

"Little Joe" Wiesenfeld Co.
Baltimore, Md.

PASADENA REAL ESTATE

FOR SALE
or
FOR RENT

"Early California"

Mac. Blankenhorn
and Associates
AGENTS - REALTORS

Properties of Character

J. H. Woodworth & Son

200 East Colorado St., Pasadena, California
Established 1886

Realtors; Insurance
Bonds and Mortgages
Architecture and Construction

PASADENA REAL ESTATE GUIDE

An illustrated booklet of attractive Pasadena homes for sale ranging in price from $10,000 to $150,000. Send for a copy.

MORSE and GATES
Pacific Southwest Bank Bldg. Pasadena, Calif.

THE POTTENGER-SHAW COMPANY

REAL ESTATE **INSURANCE**
Specializing in
ALTADENA AND PASADENA PROPERTIES
1465 North Lake Ave. **Terrace 8118**

FOR SALE

CASA DEL CARAVEL

Grounds landscaped, with bearing fruit trees, lily pool, rose garden, dog kennel, etc.

Large living room, dining room, breakfast room, kitchen, laundry and basement for trunks. Master's suite with two bedrooms, dressing room, and tiled bath with shower. Guest room and bath. Two car garage with servant's room and bath. Unit gas heaters, Ruud hot water heater, large fireplace.

Near schools, churches and transportation.

PRICED LOW FOR IMMEDIATE SALE. TERMS

255 E. Calaveras St., (at Marengo Ave.) Altadena
Sherwood Hall Tel. Fair Oaks 5656

"Complete Realty Service"

Garden 1667 Homewood, Altadena

FOR SALE

NINE ROOM COLONIAL HOME

Four Bedrooms, Three Baths, Grounds Beautifully Landscaped *Ask Us About It*

CARROLL PAGE FISK CO.

28 N. Garfield REALTORS Terrace 6171

WE OFFER BEAUTIFUL HOMES FOR SALE OR RENT IN ALL SECTIONS OF PASADENA ALTADENA SAN MARINO FLINTRIDGE ETC.

THE HOGAN CO.

INSURANCE *REALTORS* **BUILDING**
Main Office Maryland Hotel Building
379 E. Colorado St. PASADENA Telephone F. O. 63

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for April includes:
Bridge luncheon, 1 o'clock, the 5th.
Bridge tea, 2:30 o'clock, the 12th, 19th, and 26th.
Evening bridge, the 23rd, 8 o'clock, supper will be served.
Sunday evening suppers at 7 o'clock with programs.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
The April Bridge Day, with prizes and afternoon tea, will be held Friday, the 23rd.
Dinner dance, Saturday, the 27th.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for all the year play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

NEWPORT HARBOR YACHT CLUB:
The annual pilgrimage of the "Woofel Birds" in search of the fabled eggs will be made April 9-10-11. The annual election of officers will be held in Catalina Harbor preceding the hunt.

Old English Silver Sauce Boat
Made in London by Peter and Anne Bateman in 1784.

Exhibit of Antique English Silver and Sheffield Plate

A. Schmidt & Son
391 East Colorado Street, Pasadena

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, will present the usual symphony concerts throughout the month. The dates for the Friday afternoon and Saturday evening concerts are April 9-10 and April 23-24. The hours are 2:30 and 8:30. Beethoven's Ninth Symphony will be given April 9 and 10, with a chorus of two hundred voices, at the Shrine Auditorium. The Popular Sunday afternoon concerts are given at 2:30; the dates are 4-18-25. These concerts are given at the Philharmonic Auditorium, Fifth and Olive. The Spring season of open-air concerts are given by the Orchestra at the Los Angeles Coliseum. These are made up of popular numbers, and the seat prices, ranging from ten to fifty cents, kept within the reach of everyone. The April concert is scheduled for the 11th at 2:00 p. m.

PASADENA'S CONCERTS by the Los Angeles Philharmonic Orchestra are given at the Raymond Theater; the date for the April concert is the 5th. The entime Philharmonic Orchestra, under the direction of Walter Henry Rothwell, appears on these occasions.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, will give the third and final concert of the season the evening of April 30 at the Philharmonic Auditorium. The program will be miscellaneous, featuring compositions by Percy Grainger, composer-pianist, who will play and direct some of his own compositions. Members of the Philharmonic Orchestra will again furnish the orchestral accompaniment.

THE CAULDRON SINGERS, eighty male voices, Roy V. Rhodes, director, Eleanor Remick Warren, accompanist, Raymond McFeeters, accompanist, will present the second concert of the fifteenth season, Tuesday, April 13, 8:20 P.M., at the Shakespeare Club, Pasadena.

THE SAN FRANCISCO CHAMBER MUSIC SOCIETY, after a tour of the East, presenting seventy-five concerts, are at home and are considering holding symphonic concerts throughout the summer, following, to some extent, the idea and the arrangement of the concerts in the Hollywood Bowl.

THE LOS ANGELES TRIO, May MacDonald Hope, founder, Sylvian Noack and Ilya Bronson will give the sixth of the series of concerts at the Biltmore Hotel, Los Angeles, April 29. These concerts are always highly interesting in character and attract large audiences.

THE HOLLYWOOD HIGH SCHOOL will close the series of concerts for this season on April 16, when a morning concert will be presented by the Barrere Little Symphony Orchestra.

BEHYMER PHILHARMONIC ARTIST COURSES, including Tuesday and Thursday evening concerts, offer during April the following artists: Claire Dux, Polish lyric soprano, the 8th; Richard Crooks, popular American tenor, the 13th; the Barrere Little Symphony, the 15th; and Mischa Elman, called the poet of the violin, will close the series, the 27th. These programs are given at the Philharmonic Auditorium, Los Angeles.

THE ZOELLNER QUARTET, will give the seventh of the annual series of chamber music concerts the evening of the 19th, in the Music Room of the Biltmore Hotel, Los Angeles.

AUDITORIUM ARTIST SERIES, under the management of George Leslie Smith, offered nine subscription concerts during the season. In April the artists appearing are Edward Johnson, tenor of the Metropolitan Opera Company, who will, with Joan Ruth, soprano, present selections from Rigoletto, La Boheme, and Romeo and Juliet, the 5th; the London String Quartet, the 12th.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA will continue the series of concerts at the Community Playhouse, Pasadena, the first and third Sunday afternoons during April.

HOLLYWOOD COMMUNITY ORCHESTRA, Jay Plowe, director, has been pledged the support of the members of the Hollywood Woman's Club, under the chairmanship of Jessica Lawrence.

ADOLF TANDLER'S LITTLE SYMPHONY ORCHESTRA will give the Saturday morning concert, 11 o'clock, Biltmore Hotel, Los Angeles, April 3d; also the Sunday night concerts at the same place, April 4th and 18th.

MISS BESSIE CHAPIN, concert violiniste, will give the last of a series of costume-programs in the ballroom of the Huntington Hotel, Pasadena, Thursday, April 15th, 11:15, the subject being "Romany Rythms."

F. M. HINER'S CONCERT BAND will continue the series of concerts at the Olympic Auditorium, Grand avenue at 18th, Los Angeles, during the month. The concerts are given each Saturday night, Sunday afternoon at 2:30 and Sunday night at 8:30.

THE SEVEN ARTS CLUB of Long Beach, Katheryn Coffield, director, will present Gay MacLaren, reader, April 20th.

RUSSIAN ART CLUB of Los Angeles, Dr. Alexis Kall, president, presents the third symphony concert of Russian music of the series, Saturday evening, April 17th, at the Philharmonic Auditorium, Los Angeles. Philharmonic Orchestra, Modest Altschuler, conducting.

MRS. J. J. CARTER, one of the founders of the "Bowl," has resigned the presidency of the Hollywood Bowl Association to the deep regret of her many friends and admirers. Perhaps more than any one thing the force and strength of Mrs. Carter's belief in the success of the Bowl concerts brought the realization, and to her untiring efforts Los Angeles is indebted for the symphony concerts offered each summer "under the stars."

OXNARD EISTEDDFOD CONTESTS are announced for the week of April 5, and will close with a concert by the Orpheus Club of Los Angeles, Hugo Kirchhofer, director.

LA JOLLA OPERA COMPANY will present Gilbert and Sullivan's delightful comic opera, "The Gondoliers" at the Granada theater in La Jolla on April 8 and 9.

MEN'S GLEE CLUB of Whittier College leaves April 2 on the annual tour, returning April 13. Howard L. Hockett, head of the department of vocal music will direct the club.

Announcements

PASADENA COMMUNITY PLAYERS announce programs for April: "Hassan," an Oriental drama by James Elroy Flecker, April 4 to 17; "Hay Fever," by Noel Coward, April 22 to May 1.

CASA ADOBE BENEFIT PERFORMANCE, under the auspices of the University of California at Los Angeles, the University of Southern California, and the Occidental College, through their Spanish Departments, and the Southwest Museum, will be given the evening of April 6th, in the Philharmonic Auditorium, Los Angeles. The object is to raise funds to complete the rehabilitation of the Casa Adobe, which, when completed will be open to the public and will show the home life, the art and culture of the most romantic period of California history.

DR. JOHN ADAMS COMSTOCK announces his resignation from the directorship of the Southwest Museum and his reentrance into the practice of medicine and surgery.

COOPER ORNITHOLOGICAL CLUB will hold the annual meeting at Exposition Park, Los Angeles, April 8-9-10. Dr. George H. Miller, chairman of the department of biology at the University of California at Los Angeles, is in charge of the programs.

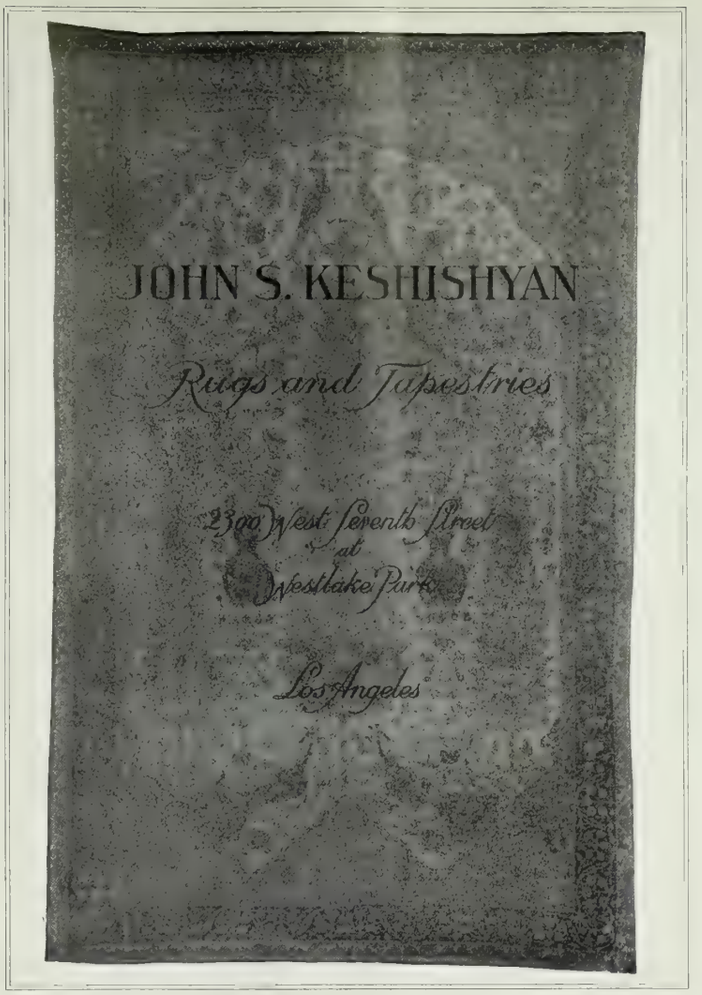
GARDEN CLUB OF AMERICA members will make Pasadena their headquarters, April 10 and 11, before attending the annual convention at Santa Barbara, April 13 to 16. This is the first time the organization has met on the Pacific Coast, where four clubs are members of the National oragnization; Berkeley, Santa Barbara and Montecito, Seattle and Pasadena.

LOS ANGELES DISTRICT, CALIFORNIA FEDERATION OF WOMEN'S CLUBS will meet in Pasadena, April 6-7-8. The delegates are being entertained at a garden party in Busch Gardens, a theater party at the Community Playhouse to see "Hassan." and the annual banquet will be held at Hotel Huntington.

LOS ANGELES OPERA AND FINE ARTS CLUB, Mrs. J. T. Anderson, president, will open a new department, devoted to the study of Shakespeare and the production of Shekespearean drama.

"SIEGFRIED," with Wagner's music, Dr. Ray Hastings at the organ, returns to the Philharmonic Auditorium, Los Angeles, for a week's engagement, opening March 22. Matinees daily.

"SAINT JOAN," with Julia Arthur and a distinguished cast, will open a fortnightly engagement at Philharmonic Auditorium, Los Angeles, April 5. There will be twelve matinees with performances each Friday and Saturday nights.



SOROPTIMIST CLUB BUSINESS AND STYLE SHOW: In the ball room of the Biltmore Hotel the Soroptimist Club of Los Angeles gave a brilliant and original business and style show during the luncheon meeting, Tuesday, March 23. The diversified program revealed the wide scope of the professions and trades which occupy the hundred and fifty members. A complete fashion show was not attempted but a presentation of the part that women are taking in the business world was interpreted. Thirty-two numbers made up the program, opening with a group of Camp Fire Girls, beautifully illustrating the welfare interests of the club. Norma Gould, dancing director, presented pupils in special numbers, and supervised other numbers. Following the general business presentations came the style show, including sports and street wear, afternoon, dinner and evening gowns, and closing with "The Pajama Parade."

A "ROSE LUNCHEON" will be held April 21, sponsored by the women's division of the Tournament of Roses Association, Pasadena, to foster a general meeting of all members of the organization in Southern California. Mrs. Myron Hunt is president, and Mrs. Florence Magill Wallace, secretary of the women's division.

MISS TERESA CLOUD presents Col. William J. Mitchell at the High School Auditorium, Pasadena, April 23. The subject of the talk is "America's Place in the Air."

PACIFIC COAST CHAPTER of the American Society of Landscape Architecture will sponsor the third annual exhibit of landscape architecture and garden sculpture in the Casa Adobe of the Southwest Museum during May.

GLENDALE DISTRICT EISTEDDFOD contests will be held during the month, closing April 27, when the Glendale Symphony Orchestra, Burbank Choral Club, and the oratoria section of the Glendale Music Club will compete.

Pomona College, Claremont

THE month of April offers a number of lectures and music and dramatic events. On April 1 at 4:30 p.m. and April 2 at 10:30 a.m. Theodore Dubois' "The Seven Last Words of Christ" will be presented by the Pomona college choir of 147 voices.

The fifth concert of the Zoellner Quartet in the Claremont Chamber Music Society series will be held in the Bridges Hall of Music on Monday evening, April 12 at 8 o'clock.

Professor Buwalda of the California Institute of Technology, speaks on "Earthquakes and Safety" in Holmes hall, Thursday evening, April 15, at 7:30.

The Barrere Little Symphony will be presented in concert as a number of the Pomona college music and dramatic course in Bridges hall of Music, Monday evening, April 16 at 8:15 o'clock.

Professor George M. Turner of Pomona college will present his illustrated lecture "The Romance of Petroleum" on Thursday evening, April 22, in the Mason hall of chemistry.

The annual Father and Son banquet is to be held in the big Gymnasium or Friday evening, April 23 at 6 o'clock.

The Pomona College Masquer's Society presents the four act comedy "Grumpy" in Holmes hall on the nights of April 23 and 24 at 8:15 o'clock.

The annual Pomona college woman's day and May Masque is scheduled Saturday, May 1. A number of athletic events are planned for Southern California high school girls. The May queen is crowned at noon and in the late afternoon the May Masque, "Hansel and Gretel," will be presented in the Greek theatre.

Both the Pomona college men's and women's glee clubs leave on extended concert tours April 2. The men's glee club presents fifteen concerts in San Diego county and Imperial Valley. The women's club will sing in Northern Central and Southern California.

Wood block prints of the Orient will be exhibited in Rembrandt hall of art, April 13 to 25.

Pomona college spring recess begins at 4:15 p.m., April 2, and ends at 7:30 a.m., April 13.

Arts and Crafts

A Dance at the Studio of Mr. and Mrs. Francis William Vreeland, 2206 Live Oak Drive in Hollywood on April, the sixth.

An exhibition of Volga tiles at our shop, 2871 West Seventh Street, April fifth to the tenth.

An Exhibition of silver and pewter by Mr. Porter Blanchard; of weaving by Miss Blanche Sell and of batike by Liljedahl and Bengtsson at the California Made Exhibition in the Shrine Auditorium April nineteenth to the twenty-fourth.

An Exhibition of miniatures by Miss Ella Shepherd Bush at the Shop April twenty-sixth to May first.

A formal Evening at Berkeley Hall School on Dayton Way in Beverly Hills on April the thirtieth.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, announces for April the annual Spring exhibition of the Painters and Sculptors Club, which will continue this year into May. Also an exhibition of sculpture by Ivan Mestrovic, in one of the smaller galleries. Under the auspices of the Cooper Ornithological Club, holding its annual meeting April 8-9-10, an interesting collection of bird paintings will be shown.

THE CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, will show to April 17, the first individual exhibition in America of the paintings of the famous Italian master, Ettore Tito. Founder of the great school of Impressionism in Italy, Tito has progressed until he is now recognized not only as the most famous living painter of that country but also one of the great painters of the world. Among the honors awarded Tito since 1885 have been the gold medals at the International Art Exhibition, Munich, 1888; the International Art Exhibition at Vienna in the same year; the Paris Exhibition in 1900; Art Exhibitions in Rome; and his home city, Venice. He was also awarded the Grand Prize at the Panama-Pacific Exhibition held in San Francisco, 1915. During the Carnegie International Exhibition, 1924 that institution purchased for its permanent collection his painting "The Market Place, San Marco." The Tito paintings will be shown in the Pasadena galleries following the close of the Los Angeles Exhibition.

Orrin White will show April 5 to 17.

PASADENA SOCIETY OF ARTISTS will continue their exhibition throughout April at the Pasadena Art Institute, Carmelita Gardens, Pasadena. Approximately eighty paintings and sculpture pieces are shown, and for this month a collection of studies by students of the local schools are added. The hours of the display are from 10 to 5 o'clock daily, except Sunday and Wednesday. On Wednesday the hours are from 10 o'clock to noon; on Sundays, from 2 to 5 o'clock.

THE GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena, will show to April 10 paintings of Italy and the Rivera by Russell Cheney. Oriental Paintings will be shown the last half of the month.

AINSLIE GALLERIES, second floor, Barker Bros.', Seventh Street, Los Angeles, is a branch of the Ainslie galleries of New York. During April the large display room will be used for the exhibition of the work of Western artists, principally California men and women. One of the smaller galleries will be used to show the work of Eastern men, while in the other canvases by European artists will be hung.

PAINTERS AND SCULPTORS CLUB OF LOS ANGELES will be established in their new home, 4715 South Wilton Place, this month. T. R. Tingle has presented his home to the Club, conforming with the request of the late Mrs. Minnie Tingle, an artist herself and the friend of all artists. The new club home will include not only exhibition galleries but also working studios.

BILTMORE SALON will show during April a carefully selected exhibition of the work of both Eastern and Western artists.

ETTORE CAVORIN has taken the old Harmer studios in Santa Barbara and is finding it pleasant to work there. He recently made the War Memorial for Edgewater, N. J. Mr. Cavorin is a valued member of the Advisory Board of the "Beaux Arts Institute of Design" in New York.

DANA BARTLETT has been doing unusually good work at his studio gallery, 101 South Virgil avenue, Los Angeles, and has sent a traveling exhibition through the East, which has been very successful.

STENDAHL ART GALLERIES, AMBASSADOR HOTEL, LOS ANGELES, announces the following exhibitions for the month of April: Alfons Blome of Belgium to April 3: Paul Lauritz Show will continue for two weeks in April: Bertha Lum opens first of April continuing until the 15th.

AARON KILPATRICK will continue his exhibition at the Biltmore Salon into April. These canvases are all the result of a visit to Cuernavaca, Mexico, last Fall and were all painted there, as Mr. Kilpatrick does not work from sketches. The pictures are a delight and through them one may enjoy a visit to one of the most charming spots in the old republic.

CHARLES RUSSELL and Mrs. Russell have taken a bungalow in Hollywood where they will make their home until June or later.

EDGAR PAYNE is the recently elected president of the California Art Club.

VICTOR HIGGINS held a very successful show at the Grace Nicholson Galleries, Pasadena, last month.

JACK WILKINSON SMITH is now at home in his new house and studio, recently completed, at Alhambra, near San Gabriel.

HERBERT V. B. ACKER is at work on a portrait of Gilmor Brown, well known director of the Pasadena Community Play house and the Studio Playbox.

XVIth, XVIIth and XVIIIth Century

French, Italian, English and Spanish Furniture

Lamps, Venetian Glass, Prints and Paintings

First American Exhibition of ETTORE TITO in our Los Angeles Galleries until April 17th.

Cannell and Chaffin, Inc.

397 East Colorado St. Hotel Maryland, Pasadena

720 W. Seventh St. Los Angeles, Calif.

THE Coolidge Rare Plant Gardens

OF PASADENA, CALIFORNIA

CAN UNDOUBTEDLY SHOW THE LARGEST VARIETY AND DIVERSITY OF PLANTS OF ANY CONCERN IN AMERICA

VISITORS ARE MOST CORDIALLY WELCOMED IN THE POSITIVE BELIEF THAT THE ABOVE STATEMENT CAN BE PROVED.

NORTH FOOTHILL BOULEVARD, PASADENA

PHONE F. O. 6610

Eleanor and . . . . Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena, California

WILLIAM WENT EXHIBITION at the Standahl Galleries, Ambassador Hotel, Los Angeles, is the first comprehensive, large show William Wendt has ever held in California. A pretentious book is being published by the Stendhal Art Galleries, which will contain fifty or sixty reproductions from this exhibition. Mr. Wendt has been working on this exhibition for the past three years, it is promised to be one of the greatest art events of this season. This exhibition opening April 15, because of the recent high honors Wendt has received through the Pan-American prize and the Ranger fund, is anxiously anticipated.

MAX WIECZOREK'S portrait of J. B. Millard, principal of the Virgil High School, has been bought by the teachers of the school and will be placed in the school library. The portrait was recently exhibited with the Painters of the West at the Biltmore Salon.

THE FREE LANCE ART LEAGUE held an exhibition at Brent's, 724 South Broadway, Los Angeles, during March.

LAGUNA BEACH ART ASSOCIATION is holding the annual Spring exhibition at Laguna.

SEVENTH INTERNATIONAL PRINTMAKERS EXHIBITION, held in March at Exposition Park, Los Angeles, under the auspices of the Print Makers Society of California, of which Benjamin Brown is president, and Howell Brown, secretary, awarded the following prizes: The gold medal to A. Rigdon Read, of England, for "Carvasonne"; the silver medal to Ernest D. Roach of the United States for "Ponte del Parasido;" and the bronze medal to Ernest W. Watson of the United States for "Misty Morning." The Huntington prize, given to the best etching in the exhibition, was awarded to Sidney Tushingham of England for "Gateway, Hampden Court." The Mr. and Mrs. William Alanson Bryan prize for the best American print was given to John Taylor Arms for "From the Ponte Vecchio." The Storrow prize for the best block print was awarded to Gustave Baumann of the United States for "Summer Clouds."

PAINTERS AND SCULPTORS CLUB prizes were awarded as follows: Gold, "Sunlit Hills" by Ralph Holmes; Silver, "Pines among the Dunes" by John Frost; Bronze, "Red Sails" by Edgar Payne. The madals were awarded as memorials to Minnie Tingle, by T. R. Tingle and will be continued for the most meritorious landscape, will carry a $200 award, and will be known as the Minnie Tingle Memorial Prize.

JESSIE M. BECKMAN, well known painter of landscapes, has closed her studio at 4570 West First street, Los Angeles, for a time, owing to illness, and will hang her unsold paintings at the MacDowell Club until next Fall.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, has authorized a campaign to raise money for the purchase of the Lamprecht collection of art objects of cast iron technique, now on exhibition at the Museum. The collection contains a thousand examples of industrial and artistic achievement, and is of utilitarian and artistic value. The authorization is made by Charles Lansing Haskell, art curator and secretary-treasurer of the Museum. The campaign will be directed by M. Barbara Dacier, field secretary of the museum.

FRANCES CLARK, exhibiting with the Pasadena artists at the Pasadena Art Institute, Carmelita Gardens House, has sold the first picture of the exhibition, her painting entitled "Clouds over San Rafael" to an art lover and collector of Evanston.

BENJAMIN C. BROWN suggested to the members of the Ebell Club that they submit to him a title for the picture recently purchased by the club, and from the titles sent in he has decided upon the "Sentinel of the Snows" submitted by Mrs. W. G. Eccleston. An etching is the prize for the winning title.

BERNAYS, 2501 West Seventh St., Los Angeles, is showing the paintings of Arthur Hill Gilbert to April 10.

FINE ARTS GALLERY OF SAN DIEGO, now holding the inaugural exhibition of old and modern masters, announces the first purchase for the permanent collection, a painting by Valentine de Zubiaurre entitled "Old Folks." Two other paintings from the Gallery of Modern Paintings have been presented to the Fine Arts Gallery, these are, "The Girl in White" by Sorella, presented by Archer M. Huntington, and "Home of the Mermaids" by Locas, presented by Mrs. W. W. Whitney. The director of the gallery is Reginald Poland.

ALSON SKINNER CLARK has accepted a commission to do some of the murals and supervise the entire mural decoration of the new theatre in Carthay Center, of which Dwight Gibbs is the architect. This theatre is being built by J. Harvey McCarthy and in it he will carry out a few of the plans to which he has given much thought. F. Tenney Johnson will execute one of the murals, the subject being the first theatre ever built in California and depicted in a flood of moonlight.

Patio, School of Architecture, University of Southern California

The foundation of a school of architecture in Los Angeles places Southern California in the front rank of opportunity for architectural education.

The benefits of contact with the practicing profession, so essential to the mature development of the student, is provided by the Allied Architects Association of Los Angeles, whose members give their time and skill to the teaching of these future architects of Southern California.

GEORGE S. HUNT

FINE HAND MADE FURNITURE—ANTIQUE REPRODUCTIONS

171 EAST CALIFORNIA STREET PASADENA

Mt. LOWE

"Earth has no finer view to show."

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 100-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
A Convenient Restaurant
CHARLES B. HERVEY, *Proprietor*

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them or for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 76, VOL. VIII. APRIL, 1926

CONTENTS

	Page
TILE ROOFS OF RONDA, A PAINTING BY GERALD PALMER. *Cover Design (Courtesy of Gladding-McBean and L. A. Pressed Brick Co.)*	
SOUTHLAND CALENDAR. *Ellen Leech*	4, 5, 6
THE FIELD OF THE LANDSCAPE ARCHITECT	9
BIRDS IN PARKS AND GARDENS. *Theresa H. Patterson*	10
SOME VIADUCTS IN SPAIN, *Two Photographs by George E. Hale*	12
A GARDEN UNDER LATH. *Nathaniel E. Slaymaker*	12
AN EXHIBITION OF PORTRAITS AT CASA MANANA, LA JOLLA	14
RECENT BOOKS—REVIEWS. *Louise Morgrage*	15
WITHIN SANTA BARBARA'S GARDENS. *Ervanna Bowen Bissell*	16-17
SOUTHLAND OPINION	18-19
SPORTS OF THE SOUTHLAND	20-21
REPRINTS FROM THE A.I.A. PUBLICATIONS	22
BULLETIN OF THE ARCHITECTURAL CLUB. *H. O. Sexsmith*	23
A CHURCH—BY FREDERICK KENNEDY AND CARLETON E. WINSLOW	25
THE RELATION OF HOUSE AND GARDEN. *Katherine Bashford*	28
THE COURSE IN APPRECIATION OF ARCHITECTURE	29
A HISTORY OF STYLE. *Fairfax Proudfit Walkup*	30
BULLETIN OF THE ASSISTANCE LEAGUE	32

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, Box 296, Hollywood, National Representative
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

J. W. Robinson Co.

Oriental Rugs

RICH treasures of the Orient, exquisite in color and craftsmanship, create in everyone who sees this collection a desire to possess several of these luxuriously beautiful rugs.

From small throw rugs to large room sized rugs, this entire collection was bought, and is owned, outright by J. W. Robinson Co.

The prices which prevail are, therefore, considerably lower than those made necessary by the methods usual to the Oriental Rug Trade.

Sixth Floor

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer
Colo. 2015

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue,
Pasadena, California
Opposite Maryland Hotel
Terrace 6712

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE FIELD OF THE LANDSCAPE ARCHITECT

IN the March number of this magazine there was presented a matter of vital importance to the Southland of California, namely, the removal of our virgin forest called by Francis M. Fultz, of our Forestry Department, "The Elfin Forest"—in his valuable book of the same name.

When Man has removed this natural growth from the hills and mountains of California, he has in his ignorance depleted his own water supply and misapplied his energies. The surface of California's hill country cannot be touched without disastrous results from landslides and storm waters. It is therefore vitally necessary that the uninformed land developers who are so harshly exploiting our beautiful hill country for their own profit be estopped and that experts in landscape architecture be encouraged and supported by the intelligent layman. Few, indeed, realize that there is available expert knowledge on this subject in our midst; and this part of California seems still to be experimented upon by inexperienced small town realtors from rolling prairies of our great Midi who know not how to handle a hill-town lot.

From a collection of articles, compiled by the secretary of the American Society of Landscape Architects there has been selected the following information on the profession and our own Pacific Coast Chapter A. S. L. A., which is composed of about twenty experts, is strong and capable in applying its principles.

LANDSCAPE ARCHITECTURE. April 1924. p. 212.

From letter to Mr. A. D. Taylor written by Mr. William Rutherford Mead, President of the American Academy in Rome. This was written in reply to a letter by Mr. Taylor regarding the attitude of the Academy as to the relation of Landscape Architecture to the other Fine Arts.

Through its School of Fine Arts the Academy has made specific provision by the establishment of separate Fellowships and otherwise, for advanced professional study in each of the arts of architecture, sculpture, painting, landscape architecture and music. In one sense the Academy regards these arts quite definitely as co-ordinate.

This does not imply that they do not merge into one another or that each of them may not on occasion, and in relation to a given problem, become entirely subordinate to one of the others, nor does it imply that one of them may not more frequently occupy a dominant position than does another; as sculpture, for example, merges into and becomes the subordinated art of furnishing decorative detail for architecture more often than architecture becomes subordinate to sculpture as in furnishing a mere frame or support for a primarily sculptural monument. It means, rather, that each of these arts has its own distinct point of view and its own distinct and independent sources of inspiration as well as its own peculiar technique, and that none of them can develop to its highest reaches if approached always from the point of view of any of the others or if constantly subordinated to one of the others. Each has, and ought to have, its own distinctive, self-impelled and self-governing development; and in that sense they are all regarded by the Academy as quasi-independent and co-ordinate.

At the same time the Academy constantly emphasizes the interrelation of all the Fine Arts with each other; the need on the part of artists working in different parts of the field of Art for mutual understanding of each other's points of view, ideals, principles and methods; the importance of sympathetic and appreciative collaboration between such artists in the solution of the many problems which do not belong exclusively to any one of the arts alone; and the fact that some problems belong as much to one as to another of the fine arts as each is ordinarily practiced.

This last is notably true of architecture and landscape architecture in the regions where they meet and overlap. But, as indicated above, the Academy has acted on the firm belief that such intimate coordination and co-operative development of the several arts is best to be secured through close and friendly collaboration on an essentially co-ordinate basis rather than by the systematic and general subordination of others to any one of them.

HOUSE BEAUTIFUL. April 1924. p. 376. *The Landscape Architect.*

The field of the landscape architect includes all outdoors from the earth to the sky and the sea, from wild woods to lawn and water gar-

THE BEAUTY OF A DECIDUOUS TREE IN FULL BLOOM AGAINST DARK PINE AND FRUITED ORANGE TREES IS OURS IN THE LANDSCAPED PART OF OUR RESIDENCE STREETS

den, from trunks of trees to tiny flowers, from walls and bridges to seats and sundials and brick patterns on pavements, from cities to city backyards. All of these and more are his proper interests, though he may choose to specialize in narrower phases.

Broadly speaking we divide landscape architecture into two parts—public work and private, or domestic work. The public work includes city planning, parks and playgrounds and all land developments which concern public groups. Domestic work is more concerned with private estates. Each division is worthy of a separate profession and the landscape architect generally finds himself committed sooner or later to one or the other by his interests and individual qualifications.

THE ARCHITECTURAL RECORD. May 1924. p. 499; 500. From article by Fiske Kimball: *Architect, Landscape Architect, and Decorator.*

The same increasing technical complexity which, between the sixteenth century and the later eighteenth, brought about the differentiation of architect and engineer, has in the nineteenth and twentieth centuries split engineering into a great number of branches, and has called into being specialized practice in landscape architecture and interior decoration. Instead of working in a single locality with well known native shrubs and flowers, and a few experimental exotics, we have today a national field of work with varied problems of adaptation, a constant stream of new varieties, and highly developed techniques of transplantation, tree repair, and a dozen other special branches. Any architect who glances over Mr. A. D. Taylor's "Landscape Construction Notes" will realize that here is a realm of technical knowledge in which he is as inexperienced as the landscape architect is in steel construction. . . .

No architect who has worked with a really competent landscape man can fail to have realized that his associate can think in terms of informal arrangement of ground and foliage masses, color grouping of flowers, and succession of seasonal effects, which lie wholly outside his own thought.

In the rapid evolution of the callings of landscape gardener and decorator into independent and truly professional status, the landscape architects have already provided the thorough cultural and professional education needed. The enlightened decorators are working hard to establish similar educational facilities and standards. Let us as architects recognize ungrudgingly the new state of affairs, and welcome the collaboration of professional men who have special knowledge and skill quite as valuable as our own.

LANDSCAPE ARCHITECTURE. Jan. 1912. p. 50-51. *"Co-operation Between Architects"* by Frederick Law Olmsted.

I may add, as it is easier and much more interesting to pluck the mote from another man's eye than the beam from one's own, that some architects do assume responsibilities in regard to landscape work which as individuals they appear, to competent judges, to be very ill fitted to carry out successfully. There is nothing in the fact that a man is an architect that should, in itself, interfere with his becoming

LANDSCAPING, PALOS VERDES. OLMSTED BROS., LANDSCAPE ARCHITECTS

(These excerpts are continued on page 29 and in the May issue)

SPRING LEADS HER SARABAND

By THERESA HOMET PATTERSON

Photograph by George D. Haight

WHERE FLOWER MIST FILLS THE CANYON AND PETALS FALL LIKE SNOW IN THE GARDEN OF MR. AND MRS. MORRIS COHN, OAK KNOLL

WHO would not follow close behind when spring enters a garden. Any gate is enticing but where it is hung on warm brick gate posts shaded by a pine tree and opens into fairyland, it is great good fortune if it swings inward. When South Los Robles has run past the last house and scurried down the hill along the wooded ravine, where deer surely prove it to be wild, there are two gates, the path through one leading down some rocky steps, the drive through the other over a bridge and up to the house. Stepping from out to in one pauses in a flood of enveloping joy and a deep sense of gratitude for the beauty of creation.

Art in this garden is so disguised that nature seems to be taking her own sweet way. There are great trees above, there are tree tops below. It is the heart speaking when anyone says, "I get hungry for the woods". Mrs. Cohn must have been a wood lover to have absorbed so much of the woodland spirit that she could translate it back into trees and singing brook so cleverly that the birds themselves don't know it isn't all natural. The stream pauses in little pools, where lily pads make floating islands for the frogs and parasols for the goldfish. The paths are not of angled stone or concrete but soft and velvety as though worn by the feet of deer and wild things going down to the brook to drink. There is the leafy freshness, the beauty of tree trunks with the vines that cling, and swinging tendrils that obey the slightest breeze. Nature skips and runs and tosses her curls, and voices the music that is in her heart through the birds, the frogs, the wind in the trees, the soughing of the pines and the rippling of the brook. But the music is heard only by her lovers who are attuned and whose hearts answer.

The sycamores giving high lights to green masses have their own notions, none of which are orderly; they are the unruly children that we love just as much or a little more. The greatest charm of the garden is its fruit blossoms, and when March enters with her train, it resembles the cherry blossom fetes of Japan so much that we look for the little artists from the poet nation writing sonnets all sprinkled with falling petals. What a setting for the red blankets on which they sit to serve tea and write poems, and for the gay flowered little children who look like flocks of butterflies as they run with lifted arms. No garden in Japan, no matter how extensive, is complete without a miniature landscape and almost no home is too small or too poor to have one. This little Japanese garden with its bridges and lantern makes the delusion complete. There are many single specimens of flowering peach, purple plum and other flowering trees in gardens, but to have them like a pink fog hanging between green banks is as unusual as it is satisfying.

"How kind that earth should treasure
So beautiful a thing,
All mystical enchantment
To stir our hearts in spring."

I would know it is spring with my eyes closed for I heard a peeper, and the brown thrasher hidden in the shrubbery was trying

out his liquid notes so full of contentment and joy. I would know it is spring if my ears were closed, for there are the perfumes and even without them I believe I would know it.

The little groups of people who went quietly about agreed with the brown thrasher who kept saying "Ain't it pretty?" Who does not love the droning of the bees in their honey harvest, and wild gooseberries with their accompanying humming birds. The Black Phoebe circles out and back as he snatches his prey from the air; and if one song sparrow could be happier than another, here is that one. Roses spring from tree to tree as agile as flying squirrels. The Grosbeak will soon arrive flooding the garden with his vesper music while the warblers are already here on their semi-annual visit.

And so with song and opening bud, frogs and flowers and new green, falling petals, bees and breezes, sweet odors and earthly smells, quail and butterflies, spring leads her saraband.

There is a feeling of snugness and intimacy in the private garden, which must be lost in the municipal garden, The City Hall or Club cannot be like the home. But as one enjoys his own garden most when sharing it with a friend, so the municipal garden can give us great pleasure in that it is shared by all who love flowers and birds and open spaces. With apartment houses increasing and lots growing smaller, how necessary are the parks if we would keep our reputation

Coming to California in May which was early autumn in the hills, all the roadsides were dusty and brown, and who remembers the old Santa Fe station! Could it be California? I had come out of the maze of fruit blossoms of the East, through the jasmine and magnolia perfumed South, and anyway one can't think of May with any brown. By some saving fate my hotel was at Westlake Park. There was grass gently rolling down to the water and cool shadows to break the glare of Zenith sun, there were flowers—flowers to temper my disappointment. I'm sure that oasis saved California for me. It is a great solarium where, without price, those

Photograph by George D. Haight

OUT WHERE THE GARDEN BEGINS

with worn bodies and tired nerves may find healing for body, mind and soul. Green grass is as restful to the eye as the ripples lapping the shore are to the ear, and the gentle sea breeze which rustles the bamboo is caressing and soothing. Men take their paper and pipe, women their books and sewing, nurses the chidren, and children their dolls, boys their enthusiasm, and tourists their leisure. That is a questionable statement as tourists have so much to see they have no legitimate leisure. After sight-seeing for days this would be just the place to go to mull it over—the dictionary says "Mull" means to spice and sweeten. That would be a way to preserve the memories to carry home.

At one of the entrances where an old date palm etches its likeness on the walk, iridescent black birds weave in and out of the traffic—just beyond gulls ride like boats at anchor, their white breasts glistening in the sun. Looking into the air one known where they got the song "White Wings, They Never Grow Weary," for other gulls on graceful wing hover and float and rise and circle — almost hundreds of them. When I went out the other morning I thought I was at a vaudeville, except that there were many new things on the bill and all clean and entertaining for all ages. One gull flew in perfect circles, catching with hardly a miss the bread tossed up to him. The American Coots are reversible, standing on their heads they bob about as black and white triangles with yellow sidewheelers. They are always sure of an audience. Their white bills are fastened on with an orange ornament. The little boy was right who said "Dad, ain't they funny birds?" It is a grand melee of Pin-tails, Baldpates, Ringnecks, Mallards, Lesser Scaups, Teals and Cackling Geese; and when popcorn is thrown out the splashing sounds like a boy's swimming pool. I asked a little boy if he couldn't find out the names of the ducks, his wise reply was. "They don't name them, I don't think." Wouldn't it save a lot of trouble if they didn't name so many things?

The large trees are mostly peppers and eucalyptus—blue gum and ficifolia of the red blossoms. Melaluca furnishes a preening shelter. Yellow lilies and plants that like to have their feet in water wade along the shore. Children throng the park on Saturday. There is a restaurant and off in a section by itself is a place to cook, tables and swings. There are radio concerts on Sunday. The birds may have the lake during the days, but the canoes have it summer evenings. When the curtain of night is drawn the scene shifts and the Black-crowned Night Heron moves ghostlike about the stage while—"On the ear
Drops the light dripping of the suspended oar,
Or chirps the grasshopper one good-night carol more."

Photograph by M. Craig

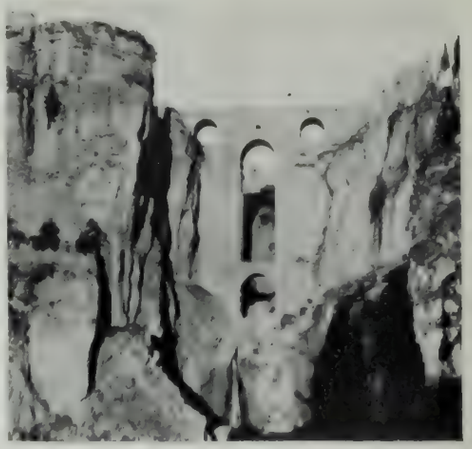
A STAGE WHERE THE WATER BIRDS PLAY MANY PARTS, AND MARK THE CHANGE OF SEASONS BY THEIR ENTRANCES AND EXITS

THE COLOR PLATES AND BRIDGES NEAR RONDA

THE ROMAN (IN THE FOREGROUND) AND THE MOORISH BRIDGES NEAR RONDA, SPAIN. THIS CITY IS SITUATED ON HIGH CLIFFS.

GRANADA roofing tile, handmade and beautiful, has a history connecting California with Spain. Some years ago when the late Willis Polk, one of California's most original architects, returned from Spain, he suggested to Gladding, McBean and Company the making of a tile like those he had seen abroad. The Granada and Cordova tiles resulted and their rich color and rippling roof surface are ours to delight the eye. Another trip to Spain, that of Mr. Jess Stanton, resulted in much for the combined firms of Gladding-McBean and the Los Angeles Pressed Brick Company, and secured for our delectation the stunning reproduction which appears on our cover this month. Painted especially for these manufacturers of clay products by Gerald Palmer, a distinguished English water-colorist, this painting gives a vivid picture of a "terra cotta town."

Still another trip to Spain, that of Mr. George E. Hale, Honorary Director of the Mt. Wilson Observatory, has brought us a fine series of photographs taken with an unusual discrimination by the astronomer-physisist and put at the disposal of all through the magazine. Two are here reproduced.



THE PUENTE NUEVO SPANNING THE GORGE OF THE GUADIARO NEAR RONDA, SPAIN. THIS RIVER NEARLY SURROUNDS THE CITY.

EL DESCANSADERO, A GARDEN UNDER LATH, LA JOLLA

By NATHANIEL E. SLAYMAKER, *Landscape Architect*

Designed and Erected under the Supervision of Gardner and Slaymaker, Landscape Architects

THE GARDEN LATH HOUSE BUILT BY THE FORMER FIRM OF GARDNER AND SLAYMAKER FOR MISS SCRIPPS OF LA JOLLA

THE INTERIOR OF THE LATH-HOUSE, A CALIFORNIA ARCHITECTURAL GARDEN FORM

THERE could scarcely be a better example of the evolution of an architectural form from the pressure of climatic environment than this "Garden under Lath" or Lath House. The climate of southern California affords a maximum of sunshine coupled with great natural aridity, and garden lovers long ago discovered that they would be denied access to a great wealth of tender plant materials unless more than the average shade and water could be provided. The Mission Padres and the early Spanish-Californians used a sort of thatch protection and later on this gave way to a device of lath roofing raised on four posts. To get still more protection—from live stock—for instance, the sides were covered with lath also, and this chicken coop affair served for many decades although larger and larger areas were covered.

Purely practical and utilitarian, such lath houses became quite the thing offering perfect growing conditions in the climate. As garden ornaments they were sadly lacking in beauty: more so, even, than the ordinary glass greenhouse of the East, which, by the way, we could not use if we wanted to, with our hot southern sun. Little by little more attention came to be paid to the outward form of these lath gardens; attempts were made at projecting beams, cornices, and the like. Finally the opportunity came to design a Lath House, every inch of it, inside and out according to architectural and landscape principles of design and the subject of this article became a reality. It took a full year to achieve the result, which is the property of Miss Ellen B.

Scripps of La Jolla, that delightful seaside rendezvous of lovers of beauty of all kinds lying a little to the north of San Diego.

The goal was two-fold, not only that the structure should in itself be a creative work of art, but that it should suitably house growing plants, especially ferns and begonias of every kind, of which no one who has not seen their glorious flowering varieties can imagine the beauty; and also afford a place of restful repose, meditation and the social amenities of a tea room. There were thus no precedents, no prototypes, no literature on the subject. It was a pioneering job, as so many in the Far West have been. And that is why it could be unorthodox, with new ideas worked in and old ones freshly treated.

Taking the general form of a main entrance rotunda with flanking wings to right and left, the former short, the latter very long, to fit the piece of ground, there was used a novel combination of materials, namely, rough hewn redwood timbers for the main supports and unmilled redwood lath as filler, all upon a foundation of natural weathered rock, in order to get a blending of color and texture. And in addition,—also being features that no lath house had ever had before handmade tile paths, as well as disintegrated granite paths were to be used, a special water-proof lighting system for night illumination effects, was to be installed, a tiled tea room with great landscape windows facing the Pacific and adjacent stretches of coast line, and perhaps best of all, in so arid a land, a complete series of water features, embracing several pools and a cascade.

The site is a triangular plot of six acres or so some fifty feet above the sea-level and two hundred feet back from the rocky sandstone coast of the Pacific. A residence in an adapted Spanish style occupied the broad end of the plot. To get a rhythm between the domicile at one end and the lower and narrower end of the area it was felt that a rotunda having a flat dome with the two flanking wings pointing, roughly, toward the domicile would achieve this result, especially if the intervening area were carefully designed and broad, restful greenswards were made to lie between the two. The site was poor in every way at the outset. The original planting had to be removed, old walks and the contours twisted naturally in several unfortunate directions in a small area. However, by taking advantage of this last fact and putting the rotunda at one level and the shorter right or east wing slightly higher, and the longer or west wing at varying levels throughout its length, the structure was early made to conform to the ground-form, to grow out of it, and thus it took on the needed long horizontal lines. From the street above the structure thus foreshortens pleasantly against the coast and sea lines without obtruding itself into the views. Even if it did, the diaphanous texture of the lath building makes for a certain transparency.

As we said before, liberties could be taken in various ways. The two-inch lath, being very light, allowed considerable scope and offered freedom from the usual restraints of building materials. The flat dome of the rotunda, for instance, is a case in point because there is only the light lath webbing between the ribs. To be sure, these are constructed of laminated strips of redwood over iron T-beams which spring from the tops of the vertical supports and are caught in a frog at the apex. Looking up from under the dome, one seems to see a great cobweb. The wings are covered with the same light lath, supported, of course by the numerous rough-edged redwood cross-beams. All the roof lath was laid in a north and south direction to get the best out of the sunshine.

The skeleton of the structure as can now be seen, consists of the vertical timbers, eight and ten inches square, in pairs, supported by the natural rock foundation walls of varying heights on the different levels, and themselves supporting the great connecting and cross beams. Certain mouldings were used and every beam, every moulding was rough hewn. The spaces between the uprights afforded the opportunity for real lath design. The predominant measurement between the stone "wainscot" or foundation walls and the horizontals supporting the roof beams was used as a norm and divided into unequal thirds according to a Japanese scheme of proportions. A standard pattern or design was then created and adapted to the various heights and widths as called for in the various "gardens." In each instance the lower third was the heavier the middle and greater third less heavy and the top and narrowest third the lightest in texture.

Although the resultant effect or feeling inclined more to the Japanese, this panelling scheme might also be called by the French term "Treillage." The only variation from this fixed pattern was in the rotunda where the additional height, a total of 20 feet, as opposed to the 12 feet or so of the wings, allowed a more detailed pattern of circles and semi-circles, out of deference to the Mission architecture in the vicinity. This open-work frieze occupied the space between the top of the regular panelling and the spring of the dome.

Special mention ought to be made of the natural rock work, because it divides honors in quality and quantity with the rough-hewn redwood elements of the building. Many tons of natural weathered lichen-covered hardpan rock were brought down from a neighboring mountain. A crew of Mexicans was trained and inducted into the job of setting the rock in place. They developed a rare feeling for the work, laboring for many weeks "con amore." The concrete foundations supporting the frame superstructure were battered and heavy wires ten inches long were fastened into the concrete at frequent intervals. Using these walls as a core, and the wires as hooks, the natural rock was applied by these Mexicans like a veneer, using only enough cement to hold it, none being visible. Somewhat the effect of the dry stone walls of New England is thus achieved. As in the case of the redwood superstructure, even to mouldings, the exterior and interior of these rock walls are exactly alike.

As we said before, the whole problem was the unusual one of landscape design inside an architectural unit. Each different level, and there are six, is a separate garden, and each has its own ground design or pattern. The path system, though continuous throughout, was made to suit the particular garden in each case. What is not path space is garden space. All the paths, except in two gardens are tawny from the disintegrated granite used, thus harmonizing with the redwood and native rock in color and texture. The path circling the central fountain pool in the rotunda is built of hand-made rough green

tile, shot with tan laid at random, except the edging. The path leading into and through the tea garden is of blue tan tile similarly laid. The blue and green tiles reflect the colors of the Pacific everywhere visible and especially through the great landscape windows of the tea garden. These three windows are enframed in double rows of blue tile. All paths, hence all flower beds are faced with native lichen-covered rock.

The difference in the level of the successive gardens is taken up by retaining walls and steps. From the rotunda to the east garden this is only eighteen inches, from the rotunda to the tea garden three and one-half feet, tea garden to pool garden two and one-half feet, pool garden to lower garden five feet. The retaining walls are of natural weathered rock, of course, and the steps of weathered granite in each instance. The steps in each case took whatever shape was necessary, twisting as they go down from rotunda to tea garden, with unequal rises, more or less, as they happened to work out, purposefully, to be sure.

It can be seen that of the two prime requisites of a Lath House, shade and water, the former was fulfilled, and now a word or two about the water. In a semi-arid land, every garden should be able to boast of both visual and aural pleasures derived from water. This Lath House has five pools or fountains, and a cascade. The rotunda has a shallow circular pool of tiny green tile which serves as a splendid foil for the brilliant gold fish. A smooth conical pedestal supports a bronze figure, "Boy with Frog," by the sculptor Berge. The east garden has a wall fountain, two dolphins emitting water into a huge conch shell. The shell is supported by a base of native rock, the interstices filled in with maidenhair fern. The path leading from the tea garden to the pool garden divides at the break in the levels and the encircling steps inclose a Spanish brown tile pool, the water issuing from a conventional fish form. This pool is the beginning of the main water feature, sixty-five feet long. It empties into a short level runnel connecting the largest pool of all in what is called the pool garden, a lily pool edged with lichen-covered granite. A simple jet d'eau in its midst and at two diagonal corners bronze frogs spout delicately. This pool is a bent rectangle to reflect the bend in the axis of the longer wing of the Lath House, which occurs at this point. From the lily pool the water empties through a runnel onto a granite cascade which divides into the longer flight of granite steps leading to the lower garden, whence the water passes again through a granite bordered runnel and empties into the sea-horse pool, named from the fountain figure used. This spouts a jet d'eau equal in height to the initial Spanish pool and the ryhthm is thus completed. Only motifs got from the sea, shells, fish, frogs, sea-horses were used as fountain accessories.

A complete electric lighting system was evolved, using lead waterproof conduits and concealing them behind the cross-beams. Great lanterns of hammered copper with orange mica in place of glass depend from the rotunda, tea garden and from garden roofs, besides the lights over all entrances; inside and out. Each separate garden can be lighted independently by flood lights concealed behind the planting and against the retaining-walls. The tracery of the lath design, picked out by the lights, against the black night outside, makes a very unusual and fascinating picture.

With such a background, by day or by night, the vines, ferns, and

(Continued on Page 29)

AN EXHIBITION OF PORTRAITS AT CASA DE MANANA BY FRANCES AMES OF NEW YORK

PORTRAIT BY FRANCES AMES OF MRS. MORRISON HOPKINS.

THE pastel portraits of Mrs. Morrison Hopkins, owner and manager of the Casa de Manana, La Jolla, and of Mrs. Julia Sawyer Trask and Edward Ewald of La Jolla were three of the interesting paintings in the art exhibition of Frances Ames, the New York artist, at the Casa de Manana, in La Jolla.

Mrs. Ames is a painter of portraits in pastel and of miniatures. Her work is outstanding for its delicacy and exquisiteness; and for her ability to paint likenesses along with remarkable color tones. She is a member of the Society of French Artists and has exhibited her work at the Salon in Paris. In France she studied at Grande Chaumier, Colorossi school and was a pupil of M. Colin and M. Cautoir. She studied under William Chase in the New York School of Art and under Bryson Burroughs at the New York Art School.

PASTEL OF MRS. JULIA TRASK BY FRANCES AMES.

The exhibitin at the Casa de Manana was made up of pastel portraits of a number of prominent San Diego people and miniatures of notables of the east and abroad, including portraits of the Countess of Dufferin, London; Mrs. Potter Palmer of Chicago; Mrs. George J. Gould; Mrs. Frederick Hall and baby; Mrs. H. L. Williams; Mrs. Hobart J. Park; Mrs. Evelyn Nesbit Thaw; Mrs. Victor Herbert, and Gloria Caruso, all of New York.

Mrs. Trask has given a most interesting course of lectures on "The Drama," both at Casa de Manana and at the Coronado this winter, and Mr. Ewald has presented his fascinating "Opera in Miniature" at his studio for over two years. Many of our new people have heard of him and ask to go. He will surely become "famous" for it at some near future time. He goes to Chicago to direct and produce open air opera this summer.

Owner and manager of The Casa de Mañana Mrs. Hopkins is an enthusiastic patroness of all things artistic in La Jolla and is in a position to add much to the pleasure of that charming watering place.

A PORTRAIT OF EWALD BY FRANCIS AMES.

Edward Ewald, originator of the unique L'opera en Miniature, has for two years brought opera to La Jolla

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

JOHN SARGENT. HIS LIFE AND WORK

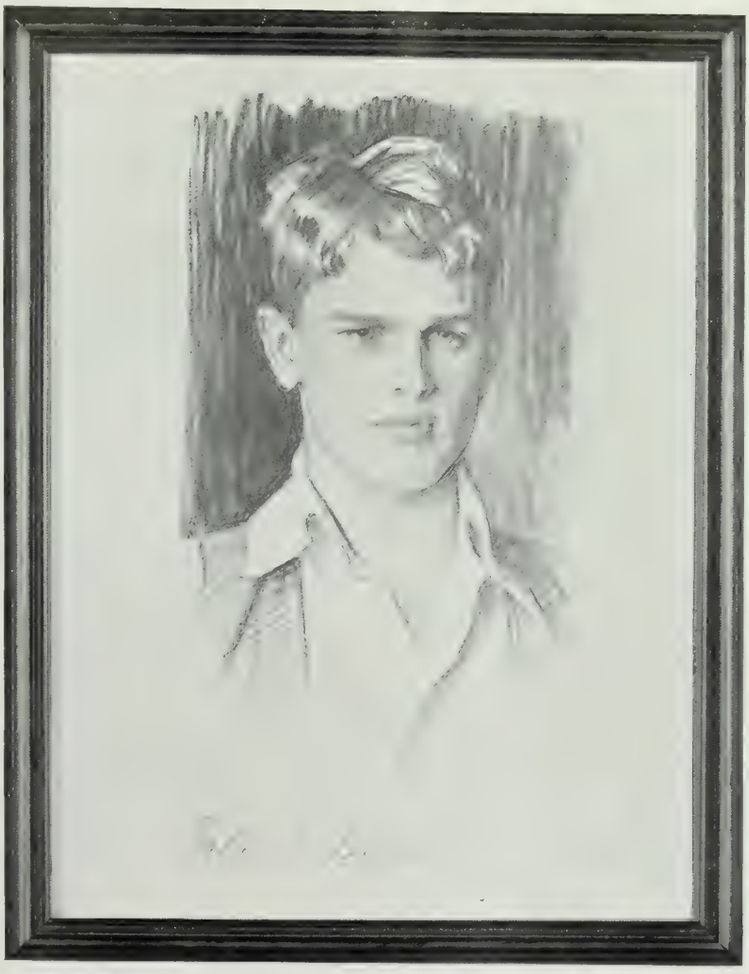
By WILLIAM HOWE DOWNES. *Little Brown and Company*

It would be something of a task for any biographer to make a lively story of human interest out of the life of a man, who like Sargent, was always irreproachable in his conduct, and never did anything but paint. Even at the outset of his career, there were none of the struggles with poverty, family opposition, or states of irresolution, unhappy intimacies, and none of the tragic episodes, which are usually so abundant in the lives of famous artists. Early in his twenties he painted the first picture of his to be hung in the Salon, and it was bought at once by an American; immediately afterward he made distinctive portraits of four members of one family and despite the darts of certain hostile critics, nearly as futile as the stings of bees attacking window panes, there followed soon, recognition, reputation and commissions. Talent, genius perhaps, wisdom, industry, and well-balanced traits of character did the rest.

And so in the case of Sargent, very obviously one who was born with a silver spoon in his mouth, as the saying goes, his biographer has written not so much about his personality, as his artistic triumphs and achievements. This role of critical appreciation and interpretation, is indeed a fitting one for Mr. Downes, since for many years he was the art critic on the Boston Transcript, therefore we find his discussion of the painter's work most instructive, and his opinions worthy of respect and consideration; especially his forecast of Sargent's place in the world of art, "below the first rate men, such as Velasquez, Hals, Holbein, Titian and Rembrandt, and certainly rather higher up than the majority of the British painters of the eighteenth century."

Mr. Downes knew Sargent intimately and was fortunate enough in 1924 to obtain the painter's verification of most of the material in this volume, so that it will become an authoritative work to all future biographers. Another life is now in preparation by Mr. Evan Charteris, Q. C., which on its completion should be interesting to compare with the life by Mr. Downes.

There are some valuable features connected with this biography, all of which represent the expenditure of intelligence and painstaking on the part of its author. The illustrations are many and furnish illuminating examples of Sargent's most famous pictures, portraits, figures and landscapes. Fully half of the volume is devoted to a pretty comprehensive list of the pictures of every kind, which he ever did, with information briefly given, regarding most of them. For these reasons, as well as for its quality, the work will prove most welcome to artists, and others interested in artistic achievement of the present period.



FROM A BLACK AND WHITE BY SARGENT BY COURTESY OF MRS. C. W. CATE, CARPINTERIA, CALIFORNIA.

FERNANDE

By W. B. MAXWELL. *Dodd Mead and Company*

These are the days when novelists see so much in life, that they are driven to esoteric expression of it, and a public eager to know what they see, buckles down and acquires a taste for that kind of writing. But no cultivated taste is at all essential for understanding what Mr. Maxwell sees in life, because he tells us about it in a manner of the most translucent clarity, giving us the impression of looking through an open window at scenes in life, with nothing to obstruct our vision, but the air we breathe.

This latest novel of his, "Fernande," contains an objective description of a woman, who like Circe of old, leads her victims, subtly, but inevitably down the path to worldly ruin; and also a study of the youthful hero, a more subjective character, perhaps a shade less successful in its treatment. When once he creates these characters, in this story of present day Bohemia in London, the author hands them over promptly and unceremoniously into the control of fate—the kind of fate many readers recognize at once and shudder at; the kind the Greeks knew about and alluded to, when they said, "Whom the Gods would destroy, they first make mad"; the kind of fate Flaubert understood, when he washed his hands of Madam Bovary. Pitiless, merciless, exacting, inexorable, horrid old Fate!

But Mr. Maxwell apparently has little confidence in fate. None of us have, for that matter. But we have no alternative: Mr. Maxwell, however had, and he used it. He snatched away his hero precipitously although dexterously, from the jaws of impending doom, and just in time at that. And so that nice conscientious, generous, chivalrous young man, marries the girl of *her* choice, and as we leave him in this realm of unexpected bliss, we venture to hope, (now that both Mr. Maxwell and fate are done with him,) that that backbone of his may stiffen up a bit. But after all, such is life; some very estimable people, have backbones made of gelatine.

THE HEART OF ARYAVARTA

By the EARL OF RONALDSHAY. *Houghton Mifflin Company*

This is a very scholarly book, written by a very scholarly man, and probably to be comprehended only by very scholarly people. Still Mr. Average Reader, if patient and persistent, and keen about knowing a thing or two regarding the unrest in India, may extract some information thereupon from the pages of this book. It appears that after a trial of one hundred and fifty years of western education, the intelligentsia of the Hindu middle class have concluded that such training has fostered a materialism, destructive of the old Indian spiritual ideals. In order for the country to return to that pristine condition of holiness, and lofty plane of living, these people consider it absolutely essential to rid India of England, bag and baggage, and regard as justifiable any means whatever, which tend to aid in that expulsion. The writer, formerly an able and just administrator of affairs in Bengal, a true Britisher to the core, with unquestioning belief in the "white man's burden," presents the revolutionary side of the case to show its perfidy and futility, dwelling with sorrowful reproach on the method of fanning the flames of revolt by the use of the old religious tenets. In fact it might seem as if the Hindus were perfectly willing and even eager to bite the hand that has fed them.

Somehow as a result of reading this book, the reader finds himself hoisted to a position on the fence. Doubtless these people are very, very wrong, but nevertheless they are human. And even in the Earl of Ronaldshay's country, there is a saying "all is fair in love and war." Moreover, what citizen of the United States can consider unmoved the struggle of a people for self government, however misplaced and impractical any sympathy with the cause may be? Probably most of us have perplexing problems to settle right at home without bothering over England's duty regarding India; still this question happens to be one of the burning issues of this age.

TEMPLE BELLS AND SILVER SAILS

By ELIZABETH C. ENDERS. *D. Appleton and Company*

Travelers returned from China write innumerable books to tell us how picturesque that country is, and we believe them more or less, depending on how forcible they are. But to the readers of the volume with this lyrical title, "Temple Bells and Silver Sails," China becomes at once an entrancing experience, a land of dusky, tawny, gleaming tints, glimpsed through a veil of seductive glamour. The book is thus effective, because Mrs. Enders is a poet, who has written all unconsciously a poem. Analyzing her style in order to uncover the secret of her witchery, is like pulling the petals off a lily to find out why it smells so sweet; still there must be ever present in the reader's mind an awareness of the limpid lilting movement of a prose that forms a proper setting for onamatopoetic words of melody and charm.

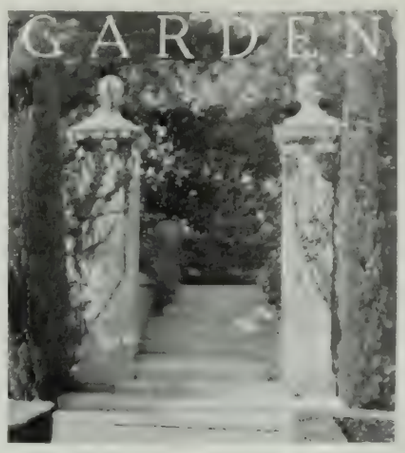
Here is indeed a wondrous China, a picture as well as a poem. Even bits of tragedy and squalor have color and poignant significance, such as appears for instance, in those slum paintings which George Bellows has made from time to time. Perhaps the finest part of the book is the description of a trip, taken in the Robert Dollar II far into the wild interior of the country, up the Yangtze River, which winds its way among the beetling gorges, towering upward to tremendous heights. It is an exciting tale, since bandits were constantly threatening, and finally attacked, while shortly afterward, this staunch and luxurious boat was wrecked upon the treacherous rocks, lying here and there just beneath the surface of the water. Whereupon our lady chronicler, whom by now we have come to regard as a graceful and fragile figure, a damsel out of a Pre-Raphaelite painting, got out and swam lustily and vigorously for her life, in the athletic fashion most approved for the modern female, and lived, thank Heaven, to tell us all about it in her smoothly slipping rippling prose.

WITHIN GARDEN GATES.

ERVANNA BOWEN BISSELL

Vancouver from the North,
Cabrillo from the South,
Searched her coasts to find a mouth
To unite the East and West, faring forth;
And knew not that their quest
Was ended on this shore;
That here forevermore
Pine and olive, and heather and rose,
Arid desert, and mountain snows,
Make a land of all lands the best—
California, Queen of the West.

—Caroline Hazard.



EDITOR, GARDEN PAGES

THE Garden Club of America will hold its thirteenth Annual meeting in Santa Barbara from April 12 to 16... The delegates arrive by special train, spending Saturday and Sunday in Pasadena. On Monday evening they come to be the guests of the Garden Club of Santa Barbara and Montecito.

Aside from the annual meeting which is to be held at the Montecito Country Club, the days are to be spent out of doors. The visitors will lunch in gardens, have tea under the trees and always and everywhere be asked to look at the flora which can be grown under our peculiar climatic conditions.

The court at Miraflores, the home of Mrs. John Percival Jefferson. In this out-of-door room —roofed by blue sky— one sits to enjoy the view of mountains and sea. It is always summer here. The flowers bloom, the fountain plays and MacMonnies' Bacchante dances through the sunny hours.

The Rose-garden of Mrs. De Witt Parshall where tall Palms decorate the background. Underneath them rise Foxglove spires and blue Delphiniums. Climbing Roses and standards give color and fragrance. Alas, the dial's finger counts the hours one spends in this delightful garden!

Mrs. Oakleigh Thorne's winter home is Las Tejas—a series of little gardens forming a delightful whole. The Spanish garden, gay with tiles in walls and floors, is set among Live Oaks. The boyish figure in the center seems a veritable Peter Pan lost in thought. One waits, expectantly, to see him grasp a swaying branch and disappear into the tree-tops.

Below—
Mrs. George Choate Kendall has kept her garden, Illahee, true to its Indian name. Trails wind under Live Oaks and native shrubs clothe the banks—the Lemonade Berry and the blue Ceanothus. Rocky pools bordered by ferns and aquatic plants give a rustic aspect to a garden carefully kept in tune with Nature.

IN THE GARDEN. SOLANA, THE HOME OF MR. AND MRS. FREDERICK FORREST PEABODY, SANTA BARBARA. PHOTOGRAPH BY COLLINGE

Solana is a house set on a hill and the gardens lie along the slope in the sun.

On this shady seat one may sit to think, to dream, to watch the birds bathe and drink; and to remember that the owners, Mr. and Mrs. Frederick Forrest Peabody have planted and watered much of our up-springing civic life. "Here's rosemary!"

The forecourt at El Eliseo — the winter home of Mrs. Edward Lowe. The house looks toward the Palm terrace where choice exotics grow. The formal garden faces the sea.

Beyond it lies a grassy canyon where wildflowers bloom and finches sing in the Sycamores.

SOUTHLAND

Pacific Problems

SUNDAY evening at The Valley Hunt Club after-supper program, the speaker of the evening was Mr. Thomas G. Patten. Introduced by the president of the club, Mr. J. C. Sloane as one who has studied the deeper currents of history, Mr. Patten gave his intensely interested audience a swift survey of the causes which developed Russia from a Mongol race into one of European civilization.

Convincingly the speaker proved his thesis: it is through Russia that the Orient has touched the Occident most vitally and there the old problem which separated the Greek Christian from the Holy Roman Empire must be worked out by moderns.

Thrown back time after time upon herself by physical defeat at the hands of Latin and Anglo-Saxon races, as in the last war through Prussia, the Tartan race still seeks an outlet to warm waters of the Pacific. Therefore the problem of greeting the Orient with modern economics and Christian spirit has become ours of California. Russia is behind China and Japan pushing them toward America.

Referring to a recent article by Judge Gary on business ethics, Mr. Patton showed that war has defeated itself in a civilization which demands that economically the victorious must resuscitate the vanquished or go down with them to defeat. So dependent has this little world become on its own unity of purpose that war between races has become a common enemy. The non-white races have now thrown off the dominating rule of the white race: this was the immediate message of the evening. They stand on their own feet, looking at us with the cruelty of the Cossack and the efficient training of the Prussian, combined with the culture of ages in old China and the commercial instinct of the Japanese.

Across the broad Pacific they look at us out of narrowed eyes. In their hands are weapons of the past and those of the present, and above them floats the banner of the Greek Christian Church! Shall we greet them as brothers or as enemies?

He Is Risen

ON MOUNT RUBIDOUX, NEAR RIVERSIDE, CALIFORNIA, CROWDS DESCENDING AFTER EASTER SUNRISE SERVICES

The Blossom Festival

EVER since the world began, the human race has greeted with some sort of festival, the coming of the Spring. With many races it has been a religious festival which gave outlet to the spirit of joyous thanksgiving for the new life which wells up in the earth each year, stirring even the coldest heart. The Pagan felt it, and the Christian has taken possession of it as of God.

On every little hill that mounts beside a little settlement or suburb in the Southland there has been placed a cross, symbol of Christian sacrifice of self for others; and on ever Easter morning throngs from town and city gather below the Cross to worship and adore, to pray or sing or simply gaze upon the Easter sunrise as a symbol of new faith, new life and new approach to God. "He is Risen" greets each heart in some form of expression, and since He arose, we too, may be assured that we shall rise from earth to higher spheres of joy and usefulness.

In the north the Spring Festival has taken the form of a gathering to see the flowering trees of Santa Clara Valley overflow like billowing mist across the fertile valley and to sing or to play in joyous phrase as a great multitude rejoicing that again the Spring is here. There is great beauty in the massing of deciduous fruit trees all in bloom at one time and this Festival waits always the day when Beauty is paramount—and yet, no less is reverence and prayer and praise established as in the hearts of those who gather there. The founder of the festival, the Rev. "Sunshine" Smith was deeply devout in his ideals, and still believed that all the joy and gladness of this feast of beauty should be the part of Christian faith and ritual.

The poetry of any section expresses the deeper feelings of its people best; and here, in the heart of California her joy of life mingled with religious and spiritual devotion is found in the verse of its native poet.

The old ideas of "pagan joy" and "Christian dolefulness" have disappeared in California and in their stead has come the joyous outpouring of the heart in a united festival of Easter and the Spring.

At Saratoga where the Blossom Festival of California was held March 27 and 28th the wild flowers had their part as well as the flowering trees. Word comes to one who could not be there that the native blossoms Californians all love so dearly had the honor that should always be their due:

In the Hillside Clubhouse the Garden Club held a wild flower exhibition. Mrs. Judge Wallace brought from El Retiro, the memorial cottage and summer home of Clarence Thomas Urmy in Wildwood nearby, two baskets of blossoms from the poet's wild flower garden, which she has kept green and blossoming in his memory. We give below from the flowers of his unpublished book of poetry, extracts of poems which identify the spring and Easter time. M. U. S.

One Spring More

So many springs have come and fled,
So many happy springs are dead;
But lo, through winter's open door
Comes Flora, bringing one spring more!

* * * *

CLARENCE URMY.

Easter Flowers

The roses were the first to hear—
The roses trellised to the tomb;
Bring roses—hide the marks of spear
And nails that sealed His wretched doom;
The lilies were the first to see—
The lilies on that Easter morn;
Bring lilies—crowned with blossoms be
The Head once crowned with cruel thorn.

* * * *

The roses were the first to hear,
The lilies were the first to see—
Bring fragrant flowers from far and near
To grace the Easter jubilee;
"Rabboni!" be on every tongue,
And every soul the rapture share
Of Mary, as she kneels among
The roses and the lilies fair!

CLARENCE URMY.
Saratoga, California. *July 10, 1858—June 2, 1923.*

OPINION

The Soldier's Garden

April 4, 1917

Winds swing the gate on its half-broken hinges
Over a pathway now matted with weeds.
Stately box borders have wild-carrot fringes,
Mullein and plantain from gypsy-sown seeds.

Roses and ivy have hidden the dial,
Woodbine has covered the seat's ancient stone,
And standing between them, on guard the while,
A sentinel hollyhock watches alone.

Bumblebees boom where the bergamot blazes;
Flycatchers strike sailing gnats in the air;
Butterflies wigwag from white-petaled daisies;
Spiders entangle their webs for a snare:

War!—which is mimic and waged behind hedges
With no one to battle the blighting foe!
The garden's owner—beside a stream's sedges—
Went out to the Fields where the asphodels blow!

Ervanna Bowen Bissell.

A PEACEFUL PATH UNDER GRAY OLIVE BRANCHES

Cuesta Linda
the Beautiful Hillside
garden of

Mrs. E. Palmer Gavit
Montecito
California

THE FLINTRIDGE RIDING CLUB WILL AGAIN SPONSOR AN AMATEUR HORSE SHOW IN MAY, AND AGAIN THE PROCEEDS WILL GO TO THE CHILDREN'S CONVALESCENT LEAGUE, WHICH OPENED A HOME IN LOS ANGELES LAST YEAR. THE OBJECT OF THE HOME IS TO PROVIDE PROPER CARE FOR CHILDREN JUST RELEASED FROM HOSPITALS AND TO SEE THAT THEY HAVE ADEQUATE ATTENTION

TRAVESTIES AND GOSSIP OF A GREEN ROOM

By ELLEN LEECH

AWAY back in the earliest days of theater going, when the spelling was so delightfuly vague, and so intrigues the imagination of today, may be found a description of a theater in which a section of it is referred to as a "tireynge-howse or green room," proving that beyond a doubt we are following an ancient and time honored custom in holding to and emphasizing this section of our modern theaters.

Of course when the primitive dramas or plays were produced they were not assigned a building at all but were given more often than not in the courtyard of an Inn, whence the retiring room of the actors was most likely to be the green sward surrounding the hostelry. Whether or not this influence of coloring was responsible the fact remains that the premiere green rooms mentioned are alluded to as deriving their names from the tinting of the walls. And we find the personality of these rooms has persisted and the elusive quality of their allure for the public has never waned since the first theater especially constructed for dramatic performances was built in London in 1576 by the actor, James Burbrage.

Just how much precedent there may be for dining in the green room is a little vague, but tea, and we may guess, slightly more powerful cups were often passed, but whatever may have been the rule in the green rooms the fact that the audiences regaled themselves with food all down through the ages is an established fact. In case they did not come well supplied with nourishment it was sold them by vendors catering to all kinds of appetites. While this is no longer prevalent with us in a, strictly speaking, theater it is the very life breath, and sustenance of all roof gardens, which may be merely a reversion to the fact that it was in the gallery nearest the roof that eating in our theaters persisted the longest, though generally confined to the consumption of peanuts, the gallery becoming entitled thereby, and probably earning the epithet still, though, due to modern progress, the succulent nuts have shed their shells and now may be secured in smaller and less obtrusive quantities. And many of us on a visit to an Oriental theater seem to exist merely as a small island entirely surrounded by a sea of queer exotic delicacies, largely dominated by dried fish.

It matters very little however about the sanction of usage in this matter of dining as the custom adopted by the Pasadena Players of serving a cast dinner in the green room between one afternoon and evening performance of each production has proved such a delightful one. In the less affluent days, when the playhouse functioned less grandly on Fair Oaks avenue, the cast dinners were a part of the social life of the actors but they were given either in private homes, clubs, or occasionally the hotels but in planning the new theater, where every detail is worked out to such perfection, the green room has become a charming salon, a friendly pleasant place where the cast may gossip or criticise, study or relax, as time permits, and where after every performance friends may gather for a word of congratulation,—or just words! Then the room is so charmingly adapted to the service of a dinner to quite a party of people as the two refectory tables, always a part of the furniture of the room may be utilized as tables of honor, with a long central section set up for the occasion. The dinner given in the midst of the season of repertoire last month was especially memorable as the guests of honor were Edith Lynne Matthison, Charles Rann Kennedy, and Edith Gage, who so delighted the community by their productions, "The Admiral" and "The Chastening," and who after dinner thrilled their auditors by a five minute travesty on the Russian tragedy of today. Mr. Kennedy later voiced his admiration of the work done here and of the encouragement offered to the future of the drama by such earnest and sincere work as Pasadena shows in our Community theater.

The season of repertoire which this dinner punctuated was intended, and provided, for a catholicity of tastes. From a program offering March Hares, Hedda Gabler, The Two Virtues, and Outward Bound, a choice could be made for every mood and all temperaments should have been satisfied. The principals seemed particularly well cast in these productions; Lenore Shanewise's interpretation of Hedda Gabler was unusually strong, but then the subtilities of her Mrs. Midget were most pleasing. Maurice Wells may not by nature be so temperamental as Geoffrey of the March Hares family but even so we might forgive him—that is, we couldn't resist his charm. Mrs. Palmer is so delightful in everything it is hard to differentiate.

In all this gossip to and fro, the question of the ultimate supremacy of the theater, it might be well to remember the very old proverb which tells us "It is not the weathercock that changes, it is the wind," and drama we believe to be eternal. We are always glad to find encouraging statements in the press, to hear them from lecture platforms, and to seem to gather them from the air around us, regarding the growth and progress of the drama within the past year or so, but coming right down to the voice of the masses nothing more to the point has been contributed than the opinion voiced by a fellow trolley traveler who, having corralled an auditor in a seatmate and compelled an audience by sheer vocal power, said among many things that the movies might be all right, though paid much too much but as for him he was getting tired of pictures he liked "to hear 'em say something sometimes, if it ain't only to swear,"—probably still holding fond recollections of "What Price Glory," and we echo more power to his voice, may his tribe increase and grow in appreciation.

THE COMMUNITY PLAYHOUSE, PASADENA, IS NOT ONLY THE DRAMATIC CENTER BUT IS A POINT OF CONTACT FOR MANY VARIED INTERESTS.

SPORTS—POLO TOURNAMENTS; CHANCEY GOLF

THE POLO FIELD AT SANTA BARBARA JUST AS THE ACTION STARTS. THE SANTA BARBARA TEAM HAS BEEN PLAYING REMARKABLE POLO THIS SEASON, AND LAST MONTH WON THE PACIFIC COAST OPEN CHAMPIONSHIP, WHICH CARRIES THE RIGHT TO COMPETE IN THE NATIONAL CHAMPIONSHIP MATCH AT MEADOW-BROOK IN SEPTEMBER

THE MIDWICK COUNTRY CLUB POLO FIELDS WERE THE CENTER OF INTEREST DURING THE TOURNAMENT THE LAST HALF OF MARCH WHEN TEAMS REPRESENTING DEL MONTE, SANTA BARBARA, FIRST CAVALRY DIVISION FROM FT. BLISS, ELEVENTH CAVALRY FROM MONTEREY, TWO TEAMS FROM SAN MATEO, AND TWO TEAMS FROM MIDWICK ASSURED A GAME PRACTICALLY EVERY DAY

MRS. DOROTHY HILL OF ST. PAUL, AND WILLIAM H. KIDSTON OF CHICAGO, DISCUSSING THE MERITS OF THE ANNANDALE COURSE, WHICH WITH ITS ADDED ACRES OFFERS GREATER ADVANTAGES NOW THAN EVER BEFORE

A WINNING FOURSOME AT THE HUNTINGTON HOTEL, PASADENA: HENRY NEWBY, E. H. HICKS, OF CHICAGO, G. L. CURTISS, CLINTON, IOWA, AND F. H. BARTLETT, CHICAGO. IT MAY BE POSSIBLE THAT MR. BARTLETT IS RESPONSIBLE FOR THE OPENING OF FREE PUBLIC GOLF SCHOOLS BY COOK COUNTY, MODELED FROM THE REGULAR SCHOOL SYSTEM. WHILE THE OPPORTUNITY TO WIN OR LOSE A $25,000 MATCH MAY NOT OCCUR OFTEN, THE CHANCE MAKES THE COURSE WORTH WHILE

POLO COMBINES TWO INTERESTS TO A GALLERY OF FANS—THRILLED SPECTATORS IS A MORE DIGNIFIED APPELATION—THE MAN AND THE HORSE, THEIR CLOSE RELATIONSHIP, AND THE EVIDENT ZEST WITH WHICH THE PONIES ENTER THE MELEE, AND THEIR FRANTIC EFFORTS TO OBEY THE REPEATED INJUNCTION, "RIDE HIM OFF!"

All Polo Photographs by Chateau Art Studios.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGIARISM AS A FINE ART

Five nationally known architects were asked to discuss precedent as applied to architectural design. The first installment of one of these addresses was printed here last month. We now print the concluding portion of the address which was given by William A. Boring, head of the School of Architecture at Columbia University. Next month we will print the address of Walter R. B. Wilcox who is now head of the Department of Architecture at the University of Oregon. Reprinted from the proceedings of the 1924 convention of the American Institute of Architects.

"WHAT IS PRECEDENT DOING TO AMERICAN ARCHITECTURE?" CONCLUSION OF ADDRESS BY WILLIAM A. BORING

The big tonnage of building in America is not vitalized by architectural quality. It will be so vitalized only when judicious use of precedent is more widely accepted by the intelligent practitioner. He must build for convenience, he must build for safety, and his impulse is to build as beautifully as his quota of genius makes possible, but he will never create beauty by logical deduction alone, nor ever without precedent, and of these two sources of inspiration he will be much happier to see in the publications his creations from the latter than from the former.

Had the elevator been known in Italy in the year 1500 the tall commercial structure would not now be a difficult structure to make beautiful.

Every tried experiment has so far failed to produce in a tall shaft crowded with uniform windows and perched on a plate glass base, a type of beauty we can safely leave to the future generations as precedent. It is, however, a problem which can be solved; a very interesting type it is, distinctly American, and in it are the elements of a strikingly beautiful expression of architecture.

The new Shelton Hotel in New York suggests in a rather rugged way a spirit of design which is most inspiring, and it is one of many recent buildings which lead us to expect beauty in the skyscraper.

We expect the architect to begin his design by logically determining the facts, functions and general disposition of parts; but he should soon envelope these great hard facts in a web of design which he spins over them, concealing everything except the spirit of the design. When the facts are logically disposed we forget them, for in contemplating the design we see only the beauty of the expression, if beauty exists.

If the facts are badly composed we feel the trouble in the design, for they cannot be concealed.

What precedent cannot do is to guide us in those problems for which we have no prototype. We must, when we meet such situations be guided by good taste and logic. All that precedent can then do is to recall to us beauty of form and composition. We must work out our own salvation in the tall office building, the sky scraping hotel, the many storied apartment house, the subway station, and the traffic tower. Our brave attempts to design the ideal office building conclusively proves the difficulty of designing a beautiful, new, and extraordinary thing without the guidance of precedent.

It is impossible for anyone to design an important building free from the influence of precedent. One always does use precedent consciously or unconsciously, and cannot free his mind from the impression made by buildings of which the image lingers in his memory. If Letarouilly had published a twelve story palace with each floor the same in plan and height of ceiling alike, a water tank and elevator shaft on top, and with dignity and charm of a Bramante masterpiece, and paying a ten per cent rate on the investment above all charges, including amortization and brokers' fees, medals for the best apartment house designs would have the value of the German mark. If Lepautre had thought of it he could easily have dashed off a traffic tower

GARDEN OF VILLA FALCONIERI. FROM A PHOTOGRAPH IN THE CLARK-PAYNE GARDEN STUDIES.

which would guide us to a complete solution of the traffic problem.

There are building problems arising from our modern ways of life for which we find no precedent. When such a problem arises we are cast away in the fog of uncertainty. We go on groping for a precedent. Fog horns all about us are resounding with warnings to be modern, to let construction show us the way, to avoid the dead classic. Then we resolve to go on dead reckoning; we know about mass, about line, about proportion, and classic detail. With these as guides we tackle the design. It is not easy to work. Study goes on over study until the entire universe of form has been tried.

We are convinced that this probably would have discouraged even Baldissari Perruzzi when all of a sudden we see a light. We have an idea! A brand new idea! We make a telling sketch of it and call our partner to admire. He looks it over, lights a cigarette, and says, "Well, it might do, but I never did care particularly for the things in that book; why don't you look in later Renaissance in England?"

But is there not danger in relying too much for inspiration on what has been done in the good old days when everything had charm? Do we show the right spirit when we are satisfied to follow precedent which easily fills the needs instead of searching more earnestly for a design to meet each particular problem? ** ** ** **

Precedent is doing good to American architecture when it brings us back to good taste after the aberrations of those newly discovered American styles which bob up now and then. The Lincoln Memorial, the Boston Public Library, the University of Virginia, and the New York City Hall, while original in design, are founded on the truths laid down in precedent.

Precedent is changing the redwood jig-saw house of California into that semblance of solidity seen in the masonry construction of Italy, Spain and Mexico, and the plan into a logical and luxurious arrangement with court, arcade, and balcony, delightfully picturesque and rambling; the kind of villas with stucco walls and tile roofs we see on the hillsides of Italy.

Precedent is guiding the design of luxurious midwestern houses toward conservative originality which has marked character and beauty, and the broad flat wooded areas available in that fertile country are converted into landscape gardens of a distinct and handsome type. The precedents inherited in the houses built by our great grandfathers are leading us back to intelligent disposing of masses, purity of detail and good taste in furnishing the modest dwelling. The public is in sympathy with the work based on precedent. Good architecture is demanded and appreciated more and more each year. There was never in the history of the world such activity in building as there is now in America, and there was never before such a high average of useful, comfortable and agreeable buildings as we now inhabit. Our mechanics enjoy comforts denied the king of England when the precedents of our popular domestic homes were in the making.

With all the intelligent effort directed toward better architecture, and the vast experimental laboratory the building industry affords, it seems reasonable to expect and cherish the hope that some day, before the coal beds are exhausted and the sun spots turn off the light, the effect of precedent may lose its potency for our guidance, because we shall have attained the goal toward which all eyes are turned, a beautiful logical, modern American style of architecture.

APATHY WINS AGAIN

The splendid scheme for our Civic Center, designed by the Allied Architects' Association, is never to be realized. Our City Council headed by the Mayor says so, in spite of advice to the contrary by every authority on traffic and city plan in the United States. The new City Hall is being placed practically in the center of the proposed central esplanade of the Allied scheme which will block forever the realization of any really great solution for this our greatest civic project. Seventeen percent of the voters in Los Angeles elected the Mayor and Council.

The foundations will be set and the steel frame designed for the proposed great tower of the City Hall, at an added cost of thousands of dollars to support the additional weight of the tower. The City Council has no legal right to authorize this expenditure until such time as the charter provision limiting the height of buildings is set aside by vote of the people. It is doubtful as to whether the people will vote to allow the Council to be the first to break its own charter. If the Council, by a negative vote at the next election is not allowed to build the tower to the additional height, the steel and the foundations built in to support it will be like the miser's buried treasure: thousands of dollars where no one can use it. The architects will also be paid an additional fee for redesigning that portion of the building effected by the elimination of the tower. Worse than all this is the building of the City Hall without the adoption of a Civic Center plan.

EXCERPT FROM THE CIRCULAR OF ADVICE RELATIVE TO THE PRACTICE OF ARCHITECTURE, ISSUED BY THE A. I. A.

The American Institute of Architects seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical, and aesthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity, and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional advisor to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractor and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibilities to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and abilities are such as to command respect and confidence.

No set of rules can be framed which will particularize all the duties of the architect in his various relations to his client, to contractors, to his professional brethren, and to the public.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

WE'VE FOUND A HOME AT LAST

The other day George Hales of John Parkinson's office called us on the phone and let us know that both members of the w. k. firm of Gardner-Payne and Company were bursting for a chance to house the Club and the Atelier on the second story of their building at Seventh and Union. The next morning the president of the Club "stopped by" to look the place over and met Mr. Gardner. Hales didn't stretch the point much. They really want us to come. Gardner is an old Philadelphia T Square Club and Class "A" Beaux-Arts man and knows the atmosphere we want. He says we can do anything to the place but burn it down. So we are going to sign a lease jointly with the Atelier and hope to have our April meeting there as a house warming.

There will be a large atelier, a smaller room or rooms for life class and etching class, a library, a lounging room. The Atelier men are taking on the burden of moving our property to the new location and will fix things up for us. We hope that many of the club members will contribute sketches or other interesting material to help produce the above mentioned atmosphere.

The auto parking problem will be easy at this location and its accessibility from down town and from Hollywood by the Sunset bus on Eighth Street will commend it to many fellows. Saturday afternoon, March 20, the first Beaux-Arts esquisse was taken in the new quarters. Come in and look us over.

SKETCHING AND LIFE CLASSES

The Club Secretary is now ready to register the names of Club members who are seeking instruction in sketching or life drawing. The plan is to have classes which will meet one or two evenings a week at the new club quarters. The fee will be from fifty cents to a dollar depending on the number registered. Arthur Millier has also indicated his willingness to instruct a class in etching if enough men are interested. Send in your name to C. R. Johnson at 420 So. Spring.

NEW MEMBERS

The following new members have been taken into the Club:

Hott Lindsley, Herbert C. Anset, Harvey B. Smith, Arthur T. Raitt, Marc N. Goodnow, Harold Abrams, M. McClary, Wade B. Rubottom, Albert R. Ritter, J. Raymond Wyatt, H. I. Moses.

If you are employed in an office where there are men who are not members won't you appoint yourself a one-man membership committee to gather them in? Your Executive Committee is spending a lot of time and effort to make the club more live and interesting than ever before. The minimum budget for the year is between $750.00 and $800.00. With the reduction in club dues now in force this means that there must be a healthy growth in the club if we are to be a solvent institution at the end of the year. It can easily be done if every fellow who believes Los Angeles should have the best architectural club in the country, will help to make it so. Mark you, we didn't say the "largest club," we said the *best* club.

COURT OF THE BOURNE HOUSE. WALLACE NEFF, ARCH., KATHERINE BASHFORD, LANDSCAPE ARCH.

ARCHITECTURAL EXHIBIT

During the month of April, date to be announced later, there will be held at Barker Brothers galleries, an architectural exhibit of domestic architecture. If present plans go through the hanging will be in charge of the exhibition committee of the Southern California Chapter of the A.I.A. Club members will be asked to submit material so look around and see what you can submit.

After the Barker Brothers exhibit the Chapter is to hold its Annual exhibit at the Museum at Exposition Park. It is the intention of the committee to assign a room in the exhibit to the Architectural Club. The work submitted for the Club's portion in the exhibit need not conform to the uniform requirements asked by the Chapter, but can be photographs, sketches, models, or renderings.

Both of the above exhibits are a big opportunity for the Club and we must "come thru" in good style, for it will be the first time we have been in the public eye for several years. More of this next month.

THE DAVIS TRAVELING SCHOLARSHIP

The first group of men to register for the Davis Scholarship Competition have within the last week turned in their names. The Architectural Club is well represented in the group, which is composed of some of the men who have already won their share of laurels in local and national competitions. The problem will be a subject in domestic architecture the exact nature of which will be announced later. The Scholarship was organized for the purpose of advancing the domestic architecture of Southern California. The Scholarship is a fitting memorial to the distinguished father of a distinguished family. We hope to be able to publish more fully the program under which the Competitions are to be established. The Educational Committee of the Southern California Chapter A. I. A. is conducting the competition for the donors.

There are sixteen names on the list of those who are to compete for the one thousand dollar prize this year. They are as follows:

Lionel Banks, Norman Low, Lowell W. Pidgeon, Van Buren Livingston, William Lundeberg, Randall Duell, Francis Parsons, F. E. Morehead, Cecil Strawn, Richard King, Noble McIlvaine, Johnson Hughes, Ralph High, Frank von Rehder, F. W. Gloege, R. H. Crawford.

A stipulation of the prize is that the money shall be spent in travel abroad studying more particularly the domestic architecture of the countries visited. The winner will be required to send back sketches and measured drawings of his work. It is hoped that the time is not far distant when there will be several such scholarships which will afford an opportunity for the talent among our young designers to develop.

"BLAH RELIEF"

Dear Editor:

Like the estimable pen pusher who wrote in to you last month about the Civic Center Plan, I, too, am an humble draftsman. I am also a member of a struggling Architectural Club. At least it seems to be doing some lusty struggling right now. There was a time there for a while when I thought the old thing had gone fluey, but the new officers have not only announced some policies, but are starting to carry them out. I attended the first meeting under the new president. There were about sixty fellows there. We had some entertainment, a delicious Dutch supper (I learned afterwards that the cook was born in the Fiji Islands), and a fine talk by Julian Garnsey. It was the most enjoyable evening I've had at a Club meeting for six months. I came to the meeting from a sense of duty to the Club, but if all the meetings are going to be like that one, I'll be there every time, and I'm going to bring my gang.

You fellows who have lost interest can take courage from my experience and come, too, and do your bit to get things to going.

Excuse me, Mr. Editor, I got excited up there in that last sentence and forgot I was writing this letter to you and not to that bunch of back-sliding pirates who ought to turn out to Club meetings.

Sincerely, C. W. S.

Are You Interested in Birds?

If so you will receive a beautiful colored picture of a California bird if you will send your name and address to

SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

FOR SALE

In Montecito, Santa Barbara's exclusive suburb, a charming Norman-French cottage of eight rooms and entrance hall (three master bedrooms, two baths; two maids' rooms and bath), double garage; unit system of heating. Convenient to Miramar Hotel and bathing beach and to private school. Lot 100x150 feet, attractively planted. More ground available if desired. For further information address owner, Miss C. M. Taber, 1519 Bath Street, Santa Barbara, California.

DANA BARTLETT
PAINTINGS OF CALIFORNIA
STUDIO GALLERY, 101 S. VIRGIL AVE.,
DREXEL 5552 LOS ANGELES

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

A delightful shop in an old Spanish Mansion

Hand Made—Rush Seated Mexican Chairs, $3 to $10

Hand Loomed India Wool Druggets

Write for Booklets

ROBERT L. LEWIS
Studio 5 at 11 E. de la Guerra St.
Santa Barbara, Calif.

EL PASEO SERENADERS
PLAY
OLD TIME MELODIES AND SONGS
DURING DINNER
AT
EL PASEO

For Special Engagements—12½ W. Corrillo
Loring Andrews—E. C. Peters—Vences Los Kedrina

MARINA FLINT
Studio 114 on Tea Room Balcony
Lamp Shades
Kimonos and Chinese Negligees Made to Order

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns
Children's Clothes
Studio 30, de la Guerra Studios

B. CROFTON ATKINS
Pipe and Tobacco Shop
And Men's Imported Clothing
Studio 29, de la Guerra Studios

SPUNWOVEN
"THE GYPSY SHOP"
Hand Fabrics
BETH AND IAN M. WOLFE
Studio 32, de la Guerra Studios

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a.m. to 5 p.m.
Paintings and Etchings for sale

TECOLOTE
Bookshop and Lending Library
New and Standard Books
25 DE LA GUERRA STUDIOS
SANTA BARBARA

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA, MUSIC, DANCING
Semester October-May. Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

El Paseo de las Flores
Distinctive Flower Merchants

The Same **Blue Bird Limousine** Taxi Service
Which we are giving in Montecito is now
Available in Santa Barbara
The Same Familiar TELEPHONE
50-50 (Fifty-Fifty) 50-50
Smart Motor Cars of All Types With or Without Drivers

THE MOST BEAUTIFUL CHURCH OF THE YEAR

FREDERICK KENNEDY, *Associate Architect with*
CARLETON M. WINSLOW, *Architect*

THE problem of building a beautiful and satisfactory edifice in which to worship was solved by the First Baptist Church of Pasadena by retaining a young, well trained and competent local architect to represent them in choosing an architect experienced in church building, and to superintend the work. Mr. Frederick Kennedy came to us from M. I. T. at the call of C. I. T. and is the only representative in California architecture which that important local technical school has given us. The excellence of his judgment in calling Mr. Carleton M. Winslow, is published to all in the building itself. The fine tower can be seen from every section of the city and its dominating beauty shames the skyscapers and gives delight to the multitudes who pass by.

May we not hope that "California Tech." will soon gather together in one course, the evident interest of our best architects and its own splendid engineering equipment to the mutual profit of both professions and the increased beauty of our bridges and our towns? Pasadena certainly needs a School of Architecture.

MEMORIAL WINDOW, FIRST BAPTIST CHURCH, PASADENA, DESIGNED DEC. 1925 BY GEORGE M. CARPENTER.

THE INTERIOR WOODWORK OF THE FIRST BAPTIST CHURCH AT PASADENA

ALTHOUGH our native building materials are cement-stone and clay-products, we shall always use fine woods for finish and interiors. The planing mill of any community is a very vital center and source of inspiration to the home maker; in fact, it is sometimes the only source of design. John Craincroft, head of the binding department at our printer's, planned and built his own home at odd moments, using the doors and windows he bought at a mill for the basic measures of his original facade. If the doors and window frames were in good proportions and multiples of these dimensions were used throughout the building, he could hardly have selected a safer method of design for an amateur. His house is doubtless in much better taste than the gimcracks concocted to catch the seeker of the latest style in bungalows. Styles will change and the gimcracks be vacant; but good proportions will always be good.

It is therefore of importance that the establishment of the local planing mill and manufacturing company be based on good design and a feeling of responsibility to the community in which it grows up. This feeling is found in the Pasadena Manufacturing Company, established in 1887 and owned by George W. and L. R. McKesson who did most of the interior finish of this church and made the organ case of oak. Their general mill work takes on the excellent design of responsible architects who make the designs and specifications

given them and thus the whole community may trust them in the matter of proportions, design, and good taste in fine woodwork and cabinet work. The paneling of quarter-sawed oak superbly fitted and finished, the beautiful doors into the organ loft and Mr. Winslow's delightful designs throughout the details were executed by this firm. For the wood carving they employed the Innes Brothers, craftsmen trained in their native Scotland, where they did exhibition work in lordly castles and public buildings. The beauty of this work can be seen by visitors to the church, beautiful both inside and out and a benediction to the town in which it stands.

The making of the doors is an art in itself. This art must be modified to suit the climate and exposure to a southern sun. At the Pasadena Manufacturing plant we were shown doors in the making. Doors that will stand the strong and trying sunlight on the south side of a house. In order to prevent warping and shrinking the doors here made are built up out of the various woods dried and cured to their particular needs. The core is made of strips glued together so that the grain in each piece alternates with the next; and if there is any pulling, each strip will counteract the pull of the one next to it. Thus making a door that in the long experience of this firm is best fitted to stand the elements. Expert workmanship for architects to call upon is here in reliable measure and the layman too may take advantage of it.

Kentucky Hand-Quilted
Comforters and Robes at the
Eleanor Beard Shop
Elizabeth B. Parsons, Director
Community Playhouse Patio
41 South El Molino Avenue
Pasadena Phone Terrace 5790-J

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

Charming, Colorful
KNIVES, FORKS & SPOONS
direct from Paris
especially imported for the up-to-date hostess.
$5 for six of either in
Coral Red
Leaf Green
French Blue
Lapis Blue
Pale Amber

$5 for six *of either*

The latest model and best quality made in France to-day. Gold metal blades, ivorine handles. Order now from—

MRS. F. M. CARLETON
21 East 55th Street
New York

An interior at the
Ojai Country Club

The Cheesewright Studios, Inc.
Decorators and Furnishers
PASADENA CALIFORNIA

PORTABLE TYPEWRITERS
WITH STANDARD KEYBOARD
Also All Makes Sold, Rented, Repaired, Exchanged
Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

Allen's Water Gardens

We specialize in the construction, planting and care of Water Gardens. Consult us before you build that Pool and and have it correct in every detail. Now is the time to plant Water Lilies, for early spring blooms. Our Collection is the finest in the world.

Visitors Welcome at the Gardens
WRITE FOR CATALOGUE
EAST HOLLYWOOD, CAL.
3304 Rowena Ave., Phone Olympia 5816

Landscape
Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Terrace 5485-W
FAULKNER'S
THE LINEN SHOP
HOUSEHOLD and FANCY LINENS
HANDKERCHIEFS, MONOGRAMS
314 East Colorado St. Pasadena, California

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests.

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
250 ROOMS - 250 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

GOLDEN STATE LIMITED

SOUTHERN PACIFIC LINES

East

via • • •

Golden State Route to Chicago

Rock Island

None faster; every travel luxury planned for comfort. Through sleepers direct to

St. Louis Minneapolis
St. Paul • • Kansas City
Des Moines Memphis
—*and many other eastern points*

It's the delightful Golden State Route • • • the line of low altitude.

Also
Golden State Express
and
Californian

Southern Pacific Lines

Ticket Offices: 212 West 7th Street, 1147 South Broadway, Main Floor Pacific Electric Building, 6th and Main. Station—5th and Central. Phone: MEtropolitan 2000

GLENDALE	HOLLYWOOD	LONG BEACH	OCEAN PARK	PASADENA
106 N. Brand	6768 Hollywood Blvd.	156 West Ocean	Trolley Way	148 E. Colorado

Beauty in Terra-Cotta

SHAPED with soft-flowing contours and of majestic size, these graceful terra-cotta urns—styled after the Italian Renaissance—match perfectly in texture and color the gray Bedford limestone of the first story of the Biltmore Hotel Los Angeles (Schultze & Weaver, Architects). Eight of these urns were used, and, placed on pedestals at the second-story balustrade, they serve to soften the severer lines of the building's design. They are over six feet in height.

GLADDING, McBEAN & CO.

LOS ANGELES OFFICE: NEW PACIFIC FINANCE BUILDING, 621 SOUTH HOPE STREET
TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation
An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
WHitney 3427 —TELEPHONES— WHitney 7311

NEW HOME
OF
PACIFIC MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

The Art of
Norma Gould
Authentic Dances—Pantomime
Eurythmics
Ballroom Department—Louise Kramer
Special Course for Professional Dancers
Phone or write for information
460 N. Western Ave. HEmpstead 3530

Urban Military Academy
23rd YEAR
A good summer camp is an essential part of every real boy's education. Urban, with the most completely organized camp in the West offers a worthwhile summer in the High Sierras. Fishing, Swimming, Riding, all sports. Membership limited. Experienced staff. Enroll now. For information, see Secretary, Wilcox at Melrose. Los Angeles, California. HEmpstead 7602.

The Westlake School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

A COURSE IN THE APPRECIATION OF ARCHITECTURE

THE RELATION OF HOUSE TO GARDEN
By KATHERINE BASHFORD, *Landscape Architect*

FORTUNATELY the phrase, "the relation of the house to the garden," has taken on a new significance. No longer does it conjure up its sister phrase, "the tying of the house to the ground." The architecture of today grows naturally from the soil, springing up with strong, graceful lines that need no blurring base planting to hold them down.

There has been of necessity a revision in the technique of landscape architecture, influenced first by the crystallization of the modern tendencies in architecture, and fostered by the very general co-operation of the architect and the landscape architect.

With the common desire of giving to the client a home possessing all the charms of livableness both inside and out, the architect realizes fully the necessity of bringing the garden into close relationship with the house, while the landscape architect thinks in terms more architectural and less purely horticultural.

The walled garden, the patio, the living terraces have all made for a common meeting ground. And while the landscape architect may—in proper places throughout the grounds—indulge in all the delights of color schemes, seasonal effects, and the love of plants for themselves, close to the house he chooses thoughtfully, selecting for type, for texture, for form, putting in his shapes frankly and definitely, always dominated by the keynote of the best in modern architecture—simplicity.

AN OFFER OF FREE DESIGN

Editor's Note:—The seventh division of Miss Gere's outline for the study of Architecture is called *The Importance of The Garden* and has been discussed from the standpoint of the Architect and the landscape architect in March. But the presence of The Garden Club of America—in session at Santa Barbara, April 12 to 16 for its Thirtieth Annual Meeting suggested a further discussion and a wider view of the whole subject this month. We therefore present in our leading article a symposium on this honorable profession of landscape architecture, compiled by the secretary of the A. S. L. A., and contributed to this Course of the Federation of California Woman's Clubs by the Secretary of the Local Chapter, Mr. George D. Hall of the firm of Cook and Hall, Landscape Architects and City Planners.

Mr. Slaymaker's article continued on these pages teaches by example—better than precept—the difference between the East and the West in gardening.

Miss Katherine Bashford, Landscape Architect, Pasadena, has written a short note on the subject, and her charming gardens, for example that of the Bourne Estate on Lombardy Road, illustrate Miss Gere's "shadow patterns on white walls" as well as what Miss Bashford calls "silhouette planting."

There are two reasons for the change in the outline as first published. First: There has developed in the minds of many who are studying architecture a desire for knowledge as to the standard of good architecture in the multitudinous erection of small houses. Mr. Reginald Johnson has promised to give us a continuation of his short article in the February number. Here the architect announces his standard to be "the standard of beauty and line, proportion, texture and color," which he considers the only standard of criticism.

This standard of good architecture lies behind and beneath all so-called "styles." They are founded upon it if they are good; they violate it if they are bad. Style changes, but the standard of beauty in the elements of style lies too deep for change, it is the outcome of the growth of civilizations, the evolution of good taste.

We have stopped, therefore, at this point in our program and will study the ordinary domestic residence of the present day. Mr. Reginald Johnson will take up in detail the elements of beauty which may be made to exist in our homes of today, and will show in several articles what may be evolved by line and proportion, shadow and sunlight, color and texture in the small or Universal home. Second: Mr. Charles Henry Cheney, whose work at Santa Barbara and at Palos Verdes has made his article on City Planning especially to be desired, will write it during the coming summer; and the course as outlined, will be completed within the year.

In pausing to concentrate the attention of Club Women of California upon the Universal home and its elements that make for Beauty we feel that the course is answering a very pressing demand for help that is vitally needed in every residence district and town. This space will, therefore, be given next month to consideration of the beauty which may be realized in a mass of good small houses, such as we find all over Los Angeles County in ever increasing numbers.

Let us take Pasadena as an example. In what does its beauty consist? Surely there is no hesitancy in pointing to the residence streets rather than the the shopping district at present.

Miss Mabel Watson, Chairman of the Art Section for the Shakespeare Club of Pasadena is starting a movement in that city to have a continuous exhibit of architect's small houses in a down-town room and to help in every way to supply good designs for small houses to contractors and builders.

Mr. Clifford Truesdell, Chairman of the Small House Committee of Architects has signified his willingness to co-operate with the Women's Clubs in this matter.

CALIFORNIA SOUTHLAND offers to do its bit by furnishing free of charge a good architect's design to any plan sent in by its subscribers, for a house costing less than five thousand dollars. The plans, made by the prospective builder and the elevations made by the architect's committee, will be published in the magazine.

The character and situation of the lot for which this house is planned, should accompany the plan. Address California Southland, Pasadena, or call at 305 Braley Bldg., So. Raymond Avenue.

A GARDEN UNDER LATH (*Continued from Page 14*)

the masses of every kind of begonia, both the types that grow upward and those that hang from the baskets, the wistaria depending from the cob-webby rotunda dome, all the various kinds of planting materials combine to form a rare sight. A color scheme has been carried out ranging from white to pinks and lavenders, thence into yellows and oranges light and dark in the lower gardens. The thousands of chinks in the endless rock walls are filled with mosses and ferns.

There is space only to mention the invisible glazing of the entire ocean-side of the Lath House, the glazing of the roof over the tea garden, the use of numerous specially designed and carefully located redwood benches, all of which conduce to a feeling of comfort and liveableness. The tea room is furnished appropriately in Japanese wicker with some splendid old Chinese tea jars and a service house adjacent to the Lath House contains a kitchen fully equipped, even to the Spanish peasant pottery tea-service, napkins, and the like.

An altogether unpredictable pleasure as one enters the "Garden under Lath," on a sunny day, is due to the amazing shadow patterns and effects that lie over the interior. As the sun moves around, it casts these in daily rotation here and there, in bewildering illusion.

THE ROTUNDA OF THE LATH HOUSE WITH ITS TWO OPEN GARDENS.

LANDSCAPE ARCHITECTURE (*Continued from Page 10*)

a competent landscape architect also, any more than there is any reason why a painter should not do so; but ars longa. And the simple fact is that the instances are few in which both fields are well covered. The infrequency of a successful union of these two professions in the same individual is rather surprising, in view of the closeness and frequent overlapping of their fields and the vagueness of the boundary which separates them. It is surprising, notwithstanding the bigness of the range of technical information required for each of the professions. And I believe this infrequency is partly due to a radical difference in the point of view which is normal to the two professions, a difference which is apt to be inborn in different individuals, but which is clearly emphasized and cultivated by differences in the general run of problems which are presented to the architect and the landscape architect respectively.

Normally, the architect deals with materials which he is required to shape into a result that shall be perfect, complete and final, as it leaves his head—a thing expected to remain thenceforth substantially unchanged until its day is done.

Normally, the landscape architect deals with materials which he is required to shape into a kind of organism that grows and changes, and, with the aid of those who control it, continues for an indefinite time constantly to readapt itself to new factors of its envrionment. A normal, healthy-minded architect rebels at the necessity of waiting for growth in landscape work. He is impatient to "get his effect" at once, and he wholly fails to grasp that the aim in most landscape work is not a single fixed "effect," conceived as immutable, but in reality only instantaneous. The normal aim is the whole sum of effects, as seen through the whole life history of living design.

THE ARCHITECTURAL RECORD. November 1918. p. 457. *The Work of Olmsted Brothers.* By John Taylor Boyd, Jr. Part I.

The name of Frederick Law Olmsted means in landscape architecture what the name of Charles F. McKim means in architecture. For just as the designs of McKim—bold in conception and exquisitely perfected in details—helped determine the course of architecture in its recent quick development of twenty-five years, so also over a generation earlier the parks and grounds laid out by Olmsted set standards that are largely the basis for landscape work today.

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.
Dinner Dance Every Saturday Night.

SCULPTOR OF SILVER
FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

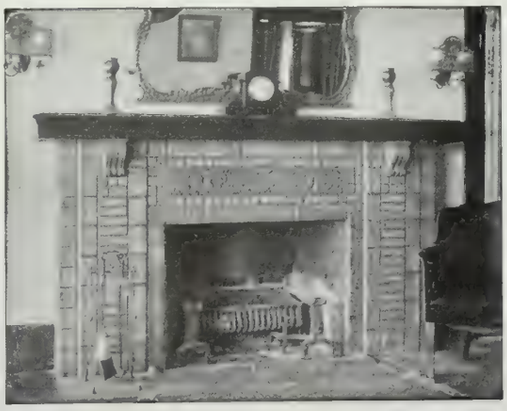
The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

The... RAYMOND
PASADENA
Southern California
WALTER RAYMOND
Proprietor
ARTHUR E. SAFFORD
Manager

Golf course on its own grounds.

PLANT WILD FLOWERS THIS YEAR
COMBINE BEAUTY WITH ROMANCE
Your choice of two separate packets, one containing 12 species in separate packets, and the other a mixture of over 20 varieties.
EACH $1.00 POSTPAID
THEODORE PAYNE
2969 Los Feliz Boulevard Los Angeles, California

THE BATCHELDER TILES
BATCHELDER-WILSON COMPANY



We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street
LOS ANGELES, CALIFORNIA

The Lotus People

Photographed from colored sketches by Albert Hiller
(To be Continued)

Illustrated by M. V. Oates

By FAIRFAX PROUDFIT WALKUP

THE oldest display of coquetry in dress is presented by the Sphinx. For some seven thousand years she has been setting her cap at the world. The folds of the headdress are a bit frayed, and the face under the cap is somewhat seamed by time; a mere fleck of paint remains on the right cheek; yet the charm of this mysterious individual persists, and men, even the Caesars and Napoleons, bow low before her.

This recognition is only natural. Egypt has a perennial allure; it is so unescapably true that "age cannot wither her, nor custom stale". She has the distinction of being the oldest country in the world—and the youngest. She is the oldest, since her civilization dates back authentically to 4241 B. C. She is the youngest because, each year, she is re-invigorated, her life essence recharged, by the inundation of the Great River. "The Gift of the Nile" Herodotus called this land, long ago; a gift that is renewed each birthday. Is not this the perpetuity of Youth?

Sir George Rawlinson likened Egypt to a lotus with a crooked stem. The cup of the flower is the Delta, bending over into the Mediterranean. The stem is the sinuous line of the Nile, without a single tributary branch along its thousand miles of length.

PRINCE HATSU AND THE PRINCESS NEFRA

It is no wonder that the people in this narrow, isolated land were a reserved race, withdrawn unto themselves. It is no wonder that life acquired a distinct outward form, a fixed rule and order. Had not Egypt put on the cerements of immortality when the rest of the world was in swaddling clothes? There is a certain sophistication that comes of being "with yesterday's seven thousand years." It is the unmistakable air of the aristocrat of Time.

To such an aristocrat, freedom or carelessness in person or dress would be distasteful. Tradition gave the standard. Yet this very stability of fashion has a certain freshness. A thing that never changes cannot grow old.

Today, a few weeks may bring in a revolution in the shape of a sleeve or the length of a skirt. In Egypt, style in the days of Cheops the pyramid builder was identical with that of the time of Cleopatra, the Ptolemy. Costume was as satisfactory as it was undeviating. Why change what had proved pleasing, simple, and adequate? There is a contentment that comes from long-acquired wisdom. This passive complacency did not, however, prevent their feeling a distinct esthetic delight in each new manifestation of traditional taste. It is perhaps akin to the ardor with which devotees chant their daily prayers, interminably addressed to the same god, in a dawn lighted by the same sun, or a dusk descending with the same obliterating regularity.

This joy of re-creation gives to the costume of the Egyptians that artistic spontaneity which redeems it from monotony. Due to their geometrically-trained minds, the line of dress is simple and exact. Unnecessary use of material is discouraged. Whatever fullness there is, is focussed at the front. Thus ensues that economy of effect, which is nevertheless embellished with great wealth of color and richness of jewelled ornament. The cloth itself is the simple product of the Nile-drenched fields—the fibre of the cotton or the flax. The colors are the elementary but glowing spectrum of the world about them—green of the trees, blue of the sky, red and purple of the setting sun, yellow of the noonday, orange of the dawn—and brown of the Nile's muddy stream. The jewels bedecking the straight bodies are flecks of hidden fire, captured and held precious by Man as his tribute to the beauty of the world.

In the "Book of the Dead"—that delightful collection of sprightly genre-scenes from daily life—one may see Egyptian men and women as they really lived. One may read, on the unfolding papyrus, the pictured account of the overlord receiving his rents, in grain, cattle, and thr commodities of the time. There is an informality about these contemporary descriptions that is far more convincing than the puff-praises of official recorders. It takes a bigoted Egyptologist to believe the royal scribe, Pentaur, who solemnly depicts his great master, Rameses, scattering, single-handed, ten thousand Hittites and twenty-five hundred chariots!

Fortunately, there is no need for such exaggeration in dress. On the contrary, the details are scant in the extreme. But they are also very clear.

The little Princes Nefra*, whose activities one may view on the unfolding scroll, has no perception of the scantiness of her garb. She has that wholesome and naive indifference to exposure which is not wholly the result of a warm climate; in essence, it may indicate the most genuine modesty. She appreciates the smooth bronze of her body which is being softened with palm and lettuce oil by the deft fingers of the maid.

A single abbreviated nether garment fulfills all foundation requirements of dress. Far more attention and time is expended on the touching up of the face. The cheeks are tinted, the lips carmined, and the eyes outlined with elongated curves of kohl, the corners reaching to the temples. With an ivory bodkin the princess herself applies the black unguent which the maid holds ready to her hand, in a tiny alabaster box. So ancient is the modern vanity box—its age out of all proportion to its size—or need!

A pair of triangular earrings, with gold and crystal pendents, are next donned. Then the wig—a blue one—is adjusted, so that the small plaits, weighted at the end with golden balls, fall with precision to right and left of the face, with a proportionate mass pendent behind. Since the princess bedecks herself for a lover's tryst and not for an affair of state, she eschews formal headdress, contenting herself with a single pink lotus blossom drooping forward over her forehead.

Next comes the choice of dress. From a beautifully carved chest of ebony and ivory, the maid lifts a folded mass of citron tissue. (Silk was unknown to the Egyptians until quite late in their history; but the "byssine linen" was famous for its fine texture. The town of Chemmis, in northern Egypt, wove a cloth that measured five hundred threads to the inch! It was from this place that Solomon ordered much of his household linen. Poor man, he must have needed a vast supply!)

Carefully the maid unfolds the garment. It is a simple rectangle woven in one piece, in width about forty inches, and about eighty-eight inches in length. The lower edge of the length is bordered with heavy gold fringe. There are two ways of adjusting the skirt. The top may be drawn together, the two pieces about a half yard apart, taken in hand and twisted, one crossed over the other, and tucked inside. This brings the fullness to the front in unstudied lines. The more precise way—which the princess uses—is to draw taut the cord which threads the top of the skirt, allowing the folds to fall in front in fine, regular pleats as if goffered. Perhaps the linen is stiffened a bit. After the pleats are adjusted, the cord is passed again around the body and usually knotted in front.

Over the shoulders, a smaller rectangle of the same soft linen is arranged. This rectangle measures about twenty-four by fifty-four inches. The upper corners are twisted until they form a thick cord; then these twisted cords are knotted just below the breast. Thus the material, though a straight rectangle, gives the effect of a draped circular shawl. This is due to the twisting and knotting process; which knack, with the adjustment of all fullness to the front of the figure, are the two cardinal secretas of all Egyptian toilet. The straight, narrow tunic has no secret adjustment; it simply overlaps.

The princess next chooses the really decorative detail of her costume. This is the wide, circular collar, without which no real elegance can be achieved. It may be made of cotton, linen, or leather; that which the maid fastens (at the back, beneath the wig), is of linen stiff with an intricate pattern of glass beads, precious stones, and gold. Reds, blues, greens and yellows are introduced into the design, which is bordered with the popular lotus; yet there is a pleasing smoothness of effect. The collar rests low, over the shawl, hiding the twist of the knot in front.

Bracelets of gold and lapis lazuli, obsidian,

THE KING AND MAID OF HONOR

chalcedony, and malachite, adorn the slender arms and wrists; while numerous rings—scarabs, serpents, hieroglyphic seals—cover the fingers and even the thumbs. On the feet are slender sandals of gold cloth with jewelled rosettes. The Egyptians were proud of their finely fashioned feet; "Cinderella and the Glass Slipper" is a favorite story retold over and over again on the tomb scrolls.

The maid, who so attentively serves her mistress, is dressed in the simple, straight tunic similar to those the princess herself often wears; but the texture of the material is coarser for the maid's garment. The colors, too, are cruder, arranged in the diagonal stripes which one may see on the tunics of kings, in bas reliefs, and in the round. The tunic reaches just below the breast, and is confined by a simple belt, or girdle, around the waist. It is held over the shoulder by one strap, sometimes two. Being a favorite of her mistress, the maid no doubt wears one of her discarded beaded collars.

*The names of the group described are fictitious, to avoid placing the costumes in any one era.

. . . No Woman

is smarter than her gown . . . and no gown is smarter than a FLORNINA model

FLORNINA
95 South Los Robles
Pasadena, California

Let Your Initials Gleam *in* Rhine-stones

One letter $5.50; Two, $6.50; Three, $7.50.

THE newest vogue at fashion resorts here and abroad—wherever smartness is a keynote, you see them.

Straight letters or monogram, with safety catches.

Coulter Dry Goods Co.
FOUNDED IN 1878
Seventh Street at Olive

Pasadena's
Only Shop featuring

GOWNS for LARGE WOMEN

Sizes 38 to 56 *Exclusively* and the half sizes

"Characteristic of Gentlewomen"

Schaffer
566 E. Colorado St.
—opposite Presbyterian Church—at Madison

HOMESPUN SPORTS COATS

Hand woven on our own looms by expert designers

Specialists in all Hand loom materials—

Handwrought Silver and Pewter

Ideal for Wedding Gifts

HEWSON HAND CRAFT STUDIOS
2508½ W. SEVENTH STREET, LOS ANGELES
602 E. COLORADO STREET, PASADENA

Lenz HAT Studio

643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

5604 De Longpre Avenue, Los Angeles

OFFICERS:
MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

April 6th, 10:45 a. m.—Meeting of the Board of Directors.
April 6th, 12:30 p. m. — Round Table Luncheon. Speaker, Elinor Glyn.
April 12th, 10:30 a. m.—Meeting Day Nursery Committee.
April 13th, 10:45 a. m.—Meeting of the Executive Committee.
April 14th, 10:30 a. m.—Meeting of the Good Samaritan Committee.
April 20th, 10:45 a. m.—Meeting of the Executive Committee.
April 27th, 10:45 a. m.—Meeting of the Executive Committee.
April 28th, 10:30 a. m.—Meeting of the Good Samaritan Committee.

HANCOCK BANNING MEMORIAL HOSPITAL BED ENDOWMENT

ON March 4, 1926, $5000 was presented to the Children's Hospital Society for the endowment in perpetuity of a bed for the Tiny Tims who will come and go through the years. Following is the report of the Hancock Banning Memorial Committee presented by its Chairman at a special meeting at the Community House, March 2nd.

As you perhaps know, the idea of this Tiny Tim Endowment Fund was conceived by our President, Mrs. Banning, in 1919. Starting in a small way, really by just a penny box in the League's offices in the old Coulter Building on South Broadway, Mrs. Banning's great desire was to endow a hospital bed for a child at some future date. The sources of revenue have been varied—numerous pennies, an occasional gift from an interested friend of Mrs. Banning's, money derived from film locations designated to this fund by the property owners, and through the Alice Elliott Memorial Flower Fund. Through all these seven years, little by little the fund has been growing. And now the plans of the committee are to make it a perpetual fund, so that in years to come the Assistance League may have as an evidence of their motto "All For Service and Service For All," numerous hospital beds throughout the city, endowed with only one thought in mind, the relief of some suffering child.

The Committee's desire is to have this living, growing endowment reach out to relieve the suffering of our little citizens, whom fate has placed in the world without adequate means to strengthen and heal their physical ills. There is no work which demands so much untiring effort as that of healing, saving and encouraging in every way the children, for upon them and their fitness for life our whole future depends.

The League's desire is to have the sources of revenue for the endowment as varied as possible. First, there is the Alice Elliott Memorial Flower Fund. Miss Elliott was the first Recording Secretary of the Assistance League. She gave of herself unsparingly, and so at her passing Mrs. Banning proposed as a Memorial to her the following plan, that those who desire to do so could, instead of sending flowers at the time of a friend's passing, make a contribution to the Alice Elliott Memorial Flower Fund, which in turn is placed in the Tiny Tim Hospital Bed Endowment Fund. The Assistance League itself contributed to this fund as a Memorial to our distinguished ex-President, Woodrow Wilson, and as an expression of affection for our Board mother, Mrs. McAdoo.

Another way individuals may give to this fund is through contributions of old gold and silver to our Melting Pot. During the Red Cross Shop days it was my privilege to have charge of the same kind of a melting pot. When I tell you that in eighteen months we turned into some $3000 these bits of silver and gold, you can understand why we are still carrying it on. It is a great satisfaction, I know, to realize that the old mirror back, the useless gold watchcase or jewelry mounting may be turned into a bandage, a bottle of medicine, or a dainty bit of food to ease the day of some dear little sufferer. And then, too, we ask for pennies. The number of pennies accumulated during the year by any one of us and contributed to this fund will help materially toward the completion of the amount necessary for the endowment of a second bed.

Added to these sources, a substantial amount has come in through property owners listed in our Film Location Bureau, designating rentals from such locations to the Endowment Fund. Here is a great opportunity for the co-operation of our friends to be of great assistance: First, by allowing their own places to be used as locations, or by securing for us other desirable locations. And now the plan is that this fund shall be open to any and all who may desire to give to it in memory of a loved one. Any amount anyone may desire to give will be so gladly accepted and the name enrolled in the fund and in our memory book.

When the privilege was given to you to contribute to this fund and help its completion to the amount of $5,000, our desire was to express our deep affection for our dear Mrs. Banning and our high regard for Mr. Banning, and our sincere friendship for both, by naming the first endowed hospital bed from the Assistance League the "Hancock Banning Memorial." We had then in the bank some $2,000. The rest has been contributed by ninety-five individuals, whose names are here inscribed in our memory book.

Of Mr. Banning I can say, and I know that you will agree with me, "all that he came to give, he gave and went again—grace, excellent courtesy, a brightness on the face and airs of high memory. No man less proud than he, nor cared for homage less, only he could not be far off from happiness." And because he could not be far off from happiness, our gratification is great, that we can now carry this happiness to some child by dedicating to his memory a bed in the Children's Hospital of Los Angeles, to be named the "Hancock Banning Memorial." To know that the first bed endowed by the Assistance League from its Tiny Tim Fund, a part of the League's work so dear to the heart of Mrs. Banning has been dedicated to Mr. Banning, will ever give to us all a feeling of high satisfaction.

Respectfully submitted by your committee.

Mrs. Ada Edwards Laughlin, Chairman.
Mr. D. C. MacWatters,
Mr. E. N. Martin,
Mrs. R. D. Shepherd,
Mrs. Roy Jones,
Mrs. Charles Jeffras,
Mrs. James Reed.

ONE OF A SERIES OF DELIGHTFUL VANISHING LUNCHEONS IN STUDIO TEA ROOM OF THE COMMUNITY HOUSE. Photographs by Margaret Craig, Los Angeles

GLIMPSE OF CORNER OF LA RAMADA—A SETTING FOR AL FRESCO LUNCHEONS IN THE SPRING.

THE DAY NURSERY

The Day Nursery was built to accommodate fifty children and it has been doing splendid work in Hollywood, but we find it doesn't meet the demands. Many of the working women of Hollywood are connected with the studios, necessitating night work. Under the present conditions we cannot keep children over night, in consequence of which mothers are forced to leave their children without proper care.

Old World Charm in Your Garden

Replica of an Early Spanish Jar

Original Found Among the Ruins of an old Mexican Estate

Number 400

ITALIAN TERRA COTTA COMPANY

Manufacturers of terra cotta garden furniture in all styles of architecture

1149 MISSION ROAD LOS ANGELES

YOUR HOME tells the irrefutable story of yourself. Is it as up-to-the-moment in style as your clothes or your car? Barker Bros. displays the very latest style trends in home furnishings. If your home lacks some of these *1926 features,* you will find it easy to supply your needs here—for values are greater than ever and prices lower.

BARKER BROS.

Complete Furnishers *of* Successful Homes

SEVENTH STREET, *Flower and Figueroa*

Hope Ranch Park

A Dream Come True

In Santa Barbara, California

A new community of highly protected estates and homes is building in Santa Barbara. Where Cabrillo in 1543 found Indian villages grouped along the ocean front and about a lovely lake, a dream of years is materializing.

The clear, fresh springs now feed one of the most beautiful lakes in the Southland. Miles of roads are built. Bridle trails wind through canyons and over hilltops. Two miles of private beach border the Pacific. Water unlimited is flowing through conduits. Fruit trees are planted. About the lake has been developed one of the most sporty and picturesque golf courses in all the West. A field for polo is set aside near by.

The rolling hills, covered with ancient oaks which stood centuries ago, are becoming dotted with homes in California's most charming style. Their windows frame mountain, lake, valley and ocean views that are world famous.

Hope Ranch Park is a vision realized. It came first to Cabrillo. It has come now to people foremost in America's varied life.

Purchasers of estates and homesites in Hope Ranch Park already include artists, writers, an amateur golf champion, officers of several of the country's largest corporations, bankers, lawyers, a Major General—people whose freedom to choose is world wide and whose choice is Hope Ranch Park.

Every visitor to California, who plans a home in this sunny Southland, should know Hope Ranch Park.

Know it for historic association.

Know it for its sheer beauty and balmy climate.

Know it for its golf course, its lake, its unlimited water, its swimming beach, its bridle paths, its mountain and ocean outlook, its lovely homes.

Know it as a basis of comparison.

To know it is to love it.

Correspondence is invited and visitors will be welcomed.

SANTA BARBARA ESTATES, INC.

9 WEST CARRILLO STREET

SANTA BARBARA, CALIFORNIA

PEOPLE OF IMAGINATION

who are beginning to find Spanish, French, and Italian furnishings a little conventional and monotonous are turning to the other side of the Mediterranean for bits of exotic color which, while they blend well with a South European background, give it a touch of novelty and distinction.

THE SOUKS OF TUNIS

in the patio of the Pasadena Community Playhouse

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting

34 North Broadway

Phone Col. 5656 Pasadena, Calif.

Paul H. Duchelet

Lighting Fixtures.

Andirons Console Tables

Metal Work

1530 North Western Ave ~ Holly 2669

Los Angeles ~ California

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

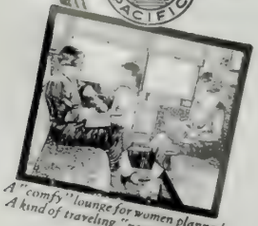
Golden State Limited

East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island

Southern Pacific Lines



A "comfy" lounge for women planned. A kind of traveling "no man's land."

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a.m. [via S.D.&A.]; arrive Chicago 10:00 a.m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a.m. [via Southern Pacific].

For tickets, reservations personal service, call on

Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B. F. Coons, General Agent, Rock Island Lines, 809 Van Nuys Bldg., Los Angeles, Calif.

Visit

An Old Fashioned Garden

and choose your

Trees, Shrubs, Perennials and Herbs

Orders filled with thoughtful care

Nosegays made to please you.

McAFEE GARDENS

An Old Fashioned Garden
640 No. San Gabriel Blvd.

The Broadway Garden
Broadway and Encinitas

SAN GABRIEL, CALIFORNIA

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves

LUNCHEON, TEA AND DINNER

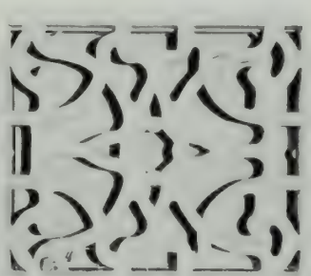
INCIDENTALLY

The Very Choicest Food

Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles

Phone VAndike 7177



Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by

Pasadena Gas Appliance Co., Inc.

901 E. Colorado Street

Pasadena Fair Oaks 9393

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY

Established 1887

Government, Municipal and Corporation Bonds

311 East Colorado St.

PASADENA, CALIF.

Los Angeles San Diego San Francisco

Bernays

EXHIBITION OF OIL PAINTINGS

ARTHUR HILL GILBERT

March 29 to April 10, inclusive

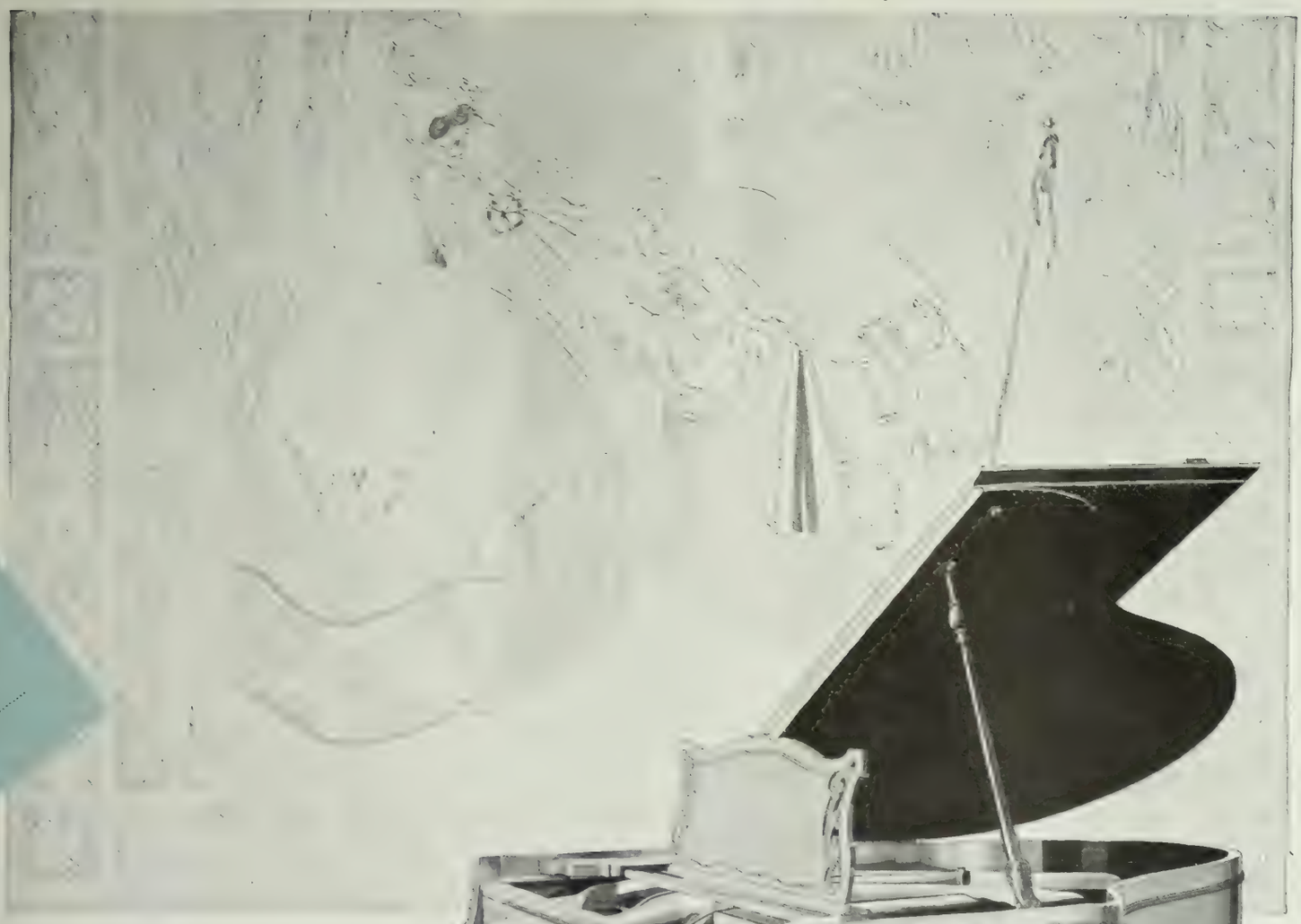
CALIFORNIA WATER COLOR SOCIETY

April 12 to 26, inclusive

FINE ARTS — ETCHINGS — FRAMING — NOTT-SHOOK HAND LOOMS.

2501 W. 7TH ST. LOS ANGELES

(At Carondelet Street)



The Palace of Versailles

The Ultimate in Period Pianos

The Ultimate in Period Pianos

All the daintiness of a Du Barry, the charm of a Maintenon, the grace of a Pompadour has been transported from the Courts of French Romance into the Versailles Model and combined with the incomparable beauty of Stieff Tone.

To own this instrument is to possess the atmosphere of the French Courts

RICHARDSON'S Inc.
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

STIEFF

Master Piano-Forte Builders Since 1842

Palos Verdes Estates—"Where your Home is your Playground"

Palos Verdes Estates

LANE MORTGAGE BUILDING, EIGHTH AND SPRING STS.
LOS ANGELES, CALIFORNIA

JAY LAWYER
Gen. Mgr.

BANK OF AMERICA
Trustee

Four and a half miles of the fairest shore line in California is dedicated in perpetuity to the use of the people of Palos Verdes—protected both against business encroachment or private ownership.

Every modern city convenience in one of the Southland's best scenic locations—

REPORT OF THE GARDEN CLUB OF AMERICA

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

Interior of the Rotunda, Los Angeles Public Library. *Julian E. Garnsey, Mural Painter.*

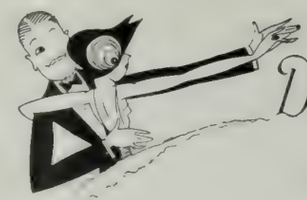
No. 77 **May, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

Jade Incense Burners
Libation Cups Temple Jars
Vases Bowls

Objets d'art of rarest beauty and decorative value.

Gump's
S & G Gump Co 246-268 Post St. | San Francisco California



Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

Paul H. Wuchetich

Lighting Fixtures.

Andirons Console Tables

Metal Work

1530 North Western Ave ~ Holly 2669

Los Angeles ~ California

Visit

An Old Fashioned Garden

and choose your

Trees, Shrubs, Perennials and Herbs

Orders filled with thoughtful care

Nosegays made to please you.

McAFEE GARDENS

An Old Fashioned Garden
640 No. San Gabriel Blvd.

The Broadway Garden
Broadway and Encinitas

SAN GABRIEL, CALIFORNIA

Old World Charm in Your Garden

Replica of an Early Spanish Jar

Original Found Among the Ruins of an old Mexican Estate

Number 409

ITALIAN TERRA COTTA COMPANY

Manufacturers of terra cotta garden furniture in all styles of architecture

1149 MISSION ROAD LOS ANGELES

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date.* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The announcements for May include: Bridge Luncheon, 1 o'clock, Monday, the 3rd.
Bridge Tea, 2:30 o'clock, 10th, 17th, and 25th.
Evening Bridge, 8 o'clock, 21st.
Sunday evening suppers discontinued for the season.
Opening May 2nd, a special Club Luncheon will be served every Sunday from 12 to 2 o'clock.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for all the year play.
Tea and informal bridge every afternoon.
Lunch and dinner served every day.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner will be served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service will prevail through the week.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, closed the seventh orchestral season with the presentation of Beethoven's Ninth Symphony, at the Shrine Auditorium, last month. This was a notable musical event, the full orchestra appeared, with a chorus of two hundred voices; the soloists included Claire Dux, Helen Marsh, Edmund Johnson and Royal Dadmun. There is a possibility that next season the Saturday night concerts may be changed to Thursday nights in the regular winter series. The advisory board is securing an expression of opinion in regard to this from the regular subscribers and music lovers in general. In any event the afternoon performances will be given on Friday. The symphony concerts for next season are scheduled to open, barring the proposed change in date, October 22 and 23, continuing two concerts bi-weekly to April 22 and 23. The bi-weekly Sunday afternoon concerts will extend from October 31 to April 24.

THE LUBOVISKI TRIO, Calmon Luboviski, violin; Misha Gegna, 'cello, and Claire Mellonino, pianist, will appear in a concert at the Ebel Club Auditorium, Tuesday, May 4.

HOLLYWOOD COMMUNITY ORCHESTRA, conducted by Jay Plowe, and numbering fifty players, announces a second concert for May 7.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, announces the engagement of the following artists for next season: Louise Homer, contralto; Mary Lewis, soprano; Albert Spalding, violinist; Reinald Werrenrath, baritone; Kathryn Meisle, contralto; Florence Austral, dramatic soprano; Alexander Brailowsky, pianist; Elschuco Trio, Charles Hackett, tenor, and the Ukrainian National Chorus.

THE OJAI CHAMBER MUSIC FESTIVAL of last month was patterned after similar events in Pittsfield, Mass., and in Washington, D. C., conceived and carried out by Mrs. F. S. Coolidge of Boston. Frank Jefferson Frost made the festival possible in Ojai, with the collaboration of Mrs. Coolidge. Albert Huybrechts of Belgium, was awarded the prize for the best quartet submitted, with honorable mention of Arthur Farwell of Pasadena, and Jean Rivier of Paris. Mr. Farwell was the only American to be mentioned, out of seventy who entered manuscripts. His quartet is called "The Hako" and was inspired by an ancient ceremony of the Pawnee tribe.

L. E. BEHYMER in announcing events for the season of 1926-27, Tuesday and Thursday evening Artist Courses, includes Chaliapin and his company; Rosa Ponselle; Schipa, Galli-Curci, Garveure, Russian Symphonic Choir, Tosca Seidel, Mario Chamlee, Claussen, Mordkin Ballet, Grainger, Isa Kremer, and as alternatives, Maier and Pattison or Zimbalist, Lhevinne or Cortot, Mero or Gabrilowitsch, and probably Jeritza.

HOLLYWOOD BOWL ASSOCIATION announces that prior to beginning the fifth season of "Symphonies under the Stars" a dedicatory benefit will be given. The regular concert season opens July 6. Emil Oberhoffer will conduct during the first two weeks. Sir Henry Wood, who directed the Hollywood Bowl orchestra in four concerts, will again be a guest conductor for the third and fourth weeks of the season. William van Hoogstraten, is another visiting conductor, and Alfred Hertz, the pioneer conductor of the Bowl orchestra, will close the summer series. The Bowl concerts, as in former years, will be held on Tuesday, Thursday, Friday and Saturday evenings at 8:30.

THE LOS ANGELES TRIO, May MacDonald Hope, founder, Sylvian Noack and Illya Bronson, gave the final concert of the eighth season in Los Angeles, April 29. All the concerts of this winter have been most successful and have filled the Music Room of the Biltmore with appreciative audiences.

THE CIVIC BUREAU OF MUSIC AND ART is rapidly developing a department of industrial music equaling that of any other center. Miss Antoinette Sabel is the executive director of the Civic Bureau, and both State and National chairman of Industrial Music of the Federated Music Clubs.

AN EISTEDDFOD FEATURE is that the winners of the Los Angeles contests will compete with the winners of other district Eisteddfods; the final contests to take place in Los Angeles, May 14 to 22, opening with college glee club contests.

SAN FRANCISCO MUSIC WEEK, May 2 to 8, will include programs every day and evening at the Civic Auditorium, while musical events will be held generally throughout the city.

HOLLYWOOD BOWL OPERA will precede the summer symphony concerts. The Metropolitan success, "Coq D'Or," will be given June 21, and on June 22 a double bill consisting of "Petrouschka" and Charles Wakefield Cadman's Indian opera, "Shanewis". These performances will be under the joint direction of Gaetano Merola of San Francisco and L. E. Behymer.

MARCELLA CRAFT, after studying in Europe and singing for several seasons in the Munich Opera, is returning this month for a visit to her mother in Riverside. A civic reception is planned in her honor.

LOEW'S STATE THEATER, Los Angeles, has been offering very worthwhile concerts at noon on Sundays, preceding the regular performance. The orchestra is enlarged for these concerts, and members of the Fine Arts Club frequently appear as soloists. The Opera Octet of Los Angeles made its first public appearance at one of these noon concerts early in April. These members of the Los Angeles Grand Opera Association Chorus, drilled by Spadoni and Richard Hagemen, are rapidly making a place for themselves in the musical field.

FRIEDA PEYCKE, after a five months' world tour, is at home and has reopened her studio on South Figueroa street, Los Angeles. A new collection of her "musically illustrated readings" is eagerly anticipated.

THE AMERICAN GUILD OF ORGANISTS will hold the fifth general convention in Buffalo, N. Y., June 1-2-3. This occasion will mark the thirtieth anniversary of the founding of the Guild.

CHARLES WAKEFIELD CADMAN'S unpublished operetta, "The Maid of Niagara," is scheduled for a first production by the senior glee clubs of the Los Angeles High School, about the middle of the month, under the direction of Verna C. Blythe.

Pomona College, Claremont

THE MUSIC AND DRAMA PROGRAM for the month of May in Claremont and vicinity will be opened by the annual Women's day on May 1 and the presentation of the May Masque, "Hansel and Gretel", by a cast of over 100 girls. The Masque will be presented in the Greek theater at 4:15 p. m.

On the nights of May 7 and 8 the Pomona College men's glee club presents its annual home concert, featured by an original presentation of an early California scene in which Friars, Indians and early settlers take part. The concerts will be given in Bridges Hall of Music at 8:15.

Under the direction of Reginald Pole, nationally known actor and former director of the Pilgrimage Play of Hollywood, Henry IV will be presented as the annual Pomona College Shakespearean play at 8:15 p. m. in Bridges Hall of Music, May 14. The play is the sixth number on the Music and Drama course.

Pomona College symphony orchestra, directed by Ralph Uniacke, presents its only concert on the local campus May 21 at 8 p. m. in Bridges Hall.

A number of recitals by music department students and faculty are scheduled for the month on Mondays, May 3, 10, 17, 24, and 31 and on Thursday, May 27. All of the recitals are open to the public and are given in Bridges Hall of Music at 7:15 p. m.

S. C. Evans will speak on the Boulder dam project in Holmes Hall at 7:30 on the night of Thursday, May 20.

Gamma chapter of Phi Beta Kappa will hold its initiation and banquet at Pomona College Saturday, May 22.

Whittier Day will be observed on the Pomona College campus Thursday, May 13. Friends of the college resident in Whittier will spend the day on the campus visiting classes and hearing of development plans for the institution.

University of California Southern Branch

FRIDAY, April 30, Junior Prom at the Hotel Huntington.

Wednesday, May 12, Associated Students assembly with Frederick Warde as the principal speaker.

May 20-21-22, Performances of annual Greek Play in Millspaugh Auditorium by Drama classes of the University. "Alcestis," by Euripides.

Friday, May 28, Associated Students Assembly. Last of year.

Sunday, June 6, Baccalaureate Service in Millspaugh Hall. Bishop Stevens of St. Paul's Cathedral officiating.

Thursday, June 10, Class Day Exercises on the new site of the University at Westwood with Dr. Moore speaking and program arranged by prominent students of the graduating class. Presentation of class gift. Tree-planting ceremony, with Frank Balthis, president of class, officiating. Senior Ball in the evening.

Friday, June 11, The Sixth annual Southern Branch Commencement. (Approximately 300 graduates.)

The

Serendipity Antique Shop

PASADENA, CALIFORNIA

Southern California has attained a nation-wide reputation for the achievements of her architects the past decade. Here climate and wealth combine to give free hand to a group of brilliant young artists.

Nowhere are homes more beautiful, or settings more perfect. But all the artistry and skill of architect and landscape gardener fall short of ultimate perfection without the informed co-operation of the interior decorator.

Sensing something of this need, THE SERENDIPITY ANTIQUE SHOP has, within the year, added a fully equipped department of

INTERIOR DECORATION

This department gives fullest co-operation to the Architect while it meets the specific requirements of each individual client.

Telephone Terrace 3509
Cable Address "Serendipity"
Bentley Code

London Agency
G. C. Beresford
20 Yeoman's Row

BRADFORD PERIN, *Proprietor*

WESTERN TILE AND MARBLE COMPANY, INC.

Bathrooms and Accessories

Tile Garden Pools

Fountains and Benches

Importers of Spanish, Mexican and Italian Tiles
Show Rooms 386 South Raymond Ave., Pasadena
Telephones: Fair Oaks 3157; Terrace 3158

Eleanor and . . . .

Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena,

California

Mills College, California

THE SENIORS of Mills College, California, are presenting as their annual May Pageant this year, "The Land of the Vanished People," a theme written by two members of the senior class. The pageant will be presented Saturday afternoon, May 14, as a part of the Commencement Week program. The two seniors whose pageant was chosen in the competitive themes offered are both Californians, Miss Harriet Schneider of Berkeley and Miss Virginia Brown of Los Angeles. "The Land of Vanished People" centers about Indian Mythology and Mexican lore. These annual festivals, held on the Mills College campus during the spring are presented on the shores of Lake Aliso, the campus lake, a particularly beautiful and artistic setting, for the small body of water is surrounded by tall eucalyptus trees and spreading oaks mirrored in the waters of the lake. The trees, the high sky line, the paths and road ways, the broad platform built out over the water, and the use of the water itself, make the setting ideal for the thousands of spectators seated on the opposite shore from the players. As the pageant is given in pantomime, there are no sounds save the strains of the orchestra, which is concealed behind shrubbery.

Sixtieth Annual Commencement, April 28 to May 17, 1926:

April 28, Wednesday—Concert, presentation of Original Compositions by students in Theory of Music, Lisser Hall.

April 30, Friday—Concert, interpretation of Classical Compositions by students in the department of Music, Lisser Hall.

May 13, Thursday—College Picnic, Lantern Pilgrimage, auspices Class of 1928. Students, alumnae, faculty, and trustees welcome, Prospect Hill.

May 14, Friday—President's Breakfast for the seniors, President's Garden; Class-Day Exercises, The Oval; Registration of Alumnae, Mills Hall; Alumnae-Senior Luncheon; College Dinner, Hotel Oakland.

May 15, Saturday—Alumnae Meeting, Toyon Hall; Alumnae Parade, The Oval; Alumnae Luncheon, Alumnae Hall; Senior Pageant, "The Land of the Vanished People," Lake Aliso; Senior Ball, Alumnae Hall.

May 16, Sunday—Reunion Class Breakfasts; Baccalaureate Sermon, the President of the College, Lisser Hall; Organ Recital, Mr. and Mrs. Carruth, Lisser Hall; The President's Open House.

May 17, Monday—Sixtieth Annual Commencement. Speaker: The Right Reverend Walter Taylor Sumner. Luncheon, Warren Olney Hall, for faculty, trustees and alumnae; Mills Hall, for students, seniors, and their guests.

Occidental College

WALTER E. HARTLEY, leading organist on the Pacific Coast, as newly announced head of the department of music which is being established at Occidental College, is selecting members of a staff who shall offer a strong course at the Eagle Rock campus next fall. Edith Dykstra Hartley, his wife, will assume direction of the Occidental Hillside Theater and expects to bring such events to the charming bowl as shall build up a cultural reputation for the verdure-staged open air auditorium.

Occidental college events for May include the institution of the Phi Beta Kappa, Gamma Chapter, May 12, when the public is invited for the address of Dean Henry R. Hatfield of the University of California at Alumni Hall in the evening; the Faculty Women's Club tea for senior women May 28; the Junior-Senior banquet May 28 and Memorial Day Vesper Services in the College Chapel May 30.

Occidental College invited friends to be present at the exercises in commemoration of Founders' Day, Wednesday, April 21. The service of the candles took place in Alumni Hall, at 2:30 o'clock, followed by the Founder's Day address and the announcement of gifts at 3:00 o'clock. At 4:00 o'clock there was a reception in Eldridge Fowler Hall in honor of the alumni and friends, and at 6:00 o'clock the Founders' Day banquet was given in the commons.

University of Southern California

HERBERT ADAMS GIBBONS, lecturer and writer on international affairs, honorary professor at the Army War College at Washington, D. C., editorial advisor of The Century Company, and president of the Persia Society of America, is to come to the University of Southern California as a visiting professor for the 1926 Summer Session. "The Italian Reorganization from Mazzini to Mussolini" is one of the three lecture courses to be conducted this summer by Dr. Gibbons, who lived in France throughout the five years of war and peace negotiations. "The Near East" is a second history lecture course to be conducted by Dr. Gibbons, and a seminar on "Forms of Representative Governments in Europe" is also to be headed by the noted international authority. Among the books in the field of diplomacy authored by Dr. Gibbons are "The New May of Europe," "Europe Since 1918," "France and Ourselves," "The New Map of Asia," "Reconstruction of Poland and the Near East," "Paris Reborn," "The Blackest Page of Modern History."

Garden Pottery For the California Home

California Garden Pergola with Terra-Cotta Garden Pots

GLADDING, McBEAN & CO.

LOS ANGELES OFFICE: 621 SOUTH HOPE STREET
TROPICO PLANT: GLENDALE, LOS ANGELES COUNTY

Low Fares Back East

Effective May 22

Summer Excursion Roundtrip to—

Chicago - - - - - - - - $90.30
*New York - - - - - - - $151.70

Atlanta, Ga. - - -	$113.60	Montreal, Que. - - -	$148.72
Atlantic City, N. J. - -	153.34	Minneapolis, Minn. - -	91.90
Boston, Mass. - - - -	157.76	New Orleans, La. - - -	89.40
Dallas, Tex. - - - -	75.60	Niagara Falls, N. Y. - -	124.92
Des Moines, Iowa - -	81.55	Oklahoma City, Okla. -	75.60
Jacksonville, Fla. - -	124.68	St. Paul, Minn. - - - -	91.90
Kansas City, Mo. - - -	75.60	St. Louis, Mo. - - - -	85.60
Memphis, Tenn. - - -	89.40	Washington, D. C. - -	143.12

Similar reductions to many other places. Return limit, October 31.

Four Scenic Routes—Famous trains daily direct to eastern cities with convenient connections to all points

***Ask about Southern Pacific's new**
Great Circle Tour

—around the United States for but a few dollars more than the roundtrip direct route fare to New York.

SOUTHERN PACIFIC LINES

Southern Pacific Lines

C. L. McFaul, *Assistant Passenger Traffic Manager*
Los Angeles, Calif.

The lighting fixtures for the California Security Loan and Trust Company were designed and made by

WILKINSON-SCOTT COMPANY
Established 1888
Colorado 346 Pasadena 176 East Union St.

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: The Seventh Annual Exhibition of the Painters and Sculptors of Southern California will continue through May. This is the annual open art show held by the Museum to which all California artists are entitled to send their work. In addition to the paintings and sculpture a few miniatures are shown.

Ivan Mestrovic, one of the great sculptors of the present time, a native of Jugo-Slavia, is showing during the month a collection of his wood carvings, bronzes and marbles. Mestrovic is a powerful creator, whether it be in low-relief carving on wood, in full relief carving in marble, or high relief molding in bronze. He is very simple, very elemental, and one feels instantly the sincerity out of which his work springs. In addition to the sculpture there are drawings by the artist, which add interest to the exhibition.

Collection of Chinese porcelains and branzes, known as the A. Burlingame Johnson collection, has been installed in the room in the new wing of the building constructed for it, and was opened to the public last month. This group of porcelains is probably the largest and most important single collection in the country. To the student this collection will afford opportunity for comparative study of the glazes, colors and shapes of porcelains in the Sung, Ming, Kang-he and Yung-Ching periods, many specimens being from the Imperial collection, naturally represent the highest achievement of the potters. In addition to the porcelains, there are bronzes, embroideries and robes. The Johnson room opens from the Harrison Gallery.

SOUTHWEST MUSEUM, Los Angeles, announces that the third annual Exhibit of Landscape Architecture and Garden Sculpture will be held in the Casa Adobe of the Southwest Museum, 4603 Pasadena Avenue, from May 10 to June 10, under the auspices of the Pacific Coast Chapter of the American Society of Landscape Architects and the Sculptors Guild of Southern California. The main classifications are: City Planning and Parks; Subdivisions; Country Club Development; Institutional Development; Residential Development; Garden Sculpture; Area Models. Photographs will also be shown illustrating creative work of the Landscape Architect. The space allottment Committee is as follows: Charles G. Adams, Chairman, Landscape Architect; Major George W. Gibbs, Jr., Landscape Architect; Wilbur D. Cook, Landscape Architect; Maud Daggett, Sculptor; Roger N. Burnham, Sculptor.

IN THE CANNELL AND CHAFFIN GALLERIES in Los Angeles the retrospective exhibition of the works of Hovsep Pushman will remain until May 8th. This affords an opportunity for art lovers of Southern California to secure an example of the consummate skill of Pushman's gems of his still life and his unrivalled depiction of Nubian and Oriental figures.

Beginning May 10th, the galleries will place on exhibition a group of selected paintings by fifteen of the leading artists of Southern California. In putting on this exhibition every effort has been made to offer to art lovers of Southern California the best and most representative examples of the recent work of these several painters. Each canvas has been selected not only for its own particular charm and power, but for its individual expression as a picture suitable to the home, together with its appeal to the critic and connoisseur. There will be two sizes shown either one of which is delightfully proportioned to home requirements.

STENDAHL ART GALLERIES, AMBASSADOR HOTEL, LOS ANGELES, will continue the William Wendt exhibition, which is giving so much pleasure and is so successful from the point of sales, through the first half of May. During the last half of the month, opening the 15, the work of Edgar Payne will be shown.

THE PRINT ROOMS, Hollywood, according to a recently established policy, will show the work of an artist for one day and one evening only. Under this arrangement the desert scenes and landscapes of Mrs. Mary Maison will be shown May 8. The Print Rooms have recently added to their valuable collection of prints a rare Rembrandt, which will be shown during May.

AINSLIE GALLERIES, second floor, Barker Bros., Los Angeles, is a branch of the well known Ainslie galleries of New York. During May a group of California artists will exhibit in the larger gallery, while in one of the smaller galleries the European landscapes of Barse Miller will be shown, these are new, not previously exhibited. The exhibition of architectural photography will continue to May 8. One gallery is always given to the work of Eastern and European artists. Ainslie exhibits only oil paintings.

THE PRINT ROOM of the Cannell and Chaffin Galleries will display colored etchings by Simon, one of the foremost of the French etchers. The etchings cover a wide range of territory, from Prague to Morocco, from Paris to Amsterdam. The Parisian ones are brilliant bits of metropolitan life, transferred to paper by the talent of Simon.

BILTMORE SALON, Biltmore Hotel, Los Angeles, will continue the exhibition of the work of Jack Wilkinson Smith through May 19. From the 19 to the 24 Frank Tenney Johnson will show recent paintings, and from the 24 to June 7, the work of Thomas E. Hunt will contrast his Eastern and his Western things.

XVIth, XVIIth and XVIIIth Century

French, Italian, English and Spanish Furniture

Lamps, Venetian Glass, Prints and Paintings

Exhibition of Selected Paintings by Fifteen Leading Artists of Southern California in our Los Angeles Galleries, opening May 1st.

Cannell and Chaffin, Inc.

397 East Colorado St.
Hotel Maryland, Pasadena

720 W. Seventh St.
Los Angeles, Calif.

THE WILLIAM WENDT EXHIBITION at the Stendahl Galleries, Ambassador, Los Angeles, has given everyone an opportunity to know the work of this famous American, through this and only large and really representative show he has ever held in California. The book published by the Stendahl galleries co-incident with the show carries sixty-five reproductions of the work of Mr. Wendt and makes a very valuable volume.

BERNAYS, 2501 West Seventh Street, Los Angeles, is showing the work of Daisy Hughes during the first half of May, while the last half will be given to a Thumb Box exhibition of the work of Raymond Nott.

THE PICTORIAL PHOTOGRAPHERS, at least a group of them, exhibited very interesting work at the Public Library in Hollywood recently, showing the unlimited possibilities of the camera when used understandingly, with a mind back of it and an imagination. The artists exhibiting were Margaret Craig, William A. Clark, Viroque Baker, Ernest M. Pratt, Fred Archer, Philip R. du Bois, Ernest Sheehan.

AARON KILPATRICK is planning a return visit to old Mexico to add to his sketches and paintings in that locality he found so delightful.

CLYDE FORSYTHE, accompanied by Mrs. Forsythe, is in New York for a six weeks' visit.

KATHERYN LEIGHTON is making a short visit to New York before planning her vacation trip, which is always filled with work.

F. TENNEY JOHNSON is at work on the murals which he is doing for the Carthy Circle theater in conjunction with Alson Clark.

THE BILTMORE SALON has added an unusually interesting Remington to their collection.

HELEN WHISTLER, after a six month's stay in Arizona and New Mexico, is again in charge of the galleries of the Biltmore Salon.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, will show, as usual, the work of Pasadena artists in one room, another room will be filled with the paintings of Maurice Braun, and Nell Walker Warner will show in another gallery. Philip Matzinger, John Christian Smith, and A. Franquinet will exhibit in the remaining rooms, during the month.

THE SCULPTORS' GUILD OF SOUTHERN CALIFORNIA has issued invitations to the opening, Saturday evening, May first, at eight o'clock, of an exhibit in the Assembly Hall, Eighth Floor, Chamber of Commerce Building, Los Angeles, Twelfth Street between Broadway and Hill. Exhibit open daily except Sunday from May first to thirteenth, between the hours of ten and five.

The Arts and Crafts Society of Southern California

SPANISH GARDEN FETE given by Mrs. A. B. Smith and Mrs. C. L. Powell at the home of Mrs. Smith, 227 South Lucerne Boulevard, Sunday afternoon, May twenty-third, 3 to 6 o'clock.

The membership drive is on. Mr. Follett, the shop manager, will supply circular letters explaining the purpose of Arts and Crafts, to send to your friends. Your co-operation is needed to increase the membership and enlarge the scope of the Society activities.

A $5000 prize for the best landscape in oil depicting Texas wild flowers is offered by The Art League of San Antonio, Texas. For further information apply to Mrs. Henry Drought, president of The Art League, San Antonio, Texas.

Announcements

PASADENA COMMUNITY PLAYERS announce programs for the month: May 3 to 8: "A Soul for Mary Jane," a fanciful play, an adaptation from Hans Christian Anderson. This will be preceded by a curtain raiser, a Chinese play, "Amaranth." May 13 to 22: "The Potters" by J. P. McEvoy. Matinees on Saturday only.

DR. JAMES A. B. SCHERER has assumed the directorship of the Southwest Museum. Dr. Scherer was president of Throop College, Pasadena, for twelve years, and under his rule it grew into the California Institute of Technology, an institution of unquestioned standing.

THE CITIZENS' ART COMMITTEE, Los Angeles, with headquarters in the Biltmore, is planning to raise money by popular subscription to purchase the Stillwell art collection for the city of Los Angeles.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA, announces the regular monthly Round Table Luncheon will be held in the Studio Tea Room at the Community House on Tuesday, May 4, 1926,

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

EL ENCINO

On Coast Highway, Montecito, Calif.

Luncheon

Afternoon Tea

Supper

Limited Number of Over Night Guests Accommodated

Hand Made

Mexican Glass, Pottery and Furniture

India Drugget Rugs

ROBERT L. LEWIS

Studio 5 at 11 East de la Guerra

Santa Barbara, California

EL PASEO SERENADERS

PLAY

OLD TIME MELODIES AND SONGS

DURING DINNER

AT

EL PASEO

For Special Engagements 12 W. Carrillo

Loring Andrews—E. C. Peters—Vences Los Kedrina

Miss Chloë Kubert

DANSEUSE

Lessons by appointment

101 de la Guerra Studios

MARINA FLINT

Studio 114 on Tea Room Balcony

Lamp Shades

Kimonos and Chinese Negligees Made to Order

B. CROFTON ATKINS

Pipe and Tobacco Shop

And Men's Imported Clothing

Studio 29, de la Guerra Studios

SPUNWOVEN

"THE GYPSY SHOP"

Hand Fabrics

BETH AND IAN M. WOLFE

Studio 32, de la Guerra Studios

ELEANOR JOHNSON

Studio for the Dance

Suite 103, de la Guerra Studios

SANTA BARBARA ART CLUB

No. 15 E. de la Guerra Street

Free Exhibition of Paintings and Etchings

Open Daily 10 a.m. to 5 p.m.

Paintings and Etchings for sale

TECOLOTE

Bookshop and Lending Library

New and Standard Books

25 DE LA GUERRA STUDIOS

SANTA BARBARA

Community Arts Association

SANTA BARBARA

SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

El Paseo de las Flores

Distinctive Flower Merchants

The Same Bluebird Limousine Taxi Service

which we are giving in Montecito is now

Available in Santa Barbara

Smart Motor Cars of all types with or without Drivers

The same familiar Phone Number

50-50

Our new low rate includes ONE TO FOUR PERSONS

Mt. LOWE

Earth has no finer view to show

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 400-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
A Convenient Restaurant
CHARLES B. HERVEY, *Proprietor*

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them or for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

No. 77 MAY, 1926 Vol. VIII

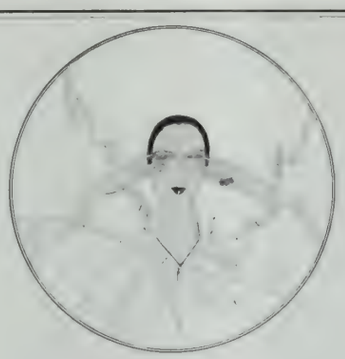
CONTENTS

	PAGE
THE ROTUNDA OF THE NEW LIBRARY, LOS ANGELES.....*Cover Design* *(A Rendering of the Mural Painting of Julian E. Garnsey)*	
SOUTHLAND CALENDAR.....*Ellen Leech*	3, 4, 5, 6
THE HISTORIC MERCED.....*Edith R. Thomas*	9
HEADQUARTERS FOR THE GARDEN CLUB OF AMERICA.....	11
THE REPORT FROM SANTA BARBARA.....*E. B. Bissell*	12
RECENT BOOKS REVIEWS.....*Louise Morgrage*	14
THE ART OF JULIAN ELLSWORTH GARNSEY.....	15
DOWN THE STREET IN SEARCH OF BEAUTY.....	16
SOUTHLAND OPINION	18-19
JUNIOR LEAGUE AND AMATEUR HORSE SHOW.....	20
SPORTS AT CORONADO.....	21
LOS ANGELES CHAPTER A. I. A.....*H. O. Sexsmith*	22
SAVING THE GOLDEN EGGS.....*Theresa Homet Patterson*	24
BULLETIN OF THE ARCHITECTURAL CLUB.....	23
MUSIC AND ART IN LOS ANGELES.....	25
EL ENCANTO HOTEL, SANTA BARBARA.....	27
THE CALIFORNIA COTTAGE TYPE.....*Richard Seares*	28
THE ARTS AND CRAFTS—TEXTILES.....*Natalie White*	29
THE LOTUS PEOPLE.....*Fairfax Proudfit Walkup*	30
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA.....	32
NOTES FOR CONNOISSEURS.....*Saxe Brainerd*	34

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Mrs. D. B. Sebastian, Box 296, Hollywood, National Representative
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501



The Los Angeles

Elizabeth Arden Salon

with

J. W. ROBINSON CO.

LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

WORLD CRUISES

Extraordinary Itineraries New Zealand and Southern Hemispheres.
Here for your convenvenience.
Book now for Winter Cruises.
Information and Reservations on all Round the World and Mediterranean Cruises.

C. J. Jones Steamship Agency
372 East Colorado Street
Pasadena, California

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

CLARENCE C. KNIGHT
REALTOR
"Worth While Homes"
112 East Figueroa St. Phone 105
Santa Barbara, California

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer
Colo. 2015

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue,
Pasadena, California
Opposite Maryland Hotel
Terrace 6712

CALIFORNIA SOUTHLAND

AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE HISTORIC MERCED

By EDITH R. THOMAS

PERHAPS no other part of California retains such romance and wealth of tradition as that along the Merced river just where it emerges from the Yosemite Valley. Its first authentic history dates back something less than a century; but in that time it has been fought for, bled for, litigated for, and died for. Today, however, a graveyard quiet—broken only by the rumble of passing trains, and of course the never-ceasing song of the Merced—pervades the seventy miles of canyon where all this excitement took place.

Nurtured by the glaciers and snows of the high Sierra, whose waters find their way into the Yosemite by simply tumbling over the cliffs, some of which are half a mile high, is it any wonder that the Merced enters the outside world with a song on its lips? There is no wild outburst of jubilee as one might expect as it dashes and foams over its rocky bed, but its tones subdued to a minor key fascinate as if by enchantment. And its sprayless foam, sinking back constantly upon itself, but furthers the impression already gained, that it is the bearer of a secret. It is not very wide, the Merced, nor yet for the most of its course deep. One might traverse its course for long stretches on protruding boulders, without as much as wetting one's feet. And then again, where the rock walls of some narrow gorge straighten its meandering course, its fascinating light green waters will reach a depth of twenty feet. Its panorama of dun-colored slopes, dotted with the dark-green of black oak, juniper and manzanita, is no longer left solely to wandering prospector or aborigine to enjoy, for one can read its history and catch the portent of the Merced's song, from the train windows in passing.

After having traversed a rolling stretch of country whose olive, fig and grape orchards vary the scene, the river's course becomes more tortuous. And as we ascend towards its source, little by little its rumble takes on an insistent ring which soon supercedes all other sounds around and you catch yourself listening, ... listening. The habit becomes fixed with the increasing distance. Presently you are lulled into a state of dreamy repose. Idly you watch the hills crowd down upon the river as if with a protective right. Their tawny sides, bristling with tip-tilted angular rocks and sawtooth ridges here and there buttress the stream with perpendicular rock walls that have to be spanned by cable bridges to enable isolated homesteaders to cross. Another turn in the road discloses the fact that these hillsides have been defaced by the hand of man in the none too distant past. For scattered over their scarred and battered slopes to the right are old brick chimneys and delapidated mine-workings that breath an air of '49. Indeed it was right here along these selfsame slopes and rocky gorges that the "Forty-niners," up to the number of fifteen thousand, were encamped at one time. Today the naked hills hem in a scene fraught with naught but desolation and silence.

Silence, did I say? Why, the whole canyon is peopled with shades of the past! Up and down the old water conduits that parallel the stream for miles along the hillside, they go. Around the dilapidated

AFTER LEAVING THE YOSEMITE VALLEY THE BRIGHT WATERS OF THE MERCED RIVER FLOW DOWN TO CALIFORNIA'S GREAT CENTRAL VALLEY, BETWEEN ALDERS AND OAKS AND A DEEP FOREST UNKNOWN TO THE ARID REGIONS TO THE SOUTH OF TEHACHEPI

mills, sluices and gravel dumps in the river bed, you can see them. And at one poor, old, roofless, windowless shack that still shows signs of having been protected in the heyday of its calling—it was a stronghold for gold—by iron doors and shutters, you glimpse tragedy.

Pause a moment before its crumbling remains. What hope, joy, despair and utter dejection its very presence must have evoked: In that ghostly tide that surges to and flows from its door, the life history of each individual there is depicted on his face. The self-satisfied rugged miners whose sheer power of will has made them Bonanza kings, and none the less easily recognized than the ones whose lack of that force has left them failures. And see the conscious-stricken, bent, old man that has just been turned from the bank! Nothing is left for him but to begin again with his pan. Yesterday the world was his; and wife, daughter, mother and the rest about to set forth on the highway to join him. Bah! he is only one of a myriad that now loom up before us; men who lost their all to the camp wolves; the professional gamblers who battened and fattened off the hard-working miner.

If you listen now you can also hear the faint echoes of strenuous picks and shovels, coming from down there by the river where dripping, dirty, perspiring forms come and go as though irristibly drawn by the force of unchecked earthly desires. In their eager search for the yellow flakes of gold, tons and countless of tons of gravel are being sluiced off into the river. Long-toms, cradles, gold-borers, pans and wing-dams are again requisitioned to their use. Ditches are dug, aqueducts constructed through canyon and gorge, and great streams of water turned into monster flumes to do service in laying bare the bedrock where nature has been generous enough to make it accessible.

What fiery visions, both by day and night, must have lured on this multitude, to have made them dig, sweat and labor as men have seldom labored voluntarily before! What god was this that manifested and caused them to leave home, family and all they held dear and follow him? Was it the same that had lured the Spaniards to these shores? The god that had enticed Balboa to the Pacific, Cortez to Mexico and Pizzaro to Peru? Was his this same gleaming aura that had served as a beacon light to explorers and exploiters alike in that none too distant past? It would seem so. And that here again he had chosen to reveal himself in his old alluring form and man had again fallen into the snare. The sordid farce of it all! That man should have sold his very life and all that was dear to him, for a glimpse of that shining robe.

Maybe in this world, where we know nothing happens by chance, this was but one of the Creator's ways of sorting the wheat from the chaff. A fire test of character; a golden mill through which the crude ore was to be tried. That many upon many fell off to the left, the heart-breaking records of '49 reveal. But be it to man's credit in this purifying stage of his career, the right hand was even better represented. For was it not out of this right hand material that God saw fit to found this Golden State? And the Merced, the river of mercy, flows on—murmuring of the heroic past.

VERNAL FALLS WHERE THE MERCED RIVER COMES INTO YOSEMITE VALLEY. ONE OF A SERIES OF EXCELLENT VIEWS OF CALIFORNIA'S SCENIC SPOTS, TAKEN BY FREDERICK W. MARTIN, PASADENA, CALIF.

THE FIELD OF THE LANDSCAPE ARCHITECT

A continuation of the discussion begun in the April number.

Quotation taken from speech by Mr. Burnham at dinner given in his honor in the Madison Square Concert Hall on March 25, 1893.

Each of you knows the name and genius of him who stands first in the heart and confidence of American artists, the creator of your own parks and many other city parks. He it is who has been our best adviser and our common mentor. In the highest sense he is the planner of the Exposition—Frederick Law Olmsted. No word of his has fallen to the ground among us since first he joined us some thirty months ago. An artist, he paints with lakes and wooded slopes; with lawns

IN THE ANGELUS FOREST RESERVE, ON THE SUMMIT OF MT. WILSON

and banks and forest-covered hills; with mountain-sides and ocean views. He should stand where I do tonight, not for his deeds of later years alone, but for what his brain has wrought and his pen has taught for half a century.

Reproduced in the May, 1925, issue of The Architectural Forum (p. 288), a portion of the A. I. A. Convention Daily for Wednesday, April 22, 1925. Quotation taken from article entitled "Town Planning and Landscape Exhibits Impressive Feature—Beautiful Examples Shown of This Important Work."

The exposition is rich in its exhibits of what is regarded as landscape architecture proper. No better work in this field has ever been done than that for Boston's park system, work which transformed commonplace areas into a park system of great beauty; other fine work is that done at Graceland Cemetery, Chicago, where landscape architecture has triumphed over the ugliness of a piece of flat Illinois prairie.

Art Out-of-Doors (Mrs. Schuyler Van Rensselaer) (1900 edition). Chapter: The Artist; p. 357.

I think that no individual success achieved on these Fair-grounds will be so fruitfully instructive as Mr. Olmsted's. Every visitor will see that, despite the practical character of the enterprise, artists were needed to manage it; he will see that when architectural works are in question the ground-plan is of primary importance; and also that in preparing it the architect requires the help of the landscape-architect. The example set by the organizers of the Fair in employing Mr. Olmsted at the very outset, and the enthusiastic recognition of his help expressed by all the artists of other kinds who have worked at the Fair, ought to bear immediate fruit all over the country, among private owners of domains wide or narrow, as well as among architects and public officials.

Town Planning Conference (London, 1910) Transactions. p. 436, 437. Chapter: *Public Parks and Gardens—Their Design and Equipment.* By Thomas H. Mawson, Liverpool University, Liverpool,

Boston's park system is already famous, being the most complete of any in America. It includes the greatest civic park in the world—that of the Blue Hills, third only to the great Yosemite and Niagara Falls Parks, which are deservedly described as international. Its several parks comprise all the various characteristics of pleasing scenery that Nature can show—forest, seashore, rocky and pastoral hills, and the valleys and banks of four rivers. Within eleven miles of Beacon Hill there are 15,000 acres of parks and twenty-five miles of parkways.

In the design and equipment of public parks and gardens, the most fatal mistake is the failure of municipal authorities to recognize the claims of landscape architecture. I believe I am correct in stating that (speaking for England) our public parks, which contrast so unfavourably with our private gardens, are almost entirely the work of amateurs.

Amateur garden-designers have accomplished much and given many useful lessons to the professors of the art, but not without effort, travel, study, and, above all, a genius for fine gardening. Unfortunately, such enthusiasts seldom find employment in laying out public parks.

In this connection it is interesting to note that in the permanent plans for the Hollywood Bowl now being carried out by the Allied Architects Association, this, the highest authority in Los Angeles, has provided for consulting landscape architects in the development of our unique concert hall among the open hills in Hollywood.

THE HOSPITALITY OF THE HUNTINGTON IS SYMBOLIZED BY ITS SUNNY OPEN CHARACTER AND THE BROAD SWEEP OF THE WELL PLANTED HILL SIDES TO THE SOUTH.

HEADQUARTERS FOR THE GARDEN CLUB, PASADENA

THE HUNTINGTON HOTEL, CALIFORNIA

WHEN all the tourists in the world have come to California and decided to live there, that favored state will still need great hotels. Therefore the Huntington, having become acclimated and indigenous has announced its program as an all-the-year-round hotel and will remain open all summer.

This, its first summer, will be made especially interesting by the building of a large swimming pool near the tennis courts and the Japanese garden. New bungalows also are demanded by the winter guests for the coming season; and there is much planning to be done by the resident manager, Mr. Stephen Royce that this the only Linnard hotel in Pasadena, may fill its destiny as a center for Californa sports and gay summer parties for the coteries of young people who find themselves at home in its pleasant ball room and lobby.

There is an air of gracious quiet about this hotel which is partly the result of its situation on its hilltop in the midst of Oak Knoll gardens. Less busy than a down-town hotel, less obvious in its effort to entertain the guests with elaborate programs and parties, the Huntington seems to the Easterner more like the hotels of the Atlantic Coast. All the intricate service and schedule which are the functions of a fine hotel move on smoothly and without apparent effort; and the best cuisine ever established in Pasadena expertly waits upon its guests, who know a good cuisine and will come far to show their appreciation of it.

Past masters in the art of encouraging the tourist and winter colony, the hotels of southern California have easily found themselves as all-the-year-round hotels and the Huntington is the last of Pasadena's hotels to make the change. It has long been the favorite of the younger set as well as the restful retreat of the older.

College proms find its long corridors delightfully commodious and many a beautiful dance has been enjoyed by fraternity and sorority on the excellent floor of its handsome ball room.

Each generation has its favorite for tournaments and swimming contests. This year it is the Huntington which at the end of the most successful winter season it has ever had, finds itself unable to close it doors or like Aladdin's palace to disappear from the limelight.

Cool weather prolongs Pasadena's season; the schools do not close until later. Trees judiciously planted may be moderating the dryness of a semi-tropical climate, and altogether Pasadena, with the Huntington open, will add to its fame the new reputation as a summer resort where horseback riding and mountain hiking vie with tennis and swimming and motor trips to the beaches making everything all-the-year round as a matter of course.

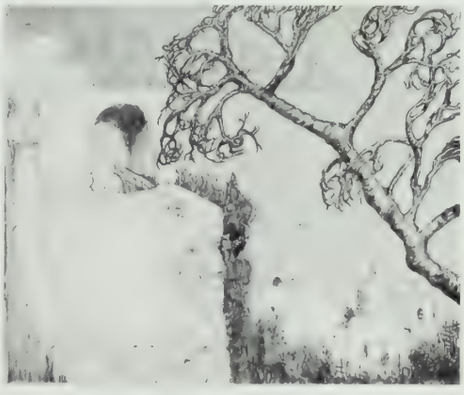
THE STILLWELL COLLECTION

Talk made by Mr. Leonard Schultze of the architectural firm of Schultze and Weaver of New York at the luncheon given by the Southwest Museum to launch the work of acquiring the great Stillwell art collection for the people of Los Angeles.

I HAD the extreme pleasure last spring of spending an hour with Dr. Johnson and Mr. Phillips, inspecting the collection of various art objects gathered together by Dr. Stillwell. You have heard the description of this collection. One cannot help but be impressed with the catholicity of taste displayed in its selection.

This is a most delightful and interesting lot of paintings, carvings, brocades, metal work and similar objects, and in looking at it with the eyes of an amateur and not a connoisseur, I could not help but feel the wonderful opportunity that it gave to form an adequate foundation for a museum of the type which I feel Los Angeles should be provided with. Its acquisition would mean the start of a splendid institution with a very adequate representation of Rennaissance art along many and varied lines and would give the opportunity for establishing in Los Angeles the type of art museum which is seriously needed for the advancement of the community.

It may be interesting to know the number and varied lines of industries located in this great growing southern city which would be extremely bettered if there were some collection and some facilities provided for particular study by the men and women employed along lines of endeavor which are now seriously handicapped for the lack of proper consulting material. The function of an art museum is not, as I see it, simply to provide charming works of art for the edification of casual visitors, but to provide such material along varied lines as will assist, in their study, men and women whose daily lives are spent in the endeavor to accomplish artistic results in the course of their daily work. There are, at this time, located in the City of Los Angeles, cer-



A PAINTING BY FAVAI, IN THE HUNTINGTON GALLERY OF JULES KIEVITS. RECENTLY PURCHASED BY AMBASSADOR FLETCHER

tain industries which are in need of an institution of this kind as sorely as a chemist needs a laboratory. To enumerate a few of them, I will mention the ornamental iron workers, electric fixture designers, interior decorators, modelers, sculptors, painters, architects, draftsmen, textile designers, pottery and clay product designers, the large number of motion picture artists and decorative painters.

This institution should be located where it would most centrally serve this large number of people, who should have the benefit of daily access to its collections. It should provide, in connection with its regular work, schools of applied art for the education of men and women, along the lines mentioned above. Such schools are naturally outgrowths of the work of an institution of this character, and the success of these schools means the greater success of these various industries, and a city that provides such facilities naturally provides for its greater artistic development.

I feel that the proper growth of the community can only be arrived at through education, not alone grammar school, high school, and usual collegiate courses, but through education along lines of artistic endeavor. You have today so many various manufacturing establishments which are limited in the character of their production by insufficiency of the means of study provided that it seems wrong to permit this condition to persist, and I trust, as one deeply in sympathy with the growth of this city, that it will be possible to establish an institution of the kind that will overcome this great lack.

Most of the skilled artisans and craftsmen who are employed in this country are men of foreign birth who have had their training on the other side. In other words, our work is being done by a group of soldiers of fortune, who have come here and have given us the benefit of the education and training which they have received abroad. We have passed immigration laws which make it almost impossible at this time to increase this staff of really wonderful artisans, and we are in the position today that unless we provide the facilities and the training to develop young men along these lines, in a few years we will not be able to do as good work as we are accomplishing today, which is not any too meritorious. Progress in America can come only from education. This institution should be so broad in its scope that it will provide not alone paintings and sculpture, but it should show adequate presentations of the various periods of furniture, interior decoration, textiles, carvings, metal work and all possible lines of art. This is accomplished by the greater museums of Europe, especially so by the Louvre in Paris, where every branch of artistic endeavor has its particular niche.

We cannot expect to approach these larger and older institutions, but we can provide for purposes of study many fine examples representing the real types of painting, sculpture, furniture, etc. It is not possible that all art or architectural students can go abroad to secure the training that they require, and it behooves us to provide for the great mass of people facilities which will permit them to develop in their studies. In many cities, the municipalities, feeling the need of an institution of the character that we are discussing, have provided land and buildings, and even endowments for their proper maintenance and development. I do not know whether that would be possible here, but it would be most desirable.

For this reason it is felt that the acquisition of the Stillwell collection will be a start in the right direction.

THE REPORT OF THE GARDEN CLUB MEETING

ERVANNA BOWEN BISSELL — EDITOR—GARDEN PAGES

FOR months Nature lovers have been saying, "Oh, to be in Santa Barbara when April comes! Oh, to be there when the East meets the West in gardens!"

Over three hundred members of the Garden Club of America came together, saw each other, and conquered the fatigue of travel and of preparation by the joy of companionship with each other among new plants and flowers.

The Thirteenth Annual Meeting opened on April 13th with club headquarters at El Mirasol Hotel. After official registration and some committee meetings, the members motored to the canyon garden of Mr. and Mrs. Charles F. Eaton, Rivo Rivo, walking from there to see the green theatre in Mrs. H. E. Bothin's Piranhurst.

Luncheon was served under the trees at El Mirador, the home of Mr. and Mrs. J. J. Mitchell, Jr. It was a barbecue of Spanish food served by Spanish girls in quaint costume. One ate to the sound of Spanish music by Spanish players. A bit of fiesta transplanted from early days.

The Ludington and Gillespie gardens were next visited, driving through Mrs. H. H. Potter's grounds to Casa del Hererro, the new Spanish home and garden of Mr. and Mrs. George F. Steedman. The members all gathered for tea at Pompeiian Court, the home of Mrs. Ralph Isham, president of the hostess club, to enjoy its garden and the adjoining one of Mr. and Mrs. Harry K. Elston.

The Annual Dinner was held that evening at the Montecito Country Club. The handsome dining room, with its lofty ceiling, made a stately setting for the tables decorated with tall candles and large clusters of white lilies. The bright gowns of hostesses and guests gave needed color to a charming scene.

In the club drawing room pictures of field flowers were shown. Moving pictures well named! One sat to watch the petals of shy plants unfold; to see them open to bees and butterflies, then wither and die—a life history begun and finished while the clock was striking.

Wednesday morning, in the same club, was held the Annual Meeting. Mrs. John A. Stewart, Jr., presided and was re-elected for the ensuing year. Mrs. Samuel Sloan, who had been president for five years, until her resignation a few months ago, was warmly greeted by the large audience, and also the honorary president, Mrs. J. Willis Martin.

Mrs. Ralph Isham extended a cordial welcome, which was graciously accepted by Mrs. William A. Lockwood, a vice-president and director of the G. C. A. Mrs. Harold I. Pratt, the secretary, gave a mot interesting account of the year's activities. Various chairmen reported on their work—Conservation, Billboards and Roadsides, Admissions, Library, Memorials, Flower Shows, Visiting Gardens, Special Plants, Slides, etc. The treasurer, Mrs. William Rand, gave assurance that moneys had been spent wisely. Mrs. T. H. B. McKnight aroused enthusiasm over her Bulletin report and was tendered a hearty vote of thanks and a gift of books in appreciation of her brilliant editing of the club's magazine, The Bulletin.

SERVING AT THE BARBECUE.

The members visited the garden of Far Afield, Mr. and rMs. H. C. Chatfield-Taylor, on their way to lunch at Las Tejas, Mrs. Oakleigh Thorne's garden. Under blue and white marquees the guests were seated at tables with apricot-tinted covers, with blue and salmon and orange flowers for decorations, which harmonized with the garden's colors—blues and yellows in varying shades.

A tour of town gardens, including the Ripley, Whitelaw, Hodges, Draves, Baylor, Frothingham, Hazard, Boardman Smith, and Bissell gardens ended with tea at Casa Santa Cruz, Mrs. Bernard Hoffman's Spanish house and garden. The visitors wrenched themselves away from the lovely sunset views because of the lure of a wonderful display of wildflowers at the Museum of Natural History. Mrs. Rowland G. Hazard, assisted by Miss Caroline Hazard, offered their guests tea in the Museum's charming patio.

A California dinner at El Mirasol, arranged by Mrs. Charles W. Dabney, followed by a talk on reforestation, closed the second day's doings.

Thursday morning the visitors met at Miraflores, the home of Mr. and Mrs. John Percival Jefferson. The dignified approach to the house, with its shrub- and tree-lined driveway, the delightful charm of the rose-garden, with its old Italian seats and tables, and the harmony of color prevailing everywhere, made this a perfect beginning of the day. The Spanish garden of Mrs. Smith and Mrs. Heberton were open and the visitors passed through them to El Cielito, Mrs. DeWitt Parshall's garden of almost perfect planting—a garden of vistas, of pictures, wherever you turn.

Leaving Arcady, three hilltop gardens were next visited.: Pepper Hill, Miss Gwethalyn Jones' garden of lovely colors and sweeping views. Graholm, the native planting of shrubs and wild flowers made by the David Grays. A walk through the Ryerson garden and then away to tea at Cuesta Linda, Mr. and Mrs. E. Palmer Gavit's garden of unusual planting. This is a garden for botanists, too, so many rare shrubs and trees grow here. It is a place in which to learn to know exotic flora amid beautiful surroundings.

The Spanish dinner in the patio at El Paseo was a trip to the life of long ago. We, who live here and own all of this spot which eyes can see, were delighted that our

SOLANDRA GRANDIFLORA THE BEND IN THE ROAD.

In Eastern flower shows they compete for prizes.

Twice the Secretary of The Garden Club of America, Mrs. Harold I. Pratt has won the gold cup for spring bulb planting.

Solandra grandiflora of tropical climates. "The Bend in the Road"—Mrs. F. Willis Kelly's garden of views—spread upon a pergola a gorgeous banquet set of Jamaican gold plate, evidently in honor of the Garden Club of America.

In our Southland we do not strive for cups; we grow them instead! And grow them by the score, those lovely Copa de Ora

There, waiting daily to drink the visitor's health, the Solandra held aloft her golden goblets brimming with the sun's fire.

MATILIJA POPPIES BLOOMING ON THE HILLSIDE OF SERRANIA. A PHOTOGRAPH BY B. M. OSBORNE.

eastern friends loved El Paseo too. Madam Alma Real sang delightfully her songs to the accompaniment of guitars played by Spanish troubadours, and a Spanish dancer added the last ultra note.

Friday morning was left to go wherever one chose and meet for luncheon with Mrs. Edward Lowe at El Eliseo. Jade green tables, spread in the formal garden, decorated with baskets of mixed flowers and surrounded by women in gay sports clothes, made a picture on the green lawn not soon to be forgotten.

The afternoon was spent at Solana, where the Frederick Forrest Peabodys live surrounded by sunshine in a home set on a hill. Mrs. Mary Stewart's garden, Il Brolino, charmed the visitors with its look of old Tuscany—a garden hidden in an orchard. Through the Carrington and Hall gardens, both damaged by our cloudburst, we went to the Toro canyon home of Mrs. H. F. Knight, where acres of wild flowers and native shrubs looked as if they belonged to the mountains which towered back of them. In Nature's garden we closed the Thirteenth Annual Meeting of the Garden Club of America.

At Illahee—
the garden of
Mrs. George
Choate Kendall—
the rock-bordered
pool has a natural
aspect, although
the planting shows
man's hand.
The Italian cypresses
and the Japanese
lantern suggest
an artificial
treatment which the
sedums, the water
hyacinths and native
plants help to
balance.

FROM Pasadena to San Francisco there has arisen a new interest in gardening. Garden owners have viewed their gardens through new eyes—their visitors', seeing beauties and defects unnoticed before. California has three garden clubs affiliated with the national organization: Pasadena, Santa Barbara and Piedmont, with a fourth soon to make a quartet.

The geographical location of these clubs makes it possible for them to contribute something new to the horticultural world. Not by trying to "copy fair our past" as eastern gardeners, but by adapting our former experiences to these Pacific Coast conditions.

Nature has done much for us. We are inclined to take credit for her achievements. The great Apostle's caustic comment to the Galatians: "Ye did . . well, who did hinder you?" might be applied to us as workers in gardens.

Through these pages which lead "Within Garden Gates," we hope in the future to praise ourselves less and by constructive criticism help each other more. We shall say it with pictures—pictures which will suggest improvement and appraise or condemn our garden planning.

The Garden Club of America was especially interested in little gardens cared for by their owners.

It is to those who are learning "to garden finely" that this department hopes to make its appeal.

The sight of water
in a garden
is always refreshing.

The use of water,
whether in pools or
fountains, should
conform to its surroundings.

This pool at Serrania—
the home of Mrs. H. F. Knight—
lies in the canyon garden.

Wild grasses grow among
the rocks. Ceanothus blooms
shake their blue petals on the
water's rippled surface.
The boulders lie where Nature flung
them. Man comes only to admire.

At El Cielito—
that "little
heaven" of
a garden
belonging
to Mrs. De Witt
Parshall—

This pool is
centered from
the east terrace

and balanced
by brick paved
walks which
converge
beyond
the flowered
parallelogram.

the pool is
delightfully
formal, even to its
reflections

of the palms
which tower
above the pillars.

The lines,
although hidden
by blossoming
plants,
ever suggest
the carefully
executed
details of an
artistic
design.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

ADOBE DAYS

By SARAH BIXBY-SMITH, *The Torch Press*

Stories of olden times in places where we live delight the imagination of most of us. Especially is this true here in California, where we never tire of reading accounts of the gorgeous Spanish period, whose glittering brilliancy makes us forget entirely that there is as well an Anglo-Saxon background. Mrs. Bixby-Smith has made this the theme of her pleasing and quiet little volume "Adobe Days." wherein she records with a most engaging serenity, her memories of Los Angeles, and its neighborhood, in the eighties and nineties, not so far back indeed, but the striking contrasts between the then and now give us a convincing illusion of antiquity.

This lady's talents are well adapted for this sort of writing, for she has a fine sense of values, restraint, and a manner of unaffected simplicity. There is a touch of poetry too, in the charming little idyll, she has made out of the account of her childhood experiences during those long, dreamy, langourous summer days, which she was wont to spend on the ranches Los Cerritos and Los Alamitos, and as a result those attractive old adobes will be viewed by many a sightseer, who cares for landmarks.

SARAH BIXBY-SMITH, AUTHOR OF "ADOBE DAYS"

MONDAY MORNING

By PATRICK HAMILTON, *Houghton Mifflin Co.*

This diverting novel contains an adroit study of the mental processes of an English youth, just setting up in life, and the tale of his experiences in and out of love, at the puppy stage. Such enthralling day dreams flit continually through his mind, such towering castles in the air does he construct, that were he himself not there to fill the void, no hero magnificent enough could be found to fit the settings. It is all screamingly funny, until perchance the reader does a little thinking, whereupon he becomes somewhat subdued at the woeful aspect lurking beneath a surface undoubtedly rippled with light laughter. This type of human nature is universal, we know it all too well, it is a reason why the lives of men of genius, furnish us with perennial themes of absorbing interest. For our hero, is only another version of the sensitive and innately noble human soul, crying in the wilderness of commonplace surroundings for the beautiful ideal of his dreams.

THE SUNGAZERS

By HENRY H. KNIBBS, *Houghton Mifflin Co.*

This extravaganza has an essence so fresh, so buoyant, so virile, that it fairly sets the reader, metaphorically speaking, to pirouetting on a light fantastic toe, or making verses, his own if possible, otherwise spouting those that other folks have made. It makes him feel like "April's here," or the way he does when he hears the eastern bluebird warbling in the early spring. All this because Mr. Knibbs, in his novel called "The Sungazers," has piped a lay in prose, through the medium of a hobo, if you please, and a fine upstanding man, at that, as his tale discloses. His name is Bill and he has a pal called Bob, a college youngster, who feels that hobo pull, and can tell the world about it in verses, filled with the joyous abandon of youthful spirits, and adventures yet to come. There is still another pal, who has a yearning poetic soul, hidden under a fat and middle-aged exterior, which has to be content with yearning merely, like the most of us. This is Alosius, who has made millions in manufacturing pickles, instead of making pennies in writing poems.

These three and all of us, go rollicking sportively through those "Great Open Spaces" of the Southwest, Arizona and down into Mexico and have the grandest and most glorious adventures, all told with a twinkling naivete, by Bill himself. Read this and renew every ounce of youth there is remaining in your system, for it will make even the most confirmed pessimist forget that the world is altogether vile. In fact he will be all for faring forth at once upon the open road to happiness and joy.

SPRING FICTION

Houghton Mifflin Company

This is the season, when some people like to read and not to think. Clean light fiction is demanded in the summer time, even by the intellectually inclined. From the following list of novels, a reader now and then may find one admirably suited for passing away some idle hours.

Arthur Chapman has written an historical novel about old Fort Laramie and called it "John Crews" after its immaculate hero. This author has been stealing some of Zane Grey's thunder. "The Deep Seam," by Jack Bethea describes life around the mining regions of Alabama. His human nature is decidedly "off," but his scenery is good, and his story leaps like a deer from page to page. In the "Fire of Spring," Edward Noble has dealt thoughtfully albeit a trifle ponderously with the deadest of dead issues, votes for women in England in the period just before the war. It contains an illuminating characterization of those militant females.

HARRY NOYES PRATT, PRESIDENT OF CALIFORNIA WRITERS' CLUB, AND CONTRIBUTOR TO "WEST WINDS"

In his preface to "The Lion's Skin," Mr. Sabatini apologizes for a work he considers immature. He has done worse than this however. It is a tale of England and the Jacobites, and has action and the usual color of all his romances. "Mr. Ramosi," by Valentine Williams, is constructed according to the most rigid formula for mystery tales of adventure. Yet it is entertaining, and moreover has caught genuine atmosphere in its Egyptian scenes, which have much charm. "Herbs and Apples," by Helen Santmyer Hooven, is the tale of a young girl's life done by the fine tooth comb method, a little of which goes a long way. In "Confident Morning," Arthur Stanwood Pier, while often banal and inane, makes his characters act like well bred people instead of murderers and thieves.

KELLAR'S ANNA RUTH

By ELSIE SINGMASTER, *Houghton, Mifflin*

Since the days of Jane Austin, supreme mistress of this method of portraying life, women have excelled in it, and Miss Singmaster is no exception. With assured and calm omnipotence, she controls the affairs of her characters in this story of a small town in Pennsylvania, with a heroine beautiful but dumb, as the focus of attraction. It is done, as smooth as silk, very natural, and makes an absorbing story.

LITERARY LANES AND OTHER BYWAYS

By ROBERT C. HOLLIDAY, *George H. Doran Co.*

In a few of the articles making up this volume, Mr. Holliday might be regarded as lightly literary, since he records an inconsequential fact or two about well known writers. But mostly we call him very practical indeed. A young man for instance, in doubt about his future, might read this brisk and jaunty paper on the publishing of text books, and decide that somewhere in the honeycomb of departments making up this business, should be the very place for him. Other articles offer still more suggestions for choosing a career, where art for art's sake does not count as much as art for bread and butter's sake, or what is far better, cake.

WEST WINDS

By MEMBERS OF THE CALIFORNIA WRITER'S CLUB, *Harr Wagner Company*

Ina Coolbrith, in a very graceful and finished foreword to this anthology of verse, tells us that this club is composed of publishing writers, bent on helping others to attain literary success. So generous and kindly a spirit, might in the very beginning cause us to look with favor upon what this book has to offer in the way of poetry—all short poems, some of which have previously appeared in various periodicals. We find them admirably conceived, with an infinite variety of the stuff that dreams are made of, while more or less uniform as to poetic quality, and decidedly conventional in form. The uniformity is due doubtless to careful and expert selection, in order to avoid those sharp contrasts which would detract from the aesthetic enjoyment of the whole.

MAN AND WEATHER

By ALEXANDER MCADIE, *Harvard University Press*

"The best-laid schemes o' mice and men, gang aft a'gley," is true enough, and many times the reason therefor is the weather. And as for putting down the mighty from their seats, and exalting them of low degree, that process of human readjustment has been accomplished more than once, by means of the vagaries of the weather. In "Man and Weather," a clear but brief treatise of this new science of Aerography, Mr. McAdie has called attention to famous instances in history, where weather conditions have changed the course of men and empires.

The weather of course cannot be controlled or altered. Man will do much toward usurping the powers of the Almighty, but as yet he does not aspire that high. But by means of what he is learning in Aerography, he is undertaking to foretell weather conditions far enough ahead, so that those persons likely to be adversely affected, may be enabled to make adequate preparations against loss of life and property. We notice in particular a chapter on lightning, how to avoid, as much as possible, danger from its strokes. Aerographists might confer a great benefit here in California, could they devise some method to prevent lightning flashes from aiming at oil tanks, the two recent conflagrations here from this cause having amounted to a loss of about twenty million dollars. And now it has happened for the third time, in a month.

SKETCH FOR DECORATION OF THE CHILDREN'S ROOM IN THE NEW LIBRARY BUILDING, LOS ANGELES. THE WALLS OF THIS ROOM WILL BE COVERED WITH PAINTINGS FORMING A CONTINUOUS FRIEZE BETWEEN BOOKCASES AND CEILING DEPICTING TWELVE SCENES FROM SIR WALTER SCOTT'S ROMANTIC NOVEL, "IVANHOE." THESE PICTURES, EXECUTED BY MR. A. W. PARSONS, WORKING IN COLLABORATION WITH MR. GARNSEY, WILL BE ILLUSTRATIVE IN CHARACTER RATHER THAN FORMALLY DECORATIVE, IN ORDER THAT THE CHILDREN, FOR WHOM THEY WERE PAINTED, MAY EASILY UNDERSTAND THEM, AND MAY FIND THEIR FAVORITE CHARACTERS FROM THE BOOK. AROUND THEM ON THE WALLS OF THEIR OWN ROOM. THE CEILING IS IN THE COLOR OF OLD WOOD, WITH NORMAN PATTERNS, AND THE WALL OF THE ALCOVE IS IN THE SAME PERIOD.

THE COLOR PLATES AND THE ART OF JULIAN E. GARNSEY

OUT of the widely diversified interests which are gathering together in one united whole to form the new public library of the city of Los Angeles we have taken first for presentation that portion which is now under way in the building itself. No better opportunity to observe the relation of beauty to building and construction was ever offered us. We shall have plenty of time to live with the beauty of this building as we use the books that will be placed therein and avail ourselves of its perfect modern appliances; now, we may see it grow.

That beauty is a vital part of construction is shown most emphatically in our buildings of steel and concrete. We may go behind that statement and reiterate today what has been said throughout the history of art,—that beauty must exist in the soul, the imagination of the artist before it can be set on a pedestal before the world.

Concrete, that drab, inert material which in itself has no beauty, can be formed by man to express his highest ideals. And yet, so lacking is it in any intrinsic power to delight the eye, that it offers no help to the incompetent and frankly exposes to the world the vacuity of mind in those who, having no beauty in their souls, essay to build in avarice, and crowd our cities full of ugliness.

Rising sturdily on its pedestal—the old normal school hill—in the center of this city which has just begun to crystalize about its centers of activity, the library of Los Angeles has been called the far west monument to Bertram Goodhue, its architect.

When the scaffolding is removed and the tile-layers have finished their work on the dome, the exterior will be photographed by every good camera in town, and tourist kodaks through the yeasr will carry the beauty of its form, the ideas of the architect everywhere.

Concrete, and the uplifting force of steel construction springing up to make an skeleton frame work, these are the bare instruments of mankind's expression and in this age they hold up to view the spirit of the race as it builds.

Seek then for the beauty of this building in its form, its sturdy unity of purpose and its fine scorn of sham or artifice. Never will it pall upon you, but as the years go by, its firm integrity, its intellectually designed and carefully brought out proportions will make a standard so sure and an influence so true that lesser building will be continually discredited and fall away to be replaced by better things as the newer generations rise and build.

What shall we expect to find then when we enter during the finishing construction days of this great jewel casket, formed to hold the printed thoughts of our great, conglomerate race history?

No wonder that our young mural painter whose sketch, prepared for the decoration of the great dome is on the cover this month, desired to study most profoundly the architectural design before he essayed to decorate its walls.

Mr. Carleton E. Winslow, associated with Mr. Goodhue in this beautiful building and representative of the firm on this coast is the interpreter, the one to whom we all must turn for a full understanding of the building and its fulfillment of a purpose nobly conceived by the Board of Library Commissoners and the Librarian. When our photographs are taken and the architect's designs can thus be presented, we shall relate this, the most important part of the story in detail. Just now we can take only a minor part of Mr. Winslow's interpretation through the decorative painter's words and the intricacies of his most subtle art. Julian E. Garnsey, born and raised in New York City, and trained in such work on important buildings throughout the country, has for five years made Los Angeles his permanent home. He was chosen in open competition from among six contestants as the one who had best solved the problems presented in the new building.

Mr. Garnsey inherits his talents by direct descent, for he is of the second generation in his chosen profession. He began as a boy of fourteen in the employ of his father, Elmer E. Garnsey, at the Minnesota State Capitol, holding stencils for painters who were later to be his own men. In preparation for his life work, he secured a grounding in the fundamentals of architecture at Harvard University and at the close of the course received the coveted Phi Beta Kappa key. For two years he studied in Paris, Italy, Egypt and Greece, and returned home to assist his father in the decoration of the Wisconsin and Iowa State Capitols, the St. Louis Public Library, New York Custom House, Guaranty Trust Company of New York, and other public and private commissions. At the outbreak of the Great War he was sent to France in 1917, joined the famous First Division, A. E. F., and after two years returned as Captain of Field Artillery. In his button-hole today, he wears the red and green ribbon of the Croix de Guerre. Since coming to Los Angeles Mr. Garnsey has decorated some twenty-five banks, the Automobile Club of Southern California, the Second Church of Christ, Scientist, the Standard Oil Building, the Library of Fullerton College, the Bridges Art Museum at San Diego, Mary Pickford's house and other houses, the Fairfax High School Auditorium and the Union Pacific Depot at Ogden, Utah.

Mr. Garnsey is full of enthusiasm for the big job undertaken by him. "A great honor has been paid me," he said, "in this opportunity to assist in beautifying this monumental building, built by and dedicated to the people of Los Angeles.

"My theory of color decoration is not a new one,—it is as old as the Pyramids. I believe that decoration of any kind must carry forward the conception which the architect has already expressed in the design of the building. It must hold to that line however rich it may be. It must not be a new conception, whatever merit such a new thought might have, because the goal of all engaged in creating a building is Unity. The architect is the guiding mind,—therefore the decorative painter's work must seem to be the architect's mind working through the painter's.

"The Rotunda will, of course, be of primary importance. Its form is that of a Greek cross, roofed by a vault on pendentives which has twenty-four leaves or facets. This is a particularly handsome form for decoration. My scheme, following closely the architect's thought, will include long rays of silver and gold darting down from a rich central circle. Connecting the rays will be bands of alternate blue and yellow, the blue being dotted with gold stars. Below the rays a field of grey-green and grey-violet, recalling tiles laid in herring bone pattern, will extend to an intricate interlaced border in color and gold which will bind the vault together at the level of the supporting arches. The under sides of these arches and their adjoining barrel-vaults will be covered with interlacing bands and running patterns which will further accentuate their fine architectural effect."

Found in a quaint studio in the old Bryson Building, surrounded by colorful sketches of executed and projected work, Mr. Garnsey made an appointment to show the writer the Mural work now going on the library itself the following week.

Climbing over the inevitable debris of construction we entered the new building and went first to the central rotunda where the work was going on. High up on the intricate scaffolding the men who are carrying out the scheme were perched, trying different colors and taking directions for changes from Mr. Garnsey, who often uses a megaphone to carry his voice up into the great dome.

Snappy and brilliant are the colors placed so far from the floor of the rotunda; sparkling is the effect caused by that juxtaposition of pure tones, each enhancing the other in a way which only an artist born can encompass in such a colossal scheme. Softly all the sparkling colors of the dome decoration melt into the neutral tone of the walls as the eye travels down again to the floor where the tile again takes up the firm placing of tone against tone.

Many devices were thought out to gray the decoration in certain spots so that one sees into the paint and realizes the concrete's massive strength behind it holding up the floors above.

When all is finished and photographs are taken we shall endeavor to give in more detail the historic side of these delightful decoratons which Mr. Garnsey has so successfully incorporated in Bertram Goodhue's western monument. M. U. S.

DOWN THE STREET IN SEARCH OF BEAUTY

A DARING thing has been done in Pasadena in the erection of a basilica of pure Spanish type on the main business street. It is the building of the California Security Loan Corporation on Colorado street near Garfield, the secondary axis of Pasadena's new civic center on the north.

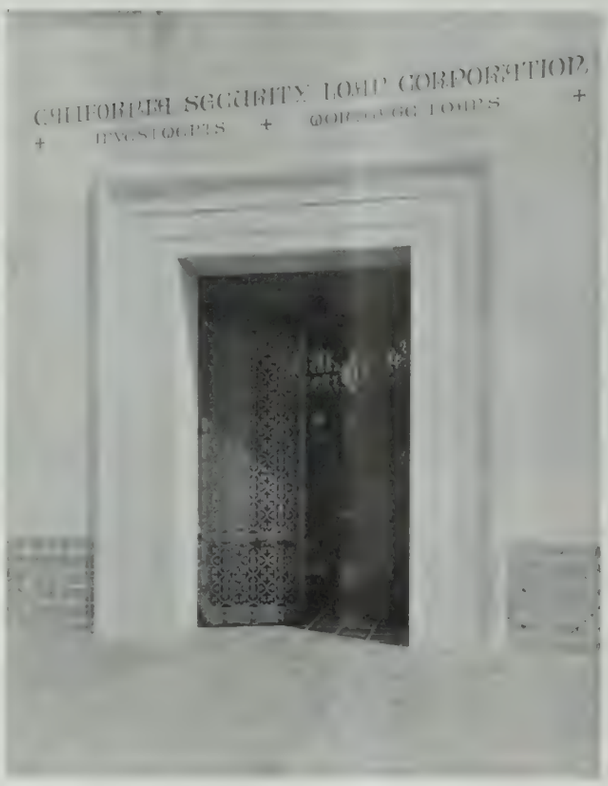
Erected in 1926 this beautiful building will stand as an example of the height of the period in which the desire to restore Spanish art and architecture become paramount in this land which was once called "New Spain."

New Spain may well be the term applied to our newest architecture in southern California, for this is no expression of the ideas of building brought with them to Pasadena by the Indiana Colony which founded this city on the poppy covered mesa.

No ruins of the Spanish occupation stood where Pasadena now stands. The old mill of the San Gabriel Mission padres, now a charming feature of San Marino is the nearest building. There is, to be sure, an echo of Spain's nomenclature in the word Pasadena, which tradition says is "Indian." But we had no "Indians" here when Pasadena was founded fifty years ago excepting those tribes which were taught by the Spanish and whom we now dismiss with the general term "Mexican." If Pasadena were one of our beautiful names inherited from the Spanish occupation, would it not have been Pasadero, the place of the pass—from the San Gabriel Valley to the San Fernando Mission? Just so we have the names "Pescadero," place of the fish, "Atascadero," place of adobe mud.

But Pasadena's first half century has passed. Her name and fame are not a part of Spanish history. No more purely American population is found on the continent than that which has just built a Spanish basilica on Colorado street. It is a flower of our California Renaissance plucked from the countries colonized by Spain and placed by young California in this far west garden of the Western Reserve.

Wallace Neff, the architect, is a young Pasadena man. I doubt if he has ever been in Spain. The elements of Spanish architecture can be studied on this continent and I know that he has been to Cuba and probably in Mexico. The construction is by the C. P. Day Corporation, as sound as the New England foundation of American Independence can make it, organized and built up by C. P. Day, a Massachusetts man of colonial ancestry and integrity. The men behind the building are the officers of the California Security Loan Corporation, whose object is to build up the city they have for thirty-five years helped to establish. President, Arthur W. Byrne; Vice-President, James Clarke; Secretary-Treasurer, Archibald J. Morris; Assistant Secretaries, B. W. Rankine, and B. M. McDonald; Directors, Oscar Freeman, A. L. Hamilton, Lucius E. Jarvis, Carl P. Hotaling.



RESERVED AND EXQUISITE ARE THE LINES OF THE DOORWAY ENCLOSING A BEAUTIFUL IRON GRILL AND FLANKED BY BLUE TALAVERA TILE

When the scaffolding was still standing and the protection to pedestrians hid the lovely facade, we saw the name of the construction engineers and contractors—C. P. Day Corporation, and above it the professional card of the architect — and passed on knowing that something good would be the outcome of that combination. Later on, standing in the showrooms of the Tudor shops which forms the Cheesewright Studios across the street, we got a fine view of the unveiled monument and recognized what an addition of pure beauty has been given to Pasadena's down town district. To the artist who built the Cheesewright Studios and who has done so much to introduce beauty into the stern pioneer homes of Pasadena this bank across the street is pure joy to look at. Consulting decorators, for this building, the Cheesewright Studios have chosen the tile and furnished the interior, cooperating with the architect as only those who know where to find beauty in the archives of the past can do.

The blue tile of the Talavera Importing Company which has its depot in the Cheesewright Studio has, in this building, set the pace in Pasadena for outside and inside work in highly glazed tile. Made in Mexico kilns, these tiles and tile panels are coming to the Talavera Company in constantly increasing shipments as our architects

TAPESTRY AND FURNITURE FROM THE CHEESEWRIGHT STUDIOS

INTERIOR OF THE BANK LOOKING NORTH TO INVESTMENT DEPARTMENT.

THE ENTRANCE GRILL FROM THE INTERIOR

comply with the demands of their clients for the atmosphere pertaining to Spanish architecture.

For patio and fountain, for garden walks and niches, these tiles are used by Californians with great enthusiasm; for they express the joy and gladness of our climate and our out door life. Here Talavera tile are used on the stairs as well as around the entire main room and upon the main facade.

The tile were laid by Z. B. Galloway whose office and display rooms at 95 South Wilson Avenue, Pasadena, show every kind of tile in the market and guarantee their being properly laid.

The architect and the consulting interior decorators have worked in such sympathetic cooperation that a building and interior of unusual unity is the result. The pattern of the tile is a distinct motive in form and color and finds an echo in the hangings in the directors' room and at the openings above the entrance. Handsome old world designs in the furniture, made at the Cheesewright studios make us proud of local craftsmanship and the ceiling of timber proves that art still our own.

The mind of the architect has here unusual opportunity. His beautiful designs for iron grill and appropriate hardware furnish Pasadena a museum of fine workmanship well worth visiting for the study of their beauty alone. Every time you open the iron door to enter notice the design of the door handle and those of the doors at the right. Fitted to the hand it still delights the connoisseur of crafts and makes one ask its origin. West and Company at 45 South Raymond Avenue are architects' hardware men distinctively and designs by our leading architects often greet the eyes of those who, enjoying the game of picking out their own hardware go there for the large stock of patterns from which to choose. The beautiful hanging lamps and lanterns were executed by Wilkinson-Scott, the hardware is West's.

CALIFORNIA has published few books; her markets are too far away. But when the book lover comes to California sans his favorite library and sans winter evenings to read in, California will publish a book expressly for him.

PANELLED WOODEN DOOR, TILE AND LANTERN

The host of The Garden Club of America, when they entered Arcady at Montecito presented each member with a beautiful record of the flowers and shrubs of that lovely bit of California; and for their delectation also their Pacific Coast correspondent published a book of Santa Barbara Gardens which will be treasured both East and West.

Flowers of unperishable beauty grace each chapter as the author, Ervanna Bowen Bissell walks with the reader in stately measure through these Montecito and Santa Barbara gardens. Each is the garden of a friend beloved for some trait or characteristic; each calls out from the author a loving comment or quaint memory. The illustrations are selected with great care and supplement well the charm and delightful arrangement.

(Glimpses of Santa Barbara and Montecito Gardens, by Ervanna Bowen Bissell. Press of the Schauer Printing Studio, Inc., Santa Barbara.)

THE ART OF THE CHEESEWRIGHT STUDIOS COLABORATING HAS ENABLED THE ARCHITECT, WALLACE NEFF, TO ACHIEVE UNITY OF DESIGN

TALAVERA TILE FORM THE RISERS TO THE MEZZANINE AND REFLECT THE LIGHT FROM THEIR GLAZED SURFACES

SOUTHLAND

Marriage

AT their monthly round-table luncheon, the members and guests of the Assistance League of Southern California were treated to a talk on marriage by Elinor Glynn. Presented by Mrs. William de Mille, mistress of the Round-table, who has just returned from a visit to England, Mrs. Glynn was introduced as the mother of two lovely young English matrons whom Mrs. de Mille praised as models of our best modern civilization. Good mothers, training their children in the best manner and methods that the world today has to offer, themselves athletic, rosy and rougeless, they take their place in the best trained nation of modern times, and make their own intellectual contributions to the world as well.

Elinor Glynn rose to speak to those leading women of Los Angeles in no flippant mood. What she had to say took but a few moments, but was packed with the wisdom of a woman who has seen the world and has stored her mind with the results of clear thinking. Calmly she looked out of wise eyes upon her alert audience in that upper room. Calmly she considered her subject. She did not drool of love, nor argue for affinity. She spoke like a Britisher on the institution of Marriage, which, she said, has for its existing reason the perpetuation of the race.

From this standpoint she analyzed man as endowed with certain impulses and characteristics which the women of today should understand and meet with intelligence. "Man is attracted through the eye, woman by sentiment," said this wise mother of daughters. The essential urge which is placed in human life to further its continuance is found in the man.

If not endowed with such desire to perpetuate her kind, woman is endowed to preserve and control the kind of a race she shall bring forth in the future. Hers is the intellectual privilege of calm study and direction. The speaker's distinctive contribution to the thought of the day was this deliberate assumption that modern, trained womankind is capable of meeting the problems connected with marriage and finding a way to preserve it in general as well as in each individual case. She must realize that it is harder for a man to have an eye single to one woman than it is for woman to be true to one whom she has surrounded with her endowment of sentiment. She must know that the work of preserving the nobility of marriage, individually and collectively, is hers primarily—if not publicly. She should ask no questions, but should apply her whole intellect to the work of finding a way out of her false position wherever man has failed to do it for her.

The Ethics of Advertising

SOME months ago we were inspired to repeat a conviction which is one of the foundation stones of this journal and has been expressed in its pages many times. Space and the Garden Club's coming crowded it out, but recent stirrings in the heart of the world's business have brought it to the top of the barrel again, and here it is:

Between the seller and the buyer, two classes of people to whom advertising is of use, per se, there has grown up a profession of advertising service, having its own ethics; and a trade called "publishing."

Old, and honorable as the profession of publishing has become in the hands of such people as the MacMillans, the Putnams and the Danas, it has no strict board of control in America and is weighted down by its own muddy skirts where it has misused its income from advertising. To correct this evil the associations of publishers have asked for stringent rules in the Post Office Department, which guards the gate to circulation and distribution; and the selling of space under false pretenses is forbidden and legally controlled in all cases of publications entered as second class matter at the Post Office. But what of the thousands of personal "publishers" who have set up for themselves and who offer their wares to the unwary buyers of space in their personal house organs? Their name is legion. They pester the merchants; they press their way into every office; they dissipate the advertising funds of every great house which fears to antagonize its best customer in the guise of a solicitor. They promise that which they cannot guarantee—the patronage of the small group they assume to represent. They are jobbers taking the money of the advertiser and handing it to the printer who leaves for them a small commission on which to live or for their pet charity. In contradistinction to the professional advertising counsellor who studies the product of his client and who knows the whole field of journalism and the distribution of every legitimate publication in it, these jobbers have absolutely nothing of service to offer the merchant. They are either working exclusively for themselves or are asking the merchants to pay the printing bills of some group publication utterly uninteresting to the general public and therefore as personal a thing as their church or club house, their new hats or their Christmas presents. They form an unnecessary group of people who are using advertising and degrading its use as a medium between those who have something to sell and those who wish to find it. If they could be swept off the earth in one moment advertising would not suffer as a profession and merchants would lose no sales.

Roadside Advertising

UNTIDY roadsides, added to butchered hillsides, have so ruined the view from our local boulevards that we may well study what other states are doing in this matter. Organized opposition to the roadside advertising abuse is developing in various parts of the United States according to "Old Spanish Trail" officials. That organization has a Department of Beautification with Mrs. Henry Drought at the head, and the advertising nuisance is one of their points of attack. Sixteen truckloads of signs have been removed from the Old Spanish Trail between San Antonio and Boerne, and that road now offers a welcome relief from the irritating medley of sniper's signs on fences and trees. The billboards on private property still offend the traveler but, Old Spanish Trail officials state, property owners are agreeing to keep billboards off their lands. Mrs. F. W. Sorell of San Antonio is the chairman of the local County Council and Mrs. J. T. Smith, chairman, committee on advertising signs. With them in the work are numerous other active women. The highway officials helped in removing the roadway signs. The women built up sentiment, they personally called on numerous property owners and obtained signed authorizations to remove signs from private lands.

San Antonio officials fell in step and thousands of signs along the city streets were removed. "Within a few minutes we would have a truckload of them," the inspector in charge stated. San Antonio has an ordinance requiring a $15,000 bond and a license for erecting signs and this ordinance, it is stated, will hereafter be enforced. Helotes, a settlement of four buildings, 17 miles from San Antonio, caught the spirit and organized a community club with about forty members from the surrounding country and cleared signs from six miles of road and are still busy at that and other improvements, for the spirit of improvement seems to follow naturally after clearing the roadsides of the advertising nuisance.

According to a bulletin from Old Spanish Trail Headquarters, nearly 2,000 signs have been removed this season from the Adirondack Park, New York, thanks to a new law and active committees. In Massachusetts a constitutional amendment, carried by the largest majority given any of the proposals submitted, reads: "Advertising on public ways, in public places and on private property within public view may be regulated and restricted by law." Massachusetts now licenses billboards from year to year. The billboard agents pay for preliminary examinations, and pay $50.00 annual license. The cities are authorized to pass local ordinances for further regulations not in conflict with state regulations. So effective is this proving, it is reported

OPINION

very few licenses are being taken out, and that billboard men have already allowed permits to elapse for some 3,000 billboards. The right to license or tax billboards has been held proper because the advertising derives its value from the travel on the roads. It is argued that building regulations, zoning regulations and regulations against nuisances on private property are in force and that regulating billboards is no different in principle. Massachusetts bases her licensing of billboards on the established law that nuisances on private property may be corrected or abated.

In Minnesota signs valued at millions of dollars were torn down pursuant to a law of 1923 authorizing the highway commission to clear the roadways. It was stated 100 billboards were found on one section of 10 miles—an average of 10 to the mile. The committee of the Minnesota Federated Women's Clubs made this significant statement to the Legislature: "Signboards mar the State's beauty; they are a menace to public safety; their owners do not pay taxes commensurate with their incomes; they are state beneficiaries, because without state highways they would have to go out of business; they tend to lower neighboring property values; they shut out light and air from buildings in congested districts, and increase fire hazards."

It is said the Kansas City Merchants' Association secured the co-operation of their own merchants to take billboards down. Ohio reports signs and even rural mail boxes largely removed from the roadways. Connecticut fixes a fine up to $50.00 and 6 months in jail for putting signs on private property without consent or on the public roads, and requires a license for signs of more than four square feet on private property.

Paris has recently invoked the ancient Code Napoleon to restrict electric signs in the Place de l'Opera, and cablegrams state French Senators of the Basque and the Norman coast country had introduced bills modeled on the Massachusetts law to protect their beauty spots. The municipalities control billboards within city limits in England, France, and also some South American countries, but it seems the highways and countryside of Europe so often commented on for their beauty are now threatened with desecration. The Youth's Companion says many big concerns in England have abandoned billboard advertising because public sentiment was against it and "that their gain in goodwill was immediate."

Burton Holmes is authority for the statement that Italian scenery is kept free from disfigurement by billboard advertising. Commenting on this the Boston Post says quite correctly, the billboards and signs offend more people than they please, and harm rather than help promote sales. The Dallas News says France started the habit of tree planting and beautifying about the time Columbus discovered America, while Americans have recklessly destroyed trees and now threaten to make the roads an "intercity alley between two walls of billboards."

The General Federation of Women's Clubs representing 5,000,000 women have their national committees working for the abolishment of the abuse. In Texas at the recent State Federation meeting representing 50,000 women, action was taken to proceed actively against the abuse.

The National Committee on Restriction of Outdoor Advertising has secured the promise of the following corporations to restrict their advertising to commercial locations: Fisk Tire Company, Kelly-Springfield Tire Company, B. F. Goodrich Rubber Company, Hood Rubber Company, Ajax Rubber Company, Kirkman & Son (soap manufacturers), Pillsbury Flour Mills Company, Washburn Crosby Company (Gold Medal Flour), Mountain City Mill Company (Orient Flour), Champion Spark Plug Company, Ward Baking Company, Dodge Brothers, Fleischmann Company, Indian Refining Company, Inc., Gulf Refining Company, Sun Oil Company, Standard Oil Company of California, Standard Oil Company of New York, Standard Oil Company of New Jersey, Cluett, Peabody & Company, Inc., International Harvester Co., Inc.

Over forty organizations throughout the United States are now co-operating to restrict outdoor advertising. The Old Spanish Trail is the first highway organization to organize definitely for highway beautification. Other highway organizations have followed with similar movements. In 1923 the women met with the Old Spanish Trail Convention at New Orleans and planned that this should be the women's work while the men were building the roads. Numerous committees of women, state organizations and local councils along the Old Spanish Trail are now developing the work. New Orleans organized a Planning and Zoning Commission and proceeded at once against the billboards and the candidates for office who plastered trees and fences with their political placards. Clearing the roadsides is a first and necessary step to an attractive road or street.

A survey of advertising laws and restrictions throughout the United States has been made by this Old Spanish Trail Department of Beautification. "Some states," according to H. B. Ayres, the O. S. T. Managing Director, "make it a misdemeanor to put signs within the roadway, some have heavy fines, some make it a prison offense. Six states have passed laws the past two years, but effective laws and removals from private property are just getting started. Several states have given the highway commissions power to remove billboards from private property where by obstructing the view they are likely to cause accident. A number of states report agitation increasing for stronger laws. When it is recognized these signboards derive all their value from the travel on the roads that are costing the people millions of dollars the right to tax them, license them, or abolish them must be granted. Engineers give the best that is in them to lay out these new roads for scenic beauty; the money is spent that the people may enjoy that beauty; the billboard people must not be allowed to spoil the purposes of this big investment. Highways of beauty will never be possible until this advertising nuisance is stopped."

Finding God—Within Us

MANY followers of Jesus and many critics of His teachings have conceived that the character derived from Him is a stunted and truncated type which flings itself away in self-abandoning and self-scorning altruism. The fact is, on the contrary, that the paradox of sacrifice indicates the only way of deliverance from the stunted and truncated life. Nothing shuts in a life and shuts out satisfaction and joy like the self-considering temper and the self-centered aim. Such a life, though it may seem to itself self-developing, is in fact self-deceived. Instead of growing richer in its resources, it finds itself growing poorer. The more it cultivates itself, the more sterile it grows.

* * * * * * * * * * * *

What, then, is my duty, cries out, in grave perplexity, this life which finds itself rent by opposing motives—to develop myself, or to deny myself; to hear the command of Jesus bidding me invest my talents prudently, or to hear His other command bidding me sell all I have, take up my cross and follow . . . Jesus meets the issue with His paradox of sacrifice. There is, He teaches, no such schism in life between gain and loss, self-cultivation and self-abnegation, the finding of life and the losing of it. The field of duty-doing is not a battlefield where duties to one's self contend to duties to others; it is a field where human life like other living things is growing; and growth by its very nature, means transmission, expansion, the giving of the root to the stalk, and of the stalk to the flower—a loss which is gain and a death which is life. In short, when Jesus announces the paradox that to save life is to lose it, and that to lose it is to save it, He is transferring to conduct the general law which the process of Nature had disclosed to His observant eye.

PEABODY.

THE JUNIOR LEAGUE AND ITS WORK AT LOS ANGELES IN THE HOME FOR CONVALESCENT CHILDREN

DICK BULLIS, SON OF MR. AND MRS. CHARLES GARDNER BULLIS OF LOS ANGELES. MRS. BULLIS IS THE PRESIDENT OF THE JUNIOR LEAGUE.

AND THE ANNUAL AMATEUR HORSE SHOW AT THE FLINTRIDGE RIDING CLUB A TWO DAY BENEFIT PERFORMANCE

THE half of the world which is being referred to as the younger generation, in at times rather disagreeable tones, has been accused of many things, of faults and foibles in words of one and many syllables but to few of them has the sin of idleness been ascribed. In fact their over-powering energy seems to be the source of the most of their follies. But when this same energy is well applied it has accomplished marvels, and one of these worthwhile accomplishments is the Junior League, which, formed in New York about twenty-five years ago for the assistance of the less fortunate half of the world, now sponsors groups of young women throughout the country each carrying through some plan for the benefit of humanity.

In Los Angeles the League for Convalescent Children, organized just a year ago was formed along the same lines as the New York organization with the intention of ultimately becoming a part of the Junior League, which ambition has now been realized much to the gratification of each member, as it is an honor not easily attained. Up to this time California has had only two branches of the Junior League, one in San Francisco and one in Santa Barbara, as the applicants must show the value of the work they are doing, and the young women composing the group must be representative of the best the community has to offer.

When a city has grown to the unbelievable extent of Los Angeles within a period totally inadequate to such growth, there must necessarily be loose ends in many directions, which often means families in need of assistance, of children suffering for the lack of attention. Sensing this need the work of the Los Angeles League was the establishment and maintenance of a home where children might be received and cared for, upon their dismissal from a hospital, through the period of convalescence, as many homes could not offer the proper care for the children either through ignorance or frequently because the mother was away from home earning a living for the family.

The organization was formed with thirty-five members, who secured the house in Los Angeles at Lucas and Ingraham streets and fitted it up for the care of fifteen children, which is all the size of the house will permit and for this reason each member is now bending every effort toward the realization of a larger home.

The energy of these debutantes and young matrons did not merely create the home in its entirety but keeps it going and supports it. A home to house fifteen children, each requiring attention in its groping towards health, necessarily demands the service of many pairs

MISS CATHERINE VAN WART, DAUGHTER OF DR. R. M. VAN WART, AND GRAND-DAUGHTER OF MRS. J. A. VAN WART OF NEW ORLEANS. THE VAN WARTS MAKE THEIR SUMMER HOME AT HOTEL DEL CORONADO. MISS VAN WART IS A SKILLFUL YOUNG RIDER AND WAS A RIBBON WINNER AT THE SAN DIEGO SHOW LAST AUTUMN

of hands but in this case the only paid hands are those of the nurse and cook. The latter supplies the bodily sustenance for the small inmates, the nurse watches the diet, the temperature, and such medicine and dressing as may be needed, while all the cleaning, sweeping, dusting and careful arranging, which imparts the atmosphere of a real home is done by the sponsors of the institution. Each member gives two hours a week, required by the terms of the League, and as much more time as is necessary to produce the desired results. By this means the home is supported by the least expenditure possible, and yet with every comfort for the children.

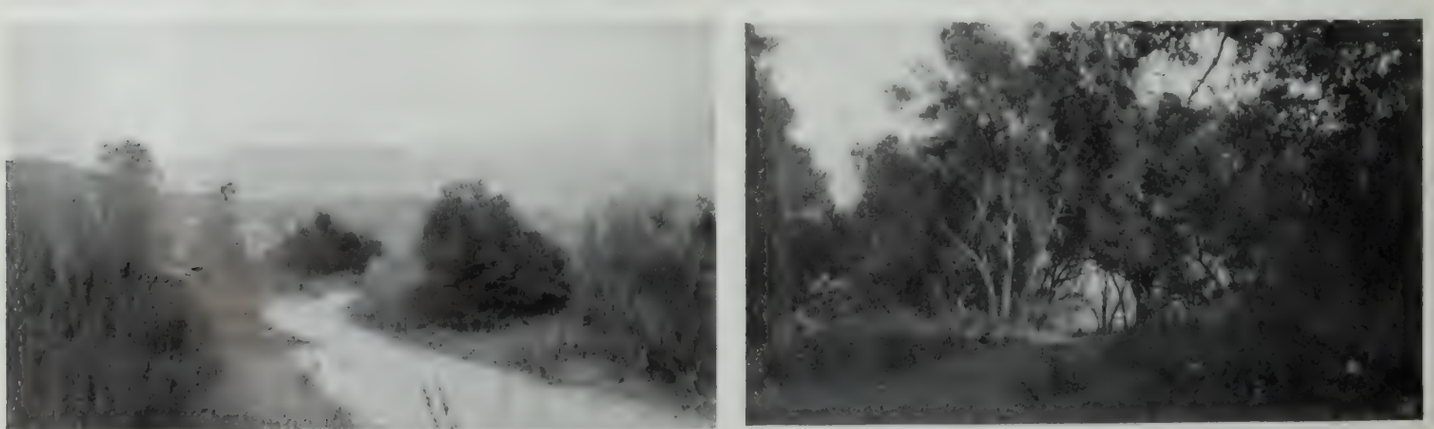
The routine house work is apportioned to various members, while others take turns in assuming charge during the afternoons, from one to three, when the children sleep and rest, and from three to five when they exercise and play. It must give every member a thrill of the deepest gratification to see the glow of returning health on the cheeks of these small sisters and brothers and to be greeted not only with radiant smiles but with such a wholehearted invitation to "Come play, oh, do come play!" as was given by a dear little brown-eyed boy on the occasion of a recent visit to the Home.

Now the league issues the same invitation to the world, and to our own neighborhood especially, as during June, the eleventh and twelfth, the annual Amateur Horse Show at the Flintridge Riding Club will be given as a benefit for the League that a larger home may be obtained and more children taken care of.

The evening of the eleventh, following the afternoon show, a dinner will be given in the club house, and on Saturday, the twelfth, a show will be held both morning and afternoon, and a luncheon served. Some of the best known horses on the Coast are entered for the show, including a number from the Hellman stables.

We all like horse shows, there isn't a more exciting game in the realm of sports than polo, and it is likely this show will include at least a chukker, and altogether the two days will offer, not only pleasure to the onlooker but bring the blessing of health to many children. Do come!

The officers of the League are Mrs. Charles Gardner Bullis, president; Miss Katherine Thomas, vice president; Mrs. Thomas Weeks Banks, treasurer; Mrs. Van Buren Jarvis, secretary; Mrs. Loren Hillman, recording secretary. Mrs. Thomas Weeks Banks is head of the Horse Show Committee.



THE TRAILS FROM THE FLINTRIDGE CLUB BRANCH IN EVERY DIRECTION AND LEAD TO OPEN ROADS, CANOPIED LANES AND, BY MANY WINDING TURNS, TO THE MOUNTAIN TOPS, INCLUDING UNCOUNTED VISTAS OF SHEER BEAUTY.

SPORTS FOR THE DEVOTEE AND THE CASUAL

WITH THE CLOSE OF THE TOURNAMENT AT CORONADO POLO RECEDES INTO THE DISTANCE ON THE SPORTS HORIZON BUT WILL AGAIN TAKE ITS PLACE IN THE SUN. WITH THE OPENING OF THE NATIONAL CHAMPIONSHIP MATCHES AT MEADOWBROOK NEXT SEPTEMBER

SPORTS! Rarely has there been a season when sport offered so much of interest to the innocent bystander. Polo, as the season shortened, was the outstanding interest up to the concluding tournament at Coronado, where the First Cavalry from Fort Bliss, Texas won the Junior Championship cup, again proving the wisdom of the Government in making an appropriation to cover the expense of the Army and Navy teams.

"THE TIVA," OWNED BY C. W. STOSE, AND FLYING THE BURGEE OF THE SAN DIEGO YACHT CLUB, WILL MAKE THE LONG TRIP TO HAWAII IN THE SAN PEDRO-HONOLULU RACE, LEAVING THE BREAKWATER AT SAN PEDRO AT NOON, JUNE 12

On practically every golf course the gallery followed favorites through tournaments, and read with interest the outcome of heralded foursomes. Several of the golf clubs followed a suggestion that the clubs as a whole play tournaments, not merely a few picked players but the entire membership. And as if to show how far this community idea may spread, almost simultaneously a foreign dispatch announced the return of a very old type of sport in Russia. This being nothing more than a trial of strength—a boxing or wrestling match on a large scale—where in whole villages engage in a battle of force against another village. A selected body of picked men proceed against an equal number of rivals and the result is accepted as final, at least for a year. Fists are the only weapons and the Marquis of Queensbury rules are woefully disregarded, the marquis probably being a stranger.

In the midst of all these sporting events some statistician rises to remark that the only realm of sport in which women have risen to pre-eminence is that of the water; she has gained an equality with the male swimmer and bids fair to outdistance him. Proving, probably, that they are true daughters of Neptune, expurgated mermaids, as they would surely refuse to be known as fish, poor or otherwise.

All sportsmen know that the fishing season is now open but perhops they don't all know that Coronado offers a sport known as sighting,

THE PLEASANT COURTS AT HOTEL DEL CORONADO ARE ALWAYS POPULAR WITH THE YOUNG VISITORS. RIGHT TO LEFT: MISS DOROTHY HOUSTON, MISS DORIS OSMUN. SITTING: MISS CATHERINE GUTHRIE, MISS WINIFRED PARKER, MISS EVELYN SAMPLE, MISS SARI ALLEN AND MISS VALERIE TRIMMER, OF GLENDALE

seeking, you might say, snitching the smelt. Those small, silvery denizens of the sea come in on the sands in shoals as if anxious to become naturalized at certain seasons, then discovering too late the uncharitableness of the world, in a flurry of mind and matter make every effort to return to the deep. This attainment is rendered more difficult by the humans which infest the beach in an effort to detain them for a beach supper or an early breakfast in which they will participate as insiders. But they never accept the invitation willingly, and it is an agile seeker who secures a sufficient quantity. For which reason it is listed as a sport, and one which offers the guests of the Hotel del Coronado yet another novelty to add to their list of unusual pleasures enjoyed in this ever delightful hotel.

FOLLOWING A GAME AT THE CORONADO COUNTRY CLUB IS A PLEASURE SCENICALLY AS WELL AS A SPORTING EVENT. THIS DELIGHTFUL COURSE EXTENDS FROM SAN DIEGO BAY ALONG THE SPANISH BIGHT TO THE PACIFIC. IN THE BACKGROUND MAY BE SEEN A HANGAR AND THE TOWER OF THE ADMINISTRATION BUILDING OF THE NAVAL AIR STATION ON NORTH ISLAND. PHOTOGRAPHS BY TAYLOR STUDIO

The tennis tournaments have closely followed one another, the interest rising to highest pitch with the tourney in France, when our Helen Wills met the French champion, Suzanne Lenglen.

Another long distance yachting race will claim attention next month. The San Pedro-Honolulu race calls to the deep-sea sportsman of the Coast and at least twelve boats have answered.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGIARISM AS A FINE ART

FIVE nationally known architects were asked to discuss precedent as applied to architectural design. Southland has already printed two of these addresses in this bulletin and as they have aroused much interest on the part of those desiring information on the trend of American architecture, we herewith print the first installment of the paper by Walter R. B. Wilcox who was classed as the progressive eclectic of the five men. Professor Wilcox is now in charge of the department of architecture at the University of Oregon. He is a Pacific Coast man having lived many years in Seattle. This will lend an especial interest to his words.

What is the Use of Precedent Doing to American Architecture?

Discussion of architectural precedent—its use or misuse, has gone merrily on since time out of mind. If it be futile to expect that it will ever end, at least one may hope that architectural design may sometime more certainly justify the one and suffer less from the other. Such outright copying of others' work, in whole or in part, as American architects do, would condemn its perpetrators as plagiarists, were it paralleled in other forms of art. Yet the practice wins high praise, and begets a naive wonder on their part that the public lacks interest in its results. Even mild objection to it seems to stir apprehension in the minds of those who put unfailing trust in the use of motives and details invented, or copied in turn, by architects of other periods of the world's history.

Architecture and the profession of architecture would, I believe, win greater authority and command greater popular interest if this apprehension were quieted—if the work of architects who deny the authority of formal precedent, was judged with sympathy; if it might be thought to aim for the same goal as that of their critics—that goal which is pleasing form, proper use of materials, fitness of ornament, harmony of color, appropriate scale, dignity, simplicity, and convincing character.

I know of none who disregard precedent in its explicit forms, who has not felt the thrill and been inspired by the beauty of the great architecture of the past, nor of that of alien races; none that has not sought therein the secret of fair proportions, delicacy, power, unity, quaintness or grandeur, and has not striven to vitalize his own work with those qualities—but in such a way that they shall speak of his own time, rather than of ages past.

They have courage, who undertake a new expression, which, since unfamiliar, they are aware is little likely to be gladly received by those with whom popularly accepted judgments customarily rest. They support a great purpose, who, recognizing "the simple force of need as an element of beauty," attempt an architecture that will, as they think, more truthfully, if not more beautifully, interpret our own thoughts and aspirations.

Perhaps, a free and easy borrowing from other's work does more accurately portray our present bent. We find little time in which to perfect our deeds. We are slaves to haste and imitations, and strangely confuse the superlative with superiority. We seem to admire big things, swift things, loud things, elaborate things. That, after all, may be an unconscious expression of our national genius, whereas any other practice may be but prophecy of a changing spirit. Suppose we consider our general habit and judge how, in other relationships, it might be regarded.

Reasoning from analogy has obvious defects as a mode of argument. It seldom is convincing. But sometimes, it awakens reflection as closer logic will not. Are the analogies between architecture and painting, architecture and sculpture, music or poetry, close enough to impress us with a proper sense of what freedom in architectural design might be like?

SOUTH FRONT OF THE CALIFORNIA SECURITY LOAN CORPORATION RECENTLY BUILT ON COLORADO STREET NEAR GARFIELD, PASADENA. WALLACE NEFF, ARCHITECT. THIS PHOTOGRAPH AND OTHERS OF THE SAME BUILDING ON PAGES 16 AND 17 ARE BY ALBERT HILLER, PASADENA.

Would not one more apt be found in a field of creative effort hedged about by limitations similar to those which surround architecture, limitations inherent in the nature of the nature of the product.

Architecture, unlike painting, sculpture, music and poetry, seeks an aesthetic expression of a practical condition. Whatever the limitations of mediums used in forms of art other than architecture, the artist is bound by none other, external to himself. His art is an expression of emotion, calculated to awaken an emotional response. But while architecture may awaken an emotional response, it must give expression to a practical idea—must solve a practical problem—must meet requirements of a utility. To arrest attention, even where habit has not already dulled preception, an analogy taken from a fresh field—one where the requirements of utility hamper the artist—may be more likely. For the purpose, appropose the analogy of the automobile.

THE PAWNSHOP, CITY OF MEXICO. ONE OF A LARGE COLLECTION OF MEXICAN PHOTOGRAPHS TAKEN BY OSCAR MAURER IN MEXICO MANY YEARS AGO. SOME OF THEM APPEARED IN SOUTHLAND IN THE ISSUE OF OCT.-NOV., 1919.

About 1895, the automobile manufacturer—all unconsciously, no doubt—was holding fast to precedent. He was producing the "horseless carriage" after the pattern of the narrow box buggy. Much difficulty had been met in adapting it to mechanical power, as the speaker has reason to suspect, because a client used to take him to ride in one of the first "marvels of the age" brought into the State of Vermont. The engine—steam—was under the seat, and apprehension was felt, when flashing along country roads at the terrifying rate of twenty miles an hour, lest the newfangled affair blow up. Frequent examinations were made to see that the fuse plug had not become congealed because of some undiscovered properties, high temperatures.

Manufacturers, however, almost immediately became aware of the absurdity of harboring difficulties of their own making, by clinging to precedent in the matter of vehicular form. They ceased attempts to adjust motors to inconvenient spaces in existing types of vehicles and began to build automobiles of shapes that would better accommodate them. They let form follow the essential functions of the new vehicle—a motor receptacle and a passenger conveyance. They produced new types of vehicles to meet changing conditions of life.

Early designs were not free from just criticism, and improvement in motors was accountable for a large part of the public's interest, but with standardization of mechanisms, persuasion rested more and more with appearance. Today, while mechanisms have well nigh reached perfection, the artistic evolution of the automobile has been no less surprising. In large measure, it has become an aesthetic expression of a practical utility.

To be Continued in the June Bulletin

THE CIVIC CENTER

The citizens of Los Angeles are not yet aware of the fact that we are not building our new City Hall in conformity with any adopted Civic Center Plan. The County has adopted the Allied Architects Plan which was endorsed by the Chapter but the City Council has refused to consider this or any other plan. The City Hall is being placed where a few councilmen and the mayor want it placed and Los Angeles is to repeat the stupid blunder that dozens of other cities have made; building its civic buildings hit and miss without conformity to any scheme. The newspapers are all talking about our new Civic Center but we can have none until the County and the City come to some agreement as to the placing of the buildings in the area set aside for that purpose. The discussion as to the height of the new City Hall is a very secondary question compared to the proper placing of that building so that it may have an adequate setting and be made to harmonize with the great plan for the entire group.

The Architects for the City Hall will design a beautiful building of which we will all be proud but unless it finds its proper place in a well studied group plan it will only increase a hundred fold the difficulties of future city planners who will endeavor to untangle the traffic and circulation problem being made through the shortsightedness and selfishness of some of our present councilmen. It is a shame that the great newspapers of Los Angeles have been so weak kneed regarding this situation. They all know of its existence but have all chosen to ignore it. If the public generally knew that the City Hall is being placed without thought as to its relation to future buildings in the Civic Center, the demand for a proper plan would be so insistent that the Council could not longer willfully ignore it as they are doing at present.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

NEW MEMBERS

We are happy to announce the election of the following men to membership in the Club. We bid them a most cordial welcome and hope that some one of the Club's activities will be found congenial to them so that they may have a chance to do their part in the Club's upbuilding.

C. K. Hazen
Maurice Trapet
George C. Snyder
James M. Hitchcock
Austin Whittlesey
Sam S. Neighbors
Robert H. Wiese
Kemper Nomland
Donald B. Worster
Donald W. Baird.

Please remember that the dues of the Club have been reduced to five dollars which includes the Southland Magazine. If you know any who ought to be signed up go after them. We are planning to offer a water cooled ruling pen to the fellow who gets the most new members.

FISHING WITH A LONG LINE

The March number of the Forum Magazine contains the most surprising collection of small houses from Southern California. A former saloon keeper and at present, "City Builder" has broken into the architectural sanctum and under the name of a professor of architecture at the University of Illinois who acts as sponsor, he has several of his choicest "one every sixty minutes" variety published with full discription. Ye Gods how long must we stand this? Dear Chapter member look at the March Forum and finish this tale for me. My heart is too full to go on. Only a Henry Davis could do it justice.

"BLAH RELIEF"

The following is the third installment under the above heading. We passed up one month because no one in the Club seemed to have any steam to let off. Or perhaps if they did have, they were a little timid about having their comments classed as "Blah." Well, anyhow here is one from the Club president. He doesn't seem to care how we class his remarks just so he has a chance to make them.

Dear Overworked Editor:

In a few moments of respite from pushing the Master Drawing Pencil (Eldorado) may I help you and incidentally myself and the Executive Committee of the Club by writing a short letter to the Club members who havn't yet waked up to the fact that they are missing some good times by refusing or neglecting or failing to give the Club their support.

ENTRANCE TO PATRIOTIC HALL. ETCHING BY LEROY SHERWOOD. BUILDING DESIGNED BY THE ALLIED ARCHITECTS OF LOS ANGELES

The Executive Committee has a vision of bigger things for the Club than have ever been attempted but they are unwilling to start them until they feel the strength of the membership behind them. Eighty men turned out for the meeting at the Johnathan Club. It was a fine meeting with plenty of pep in the program, thanks to Paul Williams and the office of John Austin, but there should have been at least 125 men present. Are we setting too high a standard? We don't think so.

I seek this opportunity to thank the fellows present for the fine manner in which they came through with their half dollars on the assessment to cover the debt inherited by the present administration of the Club. With this money and the kind offer of our host of the evening we are now clear of all incumbrances and you fellows who were not assessed can breathe easier, or if your conscience hurts, you can forward your four bits to the treasurer. I've never been present when he turned down any money.

I feel that the success of the Club for the year more or less depends upon the April meeting which is to be held April 27, after this letter goes to press. The meeting is to be the housewarming meeting in the new Club quarters at Eighth and Union. We will know after that meeting whether the Executive Committee made a mistake or not in providing a real home for the Club activities. Committees to help run the new quarters and the new activities will now be appointed. There was no need of a committee until there was something for a Committee to do. If every man will work when he is asked to do a job we will make a success of this thing in spite of the pessimists who have been saying it couldn't be done.

Sincerely,
H. O. SEXSMITH.

CLASS IN ARCHITECTURAL RENDERING AND WATER COLOR

This bulletin is beginning to sound like the announcement of subjects for a young ladies seminary course but we can't help it. We are going to give you chaps no chance to say that "there is no use in being a club member anyway, they never do anything" F. Tolles Chamberlin, well, why should we say any more? Anyhow he has agreed to take a class of Club members in the above named subject and about two days after this notice appears there is going to be a waiting list. The class will cost the same as the others we have named above. Some of you are probably asking why all this educational activity? There are a lot of fellows who want to raise the standard of their work and who can't afford to go to college. Why shouldn't the Club help them if it can. That is what it is for. If you fellows will back us we will make this one of the best architectural night schools in the country.

THE LIFE CLASS HAS STARTED

At our last club meeting the president announced that a life class would be started at the Club quarters as soon as twenty men were registered to take the work. The list was filled within a week, which is an indication that many fellows have just been waiting for some one to "start something." The class met the instructor Mr. Hamilton Wolf on Thursday evening, April 15, at the Atelier smoker at which time Mr. Wolf outlined the plan of work for the class and announced that it would meet Tuesdays and Thursdays from seven to nine. The class will be limited to twenty Clubmembers and the fee will be fifty cents a night. A waiting list has already been started and any men who are interested are advised to apply at once either to the Secretary of the Club or to either Massier of the Atelier.

Mr. Wolf is an artist of some prominence. He was at one time for several years head of the department of painting and designing at the University of Washington and is now teaching in the Chouinard School of Arts. He has but recently returned from a world tour of painting and sketching in out of the way places. In his portfolios are some charming studies made in northern Africa and in the South Sea Islands. He doesn't know it yet but we are going to ask him to exhibit some of them at the Club rooms during the week beginning May tenth. We are sure that Mr. Wolf's class is going to be a popular one with Club members and that his consent to help us will mean much toward the upbuilding of the Club.

CLASS IN STRUCTURAL MECHANICS

Last month we announced that arrangements were being completed for the starting of a class in mechanics. We are now privileged to announce that ths class wll be under the instruction of Mr. J. W. Ludlow, former Port Engineer at the Los Angeles Harbor. Mr. Ludlow is now professor of engineering at the University of Southern California. The fee for this class will be fifty cents for each two hour class. It is planned to meet twice a week. The problems will be intensely practical being confined largely to the direct application of engineering theory to the every day problems of office practice. About six men have already registered for this class without any publicity being given to it. The class will start as soon as the list is complete.

J. A. FLAWS COMPANY
Landscape Contractors
5105 SUNSET BOULEVARD
LOS ANGELES

This company was formed for the express purpose of catering to the contractual requirements of Landscape Architects and Architects.

PORTABLE TYPEWRITERS
WITH STANDARD KEYBOARD
Also All Makes Sold, Rented, Repaired, Exchanged
Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

DANA BARTLETT
PAINTINGS OF CALIFORNIA
STUDIO GALLERY, 101 S. VIRGIL AVE.,
DREXEL 5552 LOS ANGELES

Landscape
Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN
1625 Bank St. **Colo. 997**
So. Pasadena **ELliot 2639**

Are You Interested in Birds?

If so you will receive a beautiful colored picture of a California bird if you will send your name and address to

SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

Terrace 5485-W
FAULKNER'S
THE LINEN SHOP
HOUSEHOLD and FANCY LINENS
HANDKERCHIEFS, MONOGRAMS
314 East Colorado St. Pasadena, California

KEEPING THE GOOSE THAT LAYS THE GOLDEN EGGS

By THERESA HOMET PATTERSON

AT West Lake Park I was tossing some food to the divers, when Lady Mallard walked out and took it first hand. Looking about for the men of the family I found them with heads tucked under wings stuffed and baking on the bank. Two Mallards swam up within three feet of each other when each dipped his bill and flipped the water and kept repeating much as the wrestlers sprinkle salt on their small arena. The Pelican then came into center stage, looking as much like a camel as a bird. He pounded the water with his great wings sending it up like a geyser. He shook his tail and then lifting his wings high, fanned the air. With bill open wide enough to swallow the moon there was a demonstration of neck contortions. The act finished, he humped himself to shore. The Swan seeing a moving picture machine swam right over with matchless grace and poise and honored me by eating from my hand .

The Muscovies which, like the white Pekins,

A VERY CHOICE BUILDING SITE.

are domesticated, are identified by the scarlet in which the eyes are set extending down onto the nose. They, with the Mallards, nest around the Lake.

The White Pekin wears a coquettish curl—a matrimonial furbelow which passes with the emotion. The Baldpate has a broad green band on side of head in contrast to the Pintail which has a white band extending up from the breast. The Candian Goose has a white choker running under the chin and ending over his ears. Think of having his Majesty unafraid. Why can't we have more places before it is too late where this diminishing race of wild ducks and geese can be safe and lose its fear? A hunter who had bagged sixty ducks in one day said, there was no limit where he hunted—they wanted to get rid of them.

Conclusions drawn from a single feeding ground would be misleading. To find more birds than formerly in a locality would not mean that that species was increasing. They are being driven from old haunts by increasing population, and often by the needless drainage of lakes and marshes. New maps show that seven thousand lakes, rivers, and streams have disappeared in this country, due largely to the destruction of our forests. As our water supply depends upon the trees, so trees depend upon birds for their life. Gene Stratton Porter made a bet that a tree could not live two years without birds. Two trees were screened in April, and on July 8th neither tree had a leaf left, all devoured by the unchecked increase of their enemies.

It would be interesting to know just what takes place in a duck's mind, led by that Divine instinct to return to certain locations, when finding the lake it left has disappeared or the rushes in which it is ready to nest are gone. It might be akin to that of the French refugees returning after the war to desolation. The home instinct in birds and animals is so strong that they no doubt suffer from nostalgia. Like Californians and unlike the French, they like a new house, but do not change the locality, as banding has proven, unless forced to do so by conditions.

In destroying locations we are not simply robbing the birds but robbing ourselves of a source of happiness and health. One of our scientists is recommending the study of birds as a cure for illness. He claims they have a psychic effect. It would be a hardened soul who would not respond to the expression of joy in birds' songs, their grace and lightness and absorbing ways. To listen to their music is to throw open the windows of the spirit and let joy in and depression out. Birds give one the feeling of lightness and youth, and many of their ways are interesting and funny enough to make one forget everything but the toothache. For instance, a Towhee hopping up and scratching back with both feet, sending the crackling leaves in every direction; a humming bird using a leaf cup for a bath tub, or preening his feathers in dew; his aeronautics for the winning of madam, and the fashioning of that exquisite nest so small, so soft; and when it comes to a humming bird feeding the young there isn't anything else in the world as funny. Watch the California carpenter pound the acorn into the hole he has just chiseled out, gossiping all the time with his family; the blue jay covering his extra food with grass when he is too lazy to bury it; the song sparrow singing in the rain; the row of young birds on the clothes line when mother is coming. It is to laugh; and hasn't someone said laughter is the best medicine.

With yesterday's scarless mountainsides becoming today's villa ites, and the subdivider's harvest replacing last year's orange crop, and the shores of our lakes dotted with the cottages of country clubs, the need of having more bird preserves and saving land for parks is apparent. The Meadow Lark, which was always ready with his clessing, will find few nesting sites if southern California keeps the present pace. How much our highways will lose when he vacates. There ought to be a meadow dedicated to the larks every few miles, as an investment yielding the largest returns in optimism and cheer.

The parks, to attract many of the birds, must be kept wild, or planted after nature's plan, that they may have hiding and nesting places. It is such parks that satisfy us as well as the birds; for, as Hudson says: "We are all of us at times hermits at heart." Not since the days of George Washington's youth can man be trusted with an axe. Down in Friendship Forum we fried our bacon to the tune of Jenny Wren. But this lovely wild nook had to be improved, and the hollow tree in which the wren had nested had to be cut; the grape vines on which the boys and girls swung were taken down; the old sycamore that leaned low so the children could scamper up and down its back was taken away. The bushes and vines that came out close so that the birds hadn't far to venture for crumbs from our table—they were cut; the path which was so secluded, winding; the cool green shrubbery and ferns, will hereafter have such sentiment as is furnished by wild oats, and the thicket by the stream where the hermit thrush found hiding is cleaned out. The man who was working there was pleased with the improvement and hadn't noticed the ferns he was trampling.

Every garden can be a miniature bird preserve, if it is provided with water and such trees, shrubs and flowers found among our most ornamental ones as will furnish feed, shelter and nesting sites. A brush pile with some vines over it is a perfect bird haven. Deed to the birds a mass and they will repay you in the coin of health and happiness.

Birding is a sport that comes right to the door or window, or it will lead afield, giving all the exercise of golf in following the elusive form, identifying the song of searching for the nest so wisely concealed. It is a great game sufficiently thrilling without gambling.

A DELIGHTFUL GROUP OF HOUSES, SET AROUND A LITTLE COURT LIKE A VILLAGE. ALL DESIGNED BY J. WILMER HERSHEY, PASADENA, CALIF.

BUILDING BEAUTY INTO BUSINESS

Groups of houses giving unity to a suburb or a little neighborhood in the development of our new western cities form a profitable kind of investment if they fill a real want. Our astute realtor knows this and also the kind of client he must satisfy. Wise indeed is he if he also realizes that while styles may change and pass, beauty is universal and will never grow out of date but will increase in value as the population grows in appreciation of good architecture. There is much leisure in California for study; and the women's clubs of the state have taken up the appreciation of art and architecture as a serious course. Inadequate homes, badly built and lacking in good proportions will no longer satisfy and builders must seek better designs or learn the rules of good proportion themselves as did the master builders of colonial times.

Meanwhile when we find houses that besides being well built and practical give pleasure to the eye because of the sheer beauty of their design, we seek the architects who designed them and limit our patronage to those who can put beauty into building whether it be a home, an office building or a shop.

Glimpses of beauty here given show the work of J. Wilmer Hershey whose charming sketches made in the drafting room of Architectural Advisory Committee at Santa Barbara delighted all his associates in the stress and strain and inspired much of the beauty now incorporated in the rebuilt Estado or State street.

That commercial buildings can be made to embody beautiful design, Mr. Hershey has proved at Santa Barbara and in the charming Norwic village cottages shown at the top of the page. That handsome stores attract trade the world has learned but lately. More and more is the demand for business blocks of attractive architecture growing, and the time is coming when the mere addition of stucco will not satisfy the craving for good looking streets in our cities and towns.

A HANDSOME APARTMENT HOUSE DESIGNED BY J. WILMER HERSHEY
A DOUBLE HOUSE AS GOOD LOOKING AS A PRIVATE HOME.

Men who have studied the town as a whole and can conceive of the design in relation to other existing houses must be the ones to express in California architecture the lore of beauty which is so persistent in this state.

In the apartment house on the left, Mr. Hershey has solved for the owners of apartment houses a problem that has prevented many from building economically, this form of income property. Beautiful in proportions and fenestration, it is a distinctive addition to any street.

THE WA-WAN CLUB, HISTORY AND LANDMARKS

[Part of a talk given by (Mrs. W. H.) Jessie Calhoun Anderson, at Wa-Wan Club History and Landmarks Program.]

It seems to be the fashion to announce some startling discovery in the personal records of George Washington. Many dreadful unjust things have been said about him by lovers of wickedness, but up to this time, I do not know of his being accused of going to a moving picture show and taking his wife and her friends. But two items in his private ledger prove this to have been the case. They are: "For taking ladies to ye Microcosm, £1.8," and "For taking ladies to ye Microcosm, £1.4."

The Microcosm exhibited, as advertised in the New York Gazette, "an amazing variety of moving figures, and scenes, diversified with natural beauties, operations of art, of human employments and diversions, all passing as in real life."

It was built by the late ingenious Mr. Henry Bridges of London; who, having received the approbation and applause of the Royal Society, and afterwards made considerable additions and improvements, so that the whole, being now completely finished, is humbly offered to the curious of this city, as a performance which has been the admiration of every spectator, and proved itself by its singular perfections, the most instructive as well as entertaining piece of work in Europe. Its outward structure is a most beautiful piece of much complicated workmanship, composition of architecture, sculpture, and painting.

INTERIOR OF SPANISH HALL IN APARTMENT

The inward contents are as judiciously adapted to gratify the ear and eye and understanding.

Shows all the celestial phenomena, the nine muses, Orpheus in the forest, a carpenter's yard with various branches of the trade, a delightful grove wherein are birds flying and many other motions.

And lastly, is shown the whole machine in motion, when upwards of 1200 wheels and pinions are in motion at once. And during the whole performance, it plays several fine pieces of music on the organ and other instruments, both single and in concert, in a very elegant manner.

'Tis hoped, as the machine cannot be moved without a very considerable expense, and loss of time, and its purposed stay here very short, that gentlemen and ladies will be as expeditious as convenient.

The art and craft of moving pictures waited for over a century and a half, the inventions of photography, electrical appliances, and the celluloid film reel, for development, and is only just now, after nearly two hundred years, beginning to take up agan, the idea which the "ingenious Mr. Henry Bridges of London" originated, of the delightful and manifold possibilities of moving pictures as a method in education; to quote his own words: "the most instructive as well as entertaining."

J. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's

Wearing Apparel

Colorado Street at Marengo

FOR LEASE
at
CARMEL HIGHLANDS
Monterey County, California

A beautiful housekeeping studio. Situated on a rocky coast amid pines and with a trail to a private beach. Delightful climate and a glorious outlook. House consists of one large studio living room with bath, kitchenette and garage. Electric range and water heater. Huge fireplace. Wonderful terraces and an outdoor grill. A place of refinement, beauty and seclusion. Well furnished. Reasonable rates for long term tenant of discriminating taste. For details address

E. H. TICKLE
Carmel Highlands Inn
Carmel, California

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

PASADENA

Larger Sizes
but
Slenderizing
and
Distinctive

Gowns for Gentlewomen . . . . . .
Frocks for the larger sized Miss . . . .
A Department for rebuilding gowns . .

Schaffer
566 E Colorado St
at Madison
GOWNS for LARGER WOMEN

MEMORIES OF MUSICIANS

By J. K. SENECA

RADIANT memories of last season are Jeritza—the only one of all who has brought laughter as well as rapture; Ponselle, superb vocally, but lacking in taste and the finer sensibilities; and the accomplished Hempsel, whose small, delicious speaking voice, addressed to her adorers in gentlest reproach and delicate farewells, one still can hear,—almost a fairy's vocie, like the silveriest little bell. Amongst this year's radiant memories will be Elly Ney, whose husband, William van Hoogstraten, conducts the Portland Symphony Orchestra. The famous sculptor and deeply interesting woman, Elizabeth Ney, whose statues of its pioneers and soldiers are the pride of Texas, was descended from marechal Ney. "next to Napoleon the most heroic figure of his time." Whether or not Elly Ney can trace her descent as clearly, it is yet so strongly suggested by her art and personality that one is fain to believe it true. Of this great and splendid lineage one would expect characters of originality and strength, impetuosity and boldness. These indeed seemed the qualities of Elly Ney's art when I heard her in New York a few years ago, not long after her first coming to America. Remembrance of the audience's instant response and surrender, and of the great hall seemed to fill with ka glow of eager happiness, has made her brief name ever since associate of the spirit of joy.

The afternoon opened gloomily. Outside, over the city's lovely ruined hills, raincloud

PORTRAIT OF MRS EUGENE D. WILLIAMS OF SOUTH PASADENA, BY MAX WIECZOREK.

drifted. Inside, the sight of a half empty auditorium drowned anticipatory pleasure in acute sympathy for the artist. One felt miserably ashamed of Los Angeles, until one persuaded oneself that apart from lately flooded streets, and Sunday afternoon inertia, there must have been deficiency in preparation, and consequent unawareness of their good fortune that kept people away. Over the stage a meagre cold top light shone bleakly on the back curtain's chilly clouds and dispirited shapes, down to the hard greyness of the floor, whereon obtruded an unseemly chair arrayed in cushions. There were no warming footlights. Though indeed one did not desire the crimson glare that lent to portions of Gigli's gentle countenance an appearance of the acutest stage of sunburn. From the orchestra roof, its arching gold unlighted, dangled irrelevantly the little ventilator streamers, their trivial flutterings always out of time with the music. Surveying that bleakness, memory came of a New York debut. The stage very softly lit; shadow-filled spaces; the light falling richly on the player's green blue draperies, and edging in gold and brown wildness of her hair.

The hearts of those present seemed to go out to Elly Ney in their welcome. Somehow

A RECENT PORTRAIT BY WIECZOREK OF JAY B. MILLARD, PRINCIPAL OF THE VIRGIL JUNIOR HIGH SCHOOL. PRESENTED TO THE LIBRARY BY THE TEACHERS IN THIS HIGH SCHOOL.

came the comforting knowledge that to this artist the audience's sympathy was of far more important than its size. Aware of our delight she was yet alone with her music.

The world within and without began swiftly and blissfully to change. What was narrow and petty in oneself that disliked discord, and was intolerant and fastidious dissolved in genial warmth and love. Joy, one knew again, was as profoundly part of life as sorrow. Shadowing and thinly stirring in the sad, empty spaces were there not listening, approving spirits? One pitied so those absent ones—trivally amused; immersed in the spirit-devastating pages of the Sunday newspapers. . . deprived of their bright happiness!

" . . . The great heart of the music that is burning to be expressed." Her words . . . was not the waiting soul of beauty satisfied? Through the dull air of that concert hall streamed not the eternal affirmation of Art to man's doubting spirit? . . . Diviner destinies. Beyond this hurrying litle life—something that *must* be true.

New delight came after the close—riches heaped on riches!—with the revealed personality of the artist. A joyous ardor; a smile full of warm liking for her fellows; and, momentarily, in the dark sensitive changing eyes, a deep heart—stirring sweetness. In that moment still wrapped in the transfiguring radiance of her music, mingling genius with a purely human loveableness, and so twice blessing us, she seemed indeed amongst the most beautiful human beings one had encountered. One likes to imagine that this quality of endearingness may be also part of her heritage. The face of Marechal Ney, the idol of his countrymen, has more charm than that of Napoleon's other great Marshals—at least as their portraitists saw them. And Schopenhauer, whose bust she modelled, said of the young Elisabeth Ney, greatniece of the marechal, that she was "lovable."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR APRIL, 1926.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this first day of April, 1926.

JOHN R. BRAGDON, Notary Public.

My commission expires November 7, 1926.

EL ENCANTO—ENCHANTMENT

By KEITH BRAINERD

FROM the hills behind Santa Barbara the eye looks down across the expanse of white walls and red roofs, holds its gaze a moment in an attempt to pierce the veil which lightly shrouds the channel islands, and then loses itself utterly in the blue sea of forgetfulness, the blue Pacific, stretching from the shores of Eden to the edge of the world. Lost in a world of blue—a Ceruleous world that devours the sight until the eye is wearied from giving. Vacuous, dazed, exhausted, from the edge of the world the eye returns, wave by wave, from trough to crest, from crest to trough, to be caught at last by a white cupped hand and cast back to the sands of Eden. The sands glitter in the glare of the sun, the breakers attack and retreat, attack and retreat, the islands shimmer and weave new veils of sunbeams and mist, and the blue Pacific, like a great chord from an organ, rolls away and away toward the rim of the cup, to the shores of Oblivion, where no eye may ever follow. No eye but the eye of the mind, and that in its fantastic flight finds on the shores of Oblivion only discarded dreams and nameless memories—memories of green hills and eucalyptus groves, of darting birds and nodding flowers, of enchanted gardens in the hills of Santa Barbara.

As we climb toward the end of a winding road up into those hills behind Santa Barbara we come to El Encanto, where we loose our fancies and leave them free to wander where they will. Off they go to the ends of the earth, prying into forgotten corners, climbing crumbling stairs, only to return at last, one by one, and settle down there beside us in that garden of enchantment. Enchantment! That sprightly but elusive lady who is ever just beyond our reach—beckoning, calling, luring us irresistibly on, ever promising to wait for us just over the brow of the next hill. We top the hill, but we are never quite fast enough, for the lady is gone, leaving only her jeweled footprints, and the echo of her passing. Yet, with each succeeding hill, the grass is a little greener, the trees a little more friendly, the silence a little softer. Some spots she passes quickly, in others, she lingers, wandering softly about, weaving her spell of gossamer fantasy. Into the air she tosses the dust of idle daydreams, and on the grass she sprinkles the potion of blissful sleep. Of the sunbeams she fashions a golden canopy, and rain-drops filtering through become molten silver. Under the spell, the birds forget to scold and remember only their songs. Even the crickets chirp in tune.

Great eucalyptus trees draw long and shadowy finger-prints across a golden canopy, beneath which Dame Enchantment rests. Little brown cottages are scattered about her, but they cannot frighten her away, for they are hidden from her sight by the deep-piled scent of flowers. Secure, at peace, she dreams away the softly-spoken hours, caught and held in the spell of her own weaving. El Encanto!

COTTAGES REACHED BY FLOWER-BORDERED WALKS ARE A PART OF EL ENCANTO'S HOSPITALITY AT SANTA BARBARA

FLOWERS IN MASSES OF SIMPLE COLOR SCHEMES UNDER THE EUCALYPTUS CHARM THE GUESTS OF THIS HOTEL

SANTA BARBARA, CALIF.
H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

PAINTINGS OF THE WEST
STENDAHL GALLERIES
OF THE PACIFIC COAST
The Ambassador Hotel—Los Angeles Hotel del Coronado—San Diego

Kentucky Hand-Quilted Comforters and Robes at the
Eleanor Beard Shop
Elizabeth B. Parsons, Director
Community Playhouse Patio
Pasadena Phone Terrace 5790-J
On July 15, at El Paseo Sport Shop, Santa Barbara

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

fabriano shop
"By the Tall Sycamore"
Sixty South Catalina, at Green, Pasadena
Fine Imported Hand Loom Papers
For correspondence, etching, engraving, printing, poster work and fancy wrapping.
Designing, Printing, Engraving
Imported and Domestic Handmade Gifts
Wakefield 4082

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

A new, popular edition of
SMALL HOUSE DESIGNS
Published by the Community Arts Association of Santa Barbara, California.
Price $1.50 Postpaid

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

SCULPTOR OF SILVER
FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

A COURSE IN THE APPRECIATION OF ARCHITECTURE

OUR subject for this month is town planning, leaving the subject of city planning for another time. For the small town or subdivision is more within our scope than is the planning or rather replanning of Los Angeles and other large cities which have been built on the old checkerboard plan, without thought of contours or convenience, or economic value of land.

The trained landscape architect is perforce a planner of up-to-date subdivisions. He has studied the cities of the world; he knows what modern engineering can do; his job is to take all the knowledge which has been gained by the experience and mistakes of the past and to use that expert knowledge in preventing mistakes in the future.

The accompanying plan gives more lots to the acre, more value to the surrounding territory and incalculably more value to each homesite because it looks the disadvantages of an industrial site squarely in the face, parks the power line district, leaves ample grounds for schools and pleasure parks and gives to every little homesite the advantages of boulevards set at an angle and all the other elements of beauty afforded by the most expensive suburban tracts.

The unit in the subdivision, however, is the house itself. Every club in every town can see to it that good units are built there. The following article, written at the request of Miss Pearl Chase, Secretary, S. B. C. A. A., was published in the Better Homes Week supplement to the SANTA BARBARA PRESS of April 25, 1926. It gives a brief but trenchant analysis of the elemental factors to be considered in the application of early Californian architecture of domestic type to modern needs. Mr. Richard Seares was for the past ten months employed by the Architectural Advisory Committee of Santa Barbara in the rehabilitation of State street after the earthquake and the articulation of the new code.

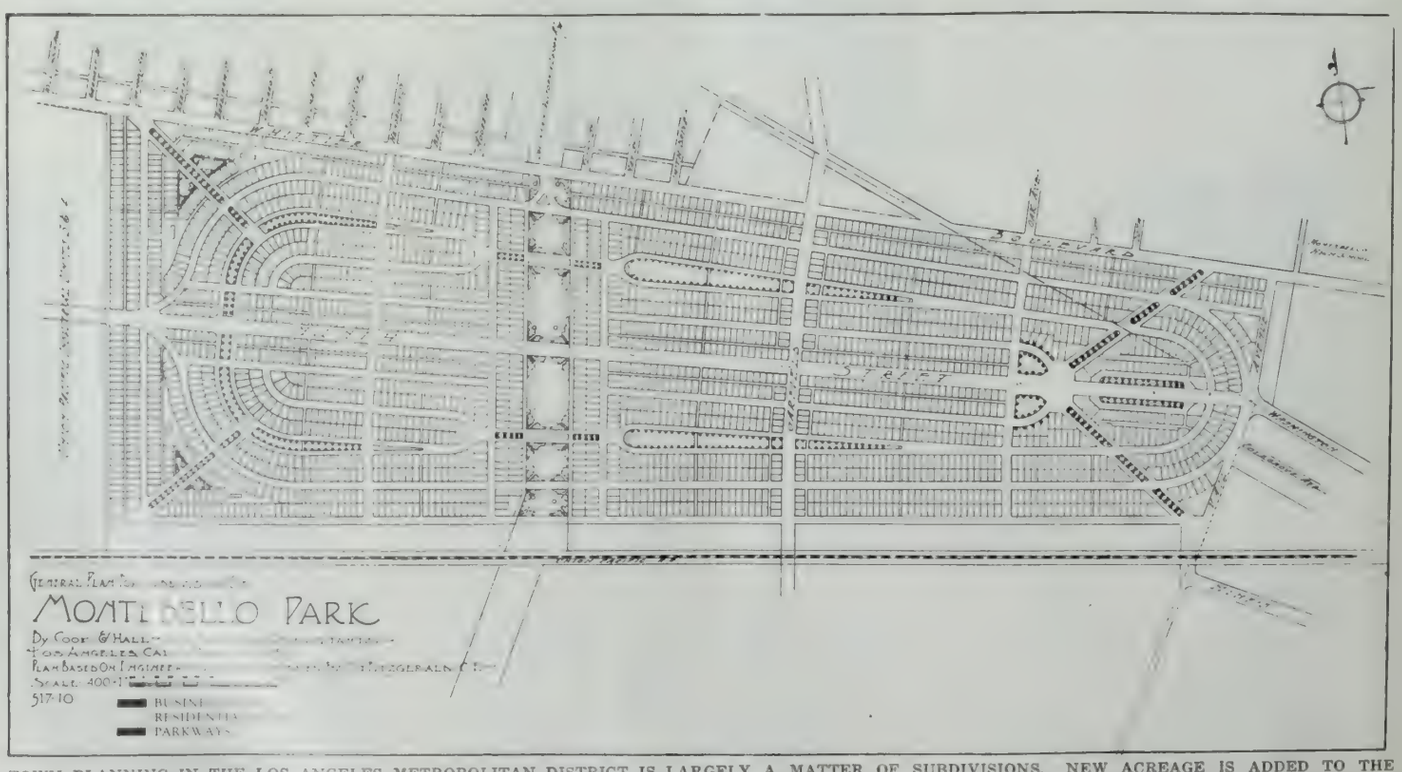
Santa Barbara has led the way by proving that good design can be made obligatory in any city code. Palos Verdes has gone farther and proved that ugliness can be excluded from new towns and suburban districts. Palos Verdes has a highly paid jury of architects. Santa Barbara has an addition to its city inspector's office. Pasadena plans to act through the Woman's Clubs and volunteer architectural advisors. Any town can pool its ideas in an exhibition of good architect's photographs and designs.

THE BUNGALOW IN SPANISH STYLE

By RICHARD SEARES

THE small house on San Andreas owned by Mrs. Larson is an excellent example of the successful use of the Spanish style in the design of a modest house. The most casual passer-by will agree to its charm and perhaps it will even stimulate in him a mental picture of a proposed home of his own. Yet woe to his visionings, unless he lingers and studies long enough to analyze the subtleties of this apparently simple form of construction. Indeed, in its very simplicity lies its attraction. Nothing has been added to it without due reason. Consequently, it in no way gives the impression of pretension to qualities which it does not have. By this we mean that the openings have been logically and economically located, and ornament is used very sparingly, and then only to soften the lines and to direct the eye to the most interesting parts.

It should be more widely realized that houses as small as this are unable to wear ornament for its own sake alone. The point in which so many builders fail lies in their method of constructing from the



TOWN PLANNING IN THE LOS ANGELES METROPOLITAN DISTRICT IS LARGELY A MATTER OF SUBDIVISIONS. NEW ACREAGE IS ADDED TO THE CITY OR INDUSTRIAL DISTRICTS SPRING UP AND WORKERS WANT HOMES NEARBY. THIS PLAN FOR A NEW SUBDIVISION BETWEEN RAILROAD TRACKS AND POWER LINES ALONG EAST NINTH STREET SOLVES MANY PROBLEMS. COOK AND HALL, CITY PLANNING CONSULTANTS

utilitarian aspect alone leaving the idea of ornament as a secondary consideration. By the time they are ready to think about ornamentation they have missed the only allowable chances to use it; namely in the shape of the building itself, in the harmonious relation of the openings to that shape, and in any economical originality in treating spots of interest. In short, a small house will be found most pleasing if considered as an ornament in itself instead of a medium for superfluous decoration.

The suitable use of color is another essential factor in making the most of the possibilities. Mrs. Larson's house with its warm tile roof and orange trim is well set off by the cool green of the planting at the front. Had it been impossible to provide this planting, it would have been necessary to employ some shade of green or blue on the woodwork in order to form a balance with the warm mass of roof color. Muddy colors are unfavorable. Pure tones, of whatever shade, used against a near white plaster give the sparkle and life that is required. Many builders attempt to obtain an effect by the use of a highly tinted stucco. This indeed will attract attention, but unfortunately will not hold it. The eye is stunned by the amount of color and is rendered unable to find or at least appreciate the interesting details. Furthermore, a very light surface gives the best contrast for the heavy shadows under the eaves and in the deep reveals at the openings. This play of light and shadow should not be overlooked, as its proper use gives character to the design. Even on the bare walls alone shadows must be considered. Slight unevenness in the texture of the surface gives very pleasing shadow effects when the sun is nearly in line with the wall. Sand or dash plaster finishes look hard and monotonous. Spotty "jazz" finishes, like strong colors, are out of place. They attract more attention than they deserve and soon tire the eye with their unchanging obviousness. The primitive workman slapped mud onto the walls of his adobe and worked it as smooth as he could by eye, using his bare hands and crude trowels. This surface when white-washed, caught the shadows in a pleasing way which never happens with elaborate, mechanically produced textures.

The exterior walls of the house under discussion are of adobe laid on a continuous concrete footing. The latter serves a twofold use: tying the building together and at the same time holding the adobe walls above the ground, away from moisture which might work up and weaken them. The thickness of adobe walls provides good reveals at windows and doors giving an impression of solidity and of coziness within. It must never be forgotten that we are following a type of design that was developed in masonry and adobe. Care must be taken that construction in wood frame and plaster shall be so executed that from the standpoint of appearance there might be safe and sound masonry under the stucco. Thin arches and walls, distorted brackets and shallow or missing reveals all advertise the deception and spoil the picture.

The old adobe buildings built here in the early days were made of simple materials used economically and thoughtfully. The construction was sincere. It is this sincerity and simplicity mingled with sentiment that makes them admirable. Many of these had floors of dirt, packed hard. Whether of dirt or tile, the floor level was never much above the ground, particularly in small buildings. Today our wooden floors are raised two or three feet to provide ventilation. This, of course, raises the roof line and in small houses the ungainly effect spoils the proportion. To overcome this Mrs. Larson laid floors in cement and tile a few inches above the ground. The resulting lack of entrance steps, combined with the low roofed open porch at the front, extends an air of invitation to the visitor. Casement windows, dividing the windows into small panes, suggest shelter and seclusion much more than large sheets of glass in double hung windows ever could.

Little need be said of the floor plan further that that it is compact and economical. The layman finds little difficulty in appreciating a good plan. It is the problem of how to form a fitting house over a good plan that puzzles him.

ARTS AND DECORATION

TEXTILES—*By Natalie White*

THE story of the beginning of the textile art might, like the fairy tale, commence with "Once upon a time," for nothing is known concerning the date of the origin except that it took place long, long before man began to keep records of any sort. It must have been while skins and grasses were worn as a protection against the wind and cold, and a little before the time that utensils and stone implements were first used. For at the dawn of the earliest era of the stone age men were making mats, baskets, nets, and rude fabrics of sinews of animals, strips of skin, flax, hemp, wool, bast of linden, fiber of palm and cocoa-nut trees and various wild grasses.

Upon looking back at this prehistoric period the idea of the passage of time is lost to such an extent that the great step from crude skins and grasses to the beautifully woven web of silk or linen seems the matter of a moment. Something which occurred, perhaps, with the waving of a magic wand, rather than the slow and laborious process of hundreds of years which it must have been.

The development may not have come by magic, but it seems as romantic as any fairy tale that the spider's web, the bird's nest, or the caterpillar's cocoon may have given man his first idea of interlaced work. Or that nature might have been man's first teacher. For the interlacing of the palm leaves by the wind, or the interwoven fibrous matter which covers the trunk of the palm trees might well have served as an example for his first endeavors toward weaving.

The idea may have come in all of these different ways, because it seems to have sprung up independently in widely separated sections of the country at about the same time, for textiles of great beauty which must have been woven thousands of years before Christ have been found among the earliest ruins of Peru, Mexico, and Egypt and in the cave dwellings of New Mexico and Arizona.

Some of the most interesting discoveries are those of the Lake Dwellers in Switzerland. In the winter of 1853-54 the weather was very cold and so very dry that the water in the Alpine lakes of both Switzerland and northern Italy receded so far back that the people living near by saw evidences of ancient dwellings, built on poles. Excavations were made and village after village was unearthed from the mud of centuries. Here among the ruins were found fragments of knitted and woven materials of both flax and wool which are the earliest known specimens of the textile art. Also small bundles of flax fiber both raw and twisted into threads of various thickness. Some were made into ropes and nets and baskets.

By the beginning of the bronze age rude spindles and looms were used very similar to those in use today. While at the dawn of history wool, cotton, flax and silk were woven with great skill, and were even ornamented and dyed.

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:

Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles

WHitney 3427 —TELEPHONES— WHitney 7311

Urban Military Academy

23rd YEAR

A good summer camp is an essential part of every real boy's education. Urban, with the most completely organized camp in the West offers a worthwhile summer in the High Sierras. Fishing, Swimming, Riding, all sports. Membership limited. Experienced staff. Enroll now. For information, see Secretary, Wilcox at Melrose, Los Angeles, California. HEmpstead 7602.

NEW HOME OF PACIFIC MILITARY ACADEMY

Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.

For Catalogue Write Mrs. Loughan or telephone Culver City 3294

The Art of

Norma Gould

Authentic Dances—Pantomime
Eurythmics

Ballroom Department—Louise Kramer

Special Course for Professional Dancers

Phone or write for information

460 N. Western Ave. HEmpstead 3530

The Westlake School for Girls

333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics

JESSICA SMITH VANCE FREDERICA DE LAGUNA

Telephone DRexel 0052

Continued from April number.

Illustrated by M. V. Oates.

Photographs by Albert Hiller.

Authentic Egyptian costumes, worn in "Pharaoh's Daughter," presented by Pasadena Community Players.

THE PEOPLE OF LOTUS LAND

By FAIRFAX PROUDFIT WALKUP

MEANWHILE, the Prince Hatsu has arrived with his retinue. He is a stalwart young man, with fine, sensitive features. He wears a short, simple linen kilt about the loins. It is gathered up in folds, confined by the belt in front; the overlapping end might have been left straight, or cut diagonally across the front. Over the tunic is worn the royal girdle, with its hanging geometric ends edged with a row of the sacred Ureus. Had he been hunting, or just returned from battle, he would have worn, in addition, the triangular bronze or gold shield, pendant from the girdle. He would also have carried a bow and a quiver of arrows—warlike implements whose usage was learned from the Hittites. On his head would have rested a scaled metal helmet, as protection against the foe.

But, as befits a young gallant going a-wooing, he has laid aside all warlike garments, retaining only the leather corslet which, with its painted wings of the god Horus, well become his splendid chest. In his hand is a curved walking stick of ebony, ivory, and gold; and his sleek black wig is bound with the fillet of the sacred serpent. A lock of hair, curved at the end and encased in gold, hangs over his left cheek. It is the insignia of the heir-apparent, similar to the Spanish title of the "Infanta." The lock is, of course, false, as all men shaved the head, except when in mourning. Sandals of red leather adorn his feet. With boyish bravado, he has retained one bit of warlike suggestion. On the sole of each sandal is painted the picture of a bearded Asiatic—testimonial of his ability to trample his enemy under foot!

While the youthful lovers recline on the gaily decorated barge, fanned by slaves wielding long plumes of ostrich and golden-threaded palms, the King holds audience in the palace. The throne on which he is seated displays the emblem of the sacred scarabaeus. With outstretched wings, the little insect holds within its paws the orb which symbolizes eternal life, the rebirth of man throughout the ages. The King himself, so stately in his robes, is only another incarnation of the Pharaoh who has ruled in unbroken succession through so many centuries. His close-wrapped tunic of deep blue linen falls to his feet, which are encased in gilt sandals. Over his shoulders is the mantle of authority—the rectangular cloak, deep purple in color, which, like the shawl of the princess, is knotted up under the

CHALDEAN AND PERSIAN VISITING ENVOYS.

regal collar. This cloak, in its rectangular form, was adopted by the Greeks of the fourth century, B. C. It was later used by the Romans, about 200 A. D., who, however, preferred a circular lower edge to the garment.

On the King's head rests the sacred crown of the Pharaohs—the *pschent*, or double crown, of Upper and Lower Egypt. It is a combination of the white crown of Thebes, or Upper Egypt, and the red crown of the Delta, or Lower Egypt, whose capital was Memphis. One may see this crown on most of the colossi, notably the Ramesseum at Thebes.

The King wears a straight, narrow, square-cut beard about four inches in length. As with the wigs, the beards, too, are false. For ordinary men, they measured two inches in length; for the gods, they are curved at the end. In some of the tomb paintings, the kings are shown with curved beards. This is to indicate their ascendancy to godship after death. Only priests and slaves went beardless.

One of these priests stands behind the King, in the shadow of the throne. He is the High Priest of the Temple of Isis: if the truth were known, he wields more power than the King. His cheeks are smooth, but they mask the secrets of eternity. A tight skull cap hides his shaven head. A shirt with short, tight sleeves covers the upper part of his body, while a modest apron swathes the lower limbs. Over this is hung a wide linen robe, with a slit for the head. Wool was taboo, the priests considering it unclean. A cloak of the warmer material, it is true, might be worn out of doors, but it must be laid aside before entering the sacred portals of the temple. It is this same shrinking from wool (which, they believed, engendered worms) which led them to wrap their mummies in cotton or linen bands.

The priests were, indeed, a cleanly lot. They bathed twice a day, and twice each night, and shaved the whole body, including the head, every third day. Under these circumstances, it seems that they might have worn wool with impunity—no chance for the insects to breed!

Advancing to pay homage to the King, come merchants from Nubia, with heaped up trays of the nut gold that give their land its name. From Abyssinia come emissaries of the Queen—perhaps the ancestor of the lovely Sheba. From Chaldea and Babylonia come richly robed, black-bearded men, seeking the secrets of the Egyptian engineers in exchange for their rare and precious silver. Slaves, in scant cotton loin cloths, speed noiselessly here and there—the same slaves whose nameless progenitors, in countless hordes and with endless agony had made possible the pyramids. Soldiers, with triangular shields, spears, and scaled helmets, keep guard along the walls.

(To be Concluded)

A PRINCE OF EGYPT.

A PRIEST OF KARNAK WITH ASSISTANT PRIESTS.

ATTENDANT TO PRINCE.

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles
Phone VAndike 7177

PASADENA CORSET SHOP
HELEN B. FORD
A Complete Line of Robes, Negligees, Bed Jackets, Lingerie, Handkerchiefs, and Novelties.
308 E. Colorado Street Fair Oaks 3388

FLORNINA

95 South Los Robles
Pasadena, California

. . . . where the best of New York, Paris and London have been selected for a discriminating clientele

GOWNS
NEGLIGEES
LINGERIE

Boudoir
Accessories

Coats for Street and
Evening

YOUR CAR

For Calling
For Shopping
For the Theatre
For Business
For Pleasure

Buick, Chrysler, Dodge and Ford
Open and Closed Cars

For Hire Without Drivers
at a Low Cost per Mile

Scott Auto Rental Company

161 W. Colorado St., Pasadena. Wakefield 8181

LITTLE FOLKS' SWEATERS . . $2.95

Knitted of soft wool zephyr—with V neck-lines; saucy little ducks or chickens are woven across the fronts. Sizes 2 to 6 years.
Shown in tan, Nile, blue, pink, yellow and white.

Coulter Dry Goods Co
FOUNDED in 1876

Seventh Street at Olive

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

OFFICERS:
MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treasurer.*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Avenue, Los Angeles

MAY 13TH TO JUNE 3RD!!!

A call to all members of the Assistance League to rally in a concerted effort to solve at one time all the building problems of the League has been made by the President, Mrs. Hancock Banning. Mobilization of the full strength of the League membership in a short and carefully planned campaign has been decided upon by the Board of Directors. The dates, May 13th to June 3rd, have been selected. The Community Chest has given its approval to the campaign as being vitally needed, and has alloted this time period. The funds are to be used to build a larger and more modern Day Nursery and at the same time meet the needs of our other growing departments by building an adequate Community House, or by remodeling or adding to our present quarters.

The effort is not to be a drive or a general public campaign, but rather a quiet appeal among selected friends of the League, who it is anticipated will contribute substantial support to the imperative building fund needs of the organization. There will be no house to house canvassing or other "Drive" features. The entire appeal is to be placed on a basis of friendly interest.

In asking the full support of every member and friend of the League in this program, the Board of Directors emphasize the following facts, which decided them in undertaking an immediate campaign to finance all the building needs;

(a) The offer of $25,000 from Mr. Raphael Herman must be met before January 1, 1927, in order that plans may be drawn and the building erected for the Day Nursery in the time specified by Mr. Herman.

(b) Because of the Community Chest campaign, which supplies the maintenance needs of the League, a campaign in the Fall is out of the question.

(c) Because the Community House is in dire need of repairs and has been entirely outgrown it was decided to combine the building programs of both the Day Nursery and the Community House, thus eliminating a second appeal which would have been imperative within the next year.

Proving that good business demands such a need the officers of the League point to the fact that the Community Chest has placed its approval on the campaign. Only four building fund campaigns have been allowed its member agencies since the Chest was organized in 1924. Every member of the League is urged to come forward at this time with an offer of services to help to insure the success of this venture.

GOOD SAMARITAN

Whether you believe in Fairies or not we know of some who do, and none more than the little cripple boy whom the Good Samaritan has taken under its wing. Through one of the Committee members, a friend has become interested and is sending a $50.00 check monthly. Grateful as the boy is for this assured income for his mother and himself, he is more than delighted with the prospect of becoming practically self-supporting by taking subscriptions for all magazines and by receiving a commission from a friendly shop on the sale of radios, orthophonic Victors, all records, music, etc. The Committee asks that you all take your magazine subscriptions through him and interest your friends as well. He, also, has the agency for Hawaiian jams, jellies and preserves—guava, pineapple, poha—real South Sea delicacies you would all be glad to serve. Send your orders through the office, HEmpstead 5133.

From the Orient has come the most appreciative letter from the physician for whom the Good Samaritan secured the post of Ship's Physician on one of the big liners. Having broken under the strain of day and night work, winter and summer, in one of our northern states, he had sought to reestablish himself in our milder climate. The very climate which he sought, however, made his services somewhat superfluous. Failing to find an opening he waited until all funds were gone before asking for assistance. The light and pleasant work aboard ship has restored his health and has made it possible for him to move his family West.

When such good can be accomplished by finding employment for worthy men and women, surely your patience will not be tried if we ask you over and over again to let us know of any openings and to tell your friends of this branch of our work.

CALENDAR

May 4th, 10:30 a. m.—Meeting of the Board of Directors.

May 4th, 12:30 p. m.—Round Table Luncheon. Speaker: Mr. Thomas Patten. Subject, "Today."

May 10th, 10:30 a. m.—Meeting of the Day Nursery Committee.

May 11th, 10:30 a. m.—Meeting of the Executive Committee.

May 12th, 10:30 a. m.—Meeting of the Good Samaritan Committee.

May 13 to June 3rd—BUILDING FUND CAMPAIGN.

May 18th, 10:30 a. m.—Meeting of the Executive Committee.

May 25th, 10:30 a. m.—Meeting of the Executive Committee.

May 26th, 10:30 a. m.—Meeting of the Good Samaritan Committee.

THE MOTOR CORPS TO THE RESCUE

So many are the calls from all departments of the League for machines that the Motor Corps has been reorganized under the leadership of Mrs. T. H. Dudley. Daily "the carriage waits without" at 9:30 a. m. ready to take Day Nursery children to and from the clinic, to call for bundles for the Thrift Shop, to shop for the Shut-In or call for her finished products, to take a case worker on a Good Samaritan call, to take a convalescent to the doctor, or the cripple for a ride. Serving with Mrs. Dudley on this committee are Mrs. Gertrude Seaver, Mrs. McNeal Swasey, Mrs. Lewis Hauser, Mrs. Sidney Wailes and Mrs. W. P. Severence.

THRIFT SHOP

Where do the old clothes go and are they serving as good a purpose as they would if donated to our Thrift Shop, where the working mothers find whole outfits at a price within their means, where the Movie Extra finds the costume which enables him to secure a few days work, and the boy who is working his way through school finds the suit he so sorely needs. When packing away your winter things will you give us all you can spare. There is a buyer for everything you send, no matter how useless it may sometimes seem to you. A call to the office will bring a member of the Motor Corps to your door.

ARTS AND CRAFTS

Both the shop in the Community House and the one downtown (839 S. Flower) have made special efforts to encourage those working in the Arts and Crafts. The beautiful handwrought silver, which forms one of our finest displays, has won the admiration of all who see it. Recently we filled an order for all the flat silver for one of the season's most popular brides. The graceful old-fashioned serving fork and spoon has answered many of us the problem of what to send for a gift. Near our silver is a very fine collection of batiques—scarfs—lamp throws—hangings, etc., and next in order, we believe, is the exquisite handembroidered lingerie from Rome. There is not space to tell you all, but we do urge you to make a tour of inspection.

FILM LOCATION BUREAU

Many of the larger film companies have recently launched programs which will keep them busy until late in the fall. This is wonderful news for us, as well as the many local charities which benefit by the money earned through this department. Already our calls for locations have greatly increased. Daily, however, we lose chances to earn money because we cannot supply many of the types of houses, estates, etc. requested by the film companies. You need have no hesitancy in asking your friends to list their homes with the Location Bureau now; for, under the present system of careful supervision the entire time a company is working on an estate, there has been general satisfaction among the owners. If each League member secures one or two listings our earning capacity will be much, much greater.

FASHIONS A LA PARIS

All old timers will remember that the Terrill Shop set the style for Southern California and that to be really chic was to have a Terrill gown. Our own Miss Emeline Terrill, Chairman of our Downtown Shop, is none other than the designer of the Terrill gowns. It is most opportune to have a letter from Miss Lou Terrill, who is now in Paris, giving Spring fashions direct from the Champs Elysee. These letters are to come monthly and to be posted on the Bulletin Board in the Downtown Shop. The following is Miss Lou's first letter:

Paris, March 22nd, 1926.

Yesterday, March 21st, was the first day of Spring and was heralded by the bluest of skies, the most glorious sun and the coldest wind that one could imagine, but despite the cold all feminine Paris donned new Spring clothes and went forth to greet the Spring. For the last few weeks the shops have been getting gayer and gayer, showing everywhere a perfect riot of color—greens of every shade, Hyacinth blue, going into a Royal blue, many purples and shades of rose—actually no sombre shades and very few browns. There were a few manish suits in beige or a mixed beige, which with a hat of the same fabric, you could count had originated at 'Chez Molyneaux.' There were many Spring coats worn, which had quite a cape effect forming the shoulders, but not covering the center of the back. One in deep Hyacinth blue had a little georgette dress 'plisse' underneath, both over the knees. With this ensemble was worn a small hat well down over the ears, but with a brim rolling up slightly from the face—of a wonderful shade of blue purple, the shade so hard to describe. Gray fox furs, shoes and hose (the latter almost invisible) completed a lovely costume. Another coat and hat by Paul Poiret has created quite a sensation, the coat of lizard suede, cut very straight, was trimmed in square pattern with cubist design of bright colored leathers. The small hat worn with this was "Vieux Rose" suede with a perfect riot of 'cubists cubes' in all shades from the green of the coat to purple. It was stunning, and speaking of cubists designs, the new hose have long lines of 'cubes' in rainbow colors up each side of the leg, while the shoes are made entirely of the highly colored three-cornered pieces of leather. Paul Poiret is responsible. He has a wonderful place on the Champs 'Elysee Rond Pont, and he shows wonderful house decorations—screens, cushions and the like in the same cubist craze, but it is good looking.

There seems to be a little tendency to return to the well loved "Etimine" of a few years ago and new forms of silk jersey are shown in many well known houses, but the keynote of fashion today is a bright beautiful color—any color not harsh and it must be ones color. It is quiet now, being the Lenten season, but am sure I can tell you more in my next.

LOU TERRILL BEGG.

Pernays

EXHIBITION OF OIL PAINTINGS

DAISY HUGHES
Interiors and Landscapes of Abroad—May 8 to 22
RAYMOND NOTT
Pastels—May 22 to June 5

FINE ARTS — ETCHINGS — FRAMING — NOTT-SHOOK HAND LOOMS.
2501 W. 7TH ST. **LOS ANGELES**
(At Carondelet Street)

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.
Los Angeles **San Diego** **San Francisco**

HOMESPUN SPORTS COATS

Hand woven on our own looms by expert designers

Handwrought Silver and Pewter, Ideal for Wedding Gifts

HEWSON HAND CRAFT STUDIOS
602 E. Colorado St., Pasadena
2508½ W. Seventh St., Los Angeles

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State *Limited*

East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

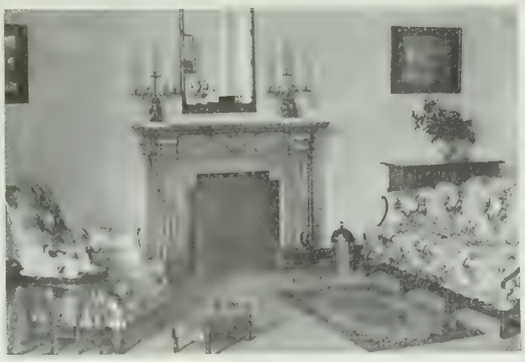
Rock Island

SOUTHERN PACIFIC LINES

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a.m. [via S.D. & A.]; arrive Chicago 10:00 a.m. third day [via Rock Island].
Thru Pullman daily from Santa Barbara 8:00 a.m. [via Southern Pacific].

For tickets, reservations personal service, call on
Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B.F. Coons, General Agent, Rock Island Lines, 609 Van Nuys Bldg., Los Angeles, Calif.

A "comfy" lounge for women planned. A kind of traveling "no man's land."



Spring Comes~

....and with it a feeling of change and unrest. Furnishings that made the home rich and luxurious for winter seem heavy and drab in the brightness of the new season. Especially beautiful *SPRING STYLES* in home furnishings are being shown now at lower-than-ever-prices.

BARKER BROS.
Complete Furnishers of Successful Homes
SEVENTH STREET, *Flower & Figueroa*

THE SOUKS OF TUNIS
Announce
the opening of a new branch
IN THE BEVERLY ARCADE
450 BEVERLY DRIVE
BEVERLY HILLS
(At the left of the big palm and the tiled staircase)

Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by Ohrmund Brothers

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena **Fair Oaks 9393**

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

NOTES FOR CONNOISSEURS

In artistic things, we have paid many tributes to our mechanical age, but there seems to be nothing that we bemoan quite so much as the relegating to a distant and overcast background of the skilled worker with his hands. Speed, that destroying angel of all artistic work, has pushed him into a dark corner and tied his hands, leaving him to fume and fret, accomplishing nothing. In no field do we feel the loss so poignantly as in the field of jewelry. When we consider the work of the old craftsmen, masters in gold and silver and precious stones, and then think of our present accomplishments, we begin to realize just how far backward we have gone. Where today do we find the fineness of workmanship, the originality of design, the simplicity without stupidity, which marked those earlier pieces? Where can we find workmen who will take the time to even attempt such work? For example, consider the making of cameos and intaglios. The rare, the unusual ones are old, almost invariably of several generations past. What modern would be sufficiently inspired to make an amethyst cameo of the Morillo Madonna? Yet, I saw one the other day in Pasadena, in the shop of James Cini. Mr. Cini told me that in all his experience as a collector of rare stones it was the only one he had ever seen. Originality in workmanship; what we lack today. That started me looking for other unusual cameos in Mr. Cini's rather remarkable collection. I found a Lapidor cameo and an emerald cameo, both very rare. There was a jasper cameo. Then, there were odd intaglios in sardonyx, aqua marine, topaz, tiger stone, even in shell. Quaint, curious, but infinitely lovely bits; conceived and executed by artists. What shall we do when all our old jewelry is lost or broken?

Mr. Bradford Perin, of the Serendipity Antique Shop, seems to be forever conceiving new ideas for increasing the attractiveness of his shop and for rendering greater service to his patrons. Novelty does not enjoy an over-prominent place in the antique business, but Mr. Perin carries out his innovations so cleverly that we cannot be other than delighted with them. First, it was putting rare Cuenca tile in the ceiling of his Spanish rooms. The effect was delightful. Then, he began the hazardous undertaking of converting priceless old china into table lamps. Horrors! But no, each piece gained a purpose, and lost none of its individual charm. Now, instead of furnishing a full-sized room to show another style of interior treatment he builds a room of a size such as might be in a child's playhouse, and furnishes it completely, draperies, pictures, tables and chairs, even rugs; all antique reproductions reduced to scale. This method gives a much more distinct and concise impression of a room treatment as a whole than does the method usually followed, and as such, is a definite step forward.

By the way, Mr. Perin has a remarkably fine composite Chippendale dining room set.

SAXE BRAINERD

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Ave *Pasadena, Calif.*

Garden Entrance
The Octagon, Washington, D.C.

At the Octagon House — Home of the American Institute of Architects—are gathering this month the delegates from every State to discuss and define the Problems of the Architectural Profession as a National Congress of Architects.

Through the guidance of the Institute, by its Code of Ethics and its defined principles, the Service of its Members is rendered more effective and productive to the people.

By the
Allied Architects Association of Los Angeles

The Finest Period Pianos Built

The famous WELTE-MIGNON reproducing action may be had in the various models of Stieff Pianos

RICHARDSON'S INC
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

STIEFF

Master Piano-Forte Builders Since 1842

Business Building Seen Through the Trees at Palos Verdes

Palos Verdes Estates

LANE MORTGAGE BUILDING, EIGHTH AND SPRING STS.
LOS ANGELES, CALIFORNIA

JAY LAWYER
Gen. Mgr.

BANK OF AMERICA
Trustee

To catch a glimpse through the trees of this building which houses the Palos Verdes Administration Offices is to realize how perfectly architecture may be made to conform to natural surroundings.

A home in Palos Verdes permits of living as Nature intended.

CALIFORNIA SOUTHLAND

From a painting by Maurice Braun — *San Diego, 1910*

CITY AND BAY OF SAN DIEGO

SOME CENTERS OF ART IN CALIFORNIA
AND CALIFORNIA'S NEW ARCHITECTURE
ART IN THE PUBLIC SCHOOLS AND THE CLUBS

No. 78 **June, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Marlborough School for Girls
Boarding and Day School Accredited to Eastern and Western Colleges
5029 West Third Street
36TH YEAR
ADA S. BLAKE, Principal

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
WHitney 3427 —TELEPHONES— WHitney 7311

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

NEW HOME
OF
PACIFIC
MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited.
For Catalogue Write Mrs. Loughan or telephone Culver City 3294

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Norma Gould School of the Dance
announces
SUMMER COURSES FOR TEACHERS, PROFESSIONALS AND CHILDREN
Authentic Dances — Pantomime — Eurythmics
Special Feature—Fundamentals of Toe, Waltz Clog and Ballroom Dancing
July 5-August 13, 1926
Scholarship Awarded
460 N. Western Ave. Send for Catalog
HEmpstead 3530

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

Urban
Military Academy
23rd YEAR
A good summer camp is an essential part of every real boy's education. Urban, with the most completely organized camp in the West offers a worthwhile summer in the High Sierras. Fishing, Swimming, Riding, all sports. Membership limited. Experienced staff. Enroll now. For information, see Secretary, Wilcox at Melrose, Los Angeles, California. HEmpstead 7602.

Bernays
2501 West Seventh Street
Los Angeles, California
GALLERIES—PICTURES—FRAMING
Visitors Welcome

FINE PAINTINGS
STENDAHL ART GALLERIES
AMBASSADOR HOTEL LOS ANGELES

SCULPTOR OF SILVER
FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

This Is the Year
to take an Arabian Lantern to your summer home, while they are still a novelty. Its gay colors and unique shape will be a constant delight.
On Sale Only at
The Souks of Tunis
In the Patio of the Community Playhouse, Pasadena
and
In the Arcade, 450 Beverly Drive, Beverly Hills

IN A BEAUTIFUL NEIGHBORHOOD AT SANTA BARBARA

LOOKING DOWN THE STREET TOWARD THE WEST

Two *of these* New
Houses *for* Sale
Also Several Lots

MRS. J. OSBOURN CRAIG DESIGNED THESE HOUSES

THE BACK YARDS ARE DELIGHTFULLY RETIRED

A DELIGHTFUL SPIRIT OF CALIFORNIA HOMES

THE HOUSE ON THE UPPER TERRACE IS FOR SALE

NEAR the Mission Santa Barbara, and circling around its wide fields before the beautiful south front, is a group of houses lately built in the most approved Santa Barbara methods. All the charm of color and old world detail which Santa Barbara has lately learned to use in her buildings has been drawn upon to make a delightful neighborhood in this choice situation.

Unwilling to leave this, the most Californian of the city's residence sections, to be spoiled by careless building, the owner of the property —which occupies several blocks running up the hills along a little canyon,—planned a group of houses to be up-to-date in every particular and engaged Mrs. James Osbourne Craig to make the designs.

When two such women consult to make houses which people will want to live in we may be sure of the success of the project. Mrs. Andrews, the owner and builder has studied house keeping conditions in Santa Barbara and has embodied in these livable houses the results of years of experience in beautiful home-making. Mrs. Craig, has carried on the traditions of California's colonial houses so well understood and expressed by Mr. Craig in his short career as the architect who started the Santa Barbara renaissance.

It is not enough to know how to build a house in modern style and convenience; one must know how to plan it for the climate and living conditions in Santa Barbara. Everyone of these houses has its out-door living spots and garden courts in retirement. Each has a water softener and other up-to-date accessories.

Without being too intimately placed, the houses have a neighborly atmosphere and a distinctive beauty of trees and street fountain.

THE HOUSE ON THE TERRACE CROWNS THE LITTLE STREET

EACH TERRACE OF THIS HOUSE SHOWS NEW BEAUTIES

FITTED TO THE HILLSIDE AND VERY LIVABLE

FOR PRICES
AND
PARTICULARS
ADDRESS
MRS. J. A. ANDREWS
MISSION RIDGE
SANTA BARBARA

Or ask your agent in
Santa Barbara

FOUNTAIN ON THE TERRACE

SOUTHLAND CALENDAR

A[illegible] exhibitions, lectures, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
"Unattached players will be glad to know that the Annandale Golf Club is now open to summer members as in previous years at special summer rates. The course is in excellent condition and will not be torn up with new work this summer."
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, Sea Side course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
Saturday, June 5—Semi-annual meeting, 8 p.m.
Saturday, June 12—Marions, snow birds and bay sloops, 2 p.m.
Sunday, June 13—Performance handicap and star class (ocean course) 2 p.m.
Saturday, June 19—Carnival hop. Open house for other yacht clubs.
Sunday, June 20—Speed boat race (176 cu. in. class) 10 a.m., speed boat race (151 cu. in. class) 11 a.m.
Saturday, June 26—Marions, snow birds and bay sloops, 2 p.m.
Sunday, June 27, Performance handicap and star class (ocean course) 2 p.m.

Surtou Perfume
Bullock's Exclusive French Importation in nine exquisite fragrances
Toilet Goods Section, Bullock's Street Floor
Bullock's

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

Music

HOLLYWOOD BOWL ASSOCIATION announces the Grand Dedicatory opening festival for June 22, which celebrates the completion of the first unit of the million dollar improvement plans in the Bowl. From the directors the following officers were recently elected: Allen C. Balch, president; C. E. Toberman, 1st vice president; F. E. Keller, 2nd vice president, and A. J. Verheyne, treasurer. The Music Committee, which acts in an advisory capacity to the Board of Directors, includes Carolyn Alchin, Mrs. Alice Coleman Batchelder, Mrs. Blanch Rogers Lott, and Mrs. Joseph Zuckerman. Charles Wakefield Cadman is the Chairman. The regular concert season will open July 6.

"SHANEWIS," the Cadman opera, and the "Scheherazade" ballet, will form a program of exceptional interest at the Hollywood Bowl, June 24 and 27, Tsianina, the Indian soprano, will appear in the title role, singing in English. Rafaelo Diaz, Marjorie Dodge, Vernice Brand, Oskenonton, Indian baritone, and other well known singers make up the cast. Theodore Kosloff assumes the leading part in "Scheherazade," assisted by Vera Fredova and a ballet of a hundred and fifty. The orchestra will be made up of players from the Philharmonic under the direction of Gaetano Merola.

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., funder, Walter Henry Rothwell, conductor, at the close of a brilliant season announced that next season, owing to popular demand the symphony concerts will be given on Thursday evenings instead of Saturday evenings, making the symphony pairs Thursday evenings and Friday afternoons. The season will open October 21-22.

THE GLENDALE SYMPHONY ORCHESTRA, J. Arthur Myers, conductor, will give the fifth and closing concert of the season at the Glendale Tuesday Afternoon Club Auditorium, June 14.

THE PHILHARMONIC SOCIETY OF SAN MATEO COUNTY has announced a program of eight outdoor symphony concerts, opening Sunday afternoon, June 12, with Nicholai Sokuloff, directing. Other visiting conductors will be Ossip Gabrilowitsch, Henry Hadley and Alfred Hertz.

THE SMALLMAN A CAPELLA CHOIR, under the direction of John Smallman, while on tour last month appeared three times in San Francisco, to large audiences. It is announced that the choir will appear with the Pilgrimage Play during the summer.

REDLANDS COMMUNITY MUSIC ASSOCIATION will open the third season of Bowl concerts, June 22, giving two concerts a week for twelve weeks.

RAYMOND HARMON, pleasantly remembered as the tenor soloist of the Pasadena Presbyterian Church, is again in Los Angeles after two years' study in Italy and France.

THE LONG BEACH PHILHARMONIC COURSE, L. D. Frey, manager, announces the tentative program for next season, to include Galli-Curci, Tito Schipa, Julia Claussen, the Russian Symphonic Choir, the Cherniawsky Trio, and Maier and Pattison.

THE CALIFORNIA FEDERATION OF MUSIC CLUBS, during the recent convention in Santa Monica chose Mrs. J. J. Carter unanimously as their nominee for the $5000. achievement award of the Pictorial Review for the American woman who, by individual effort, proves democracy in art to be possible in America.

ORGANISTS OF THE PACIFIC COAST will meet in convention in Pasadena during the latter half of the month.

WHITTIER COMMUNITY CHORUS, under the direction of Ralph Petty, will present the sacred oratorio "The Elijah" at the High School Auditorium, June 1. John Claire Monteith takes the title role, and Mrs. Claribel Patten Wallace and Miss Lucile Gibbs are soloists. Among the local soloists are Howard L. Hocket, head of the department of vocal music at Whittier College, and Miss Gladys Miller of Whittier.

ABBIE NORTON JAMISON was elected president of the California Federation of Music Clubs during the recent convention at Santa Monica.

LUCILLE CREWS of Redlands has been awarded the Pulitzer $1500 scholarship for this year. The works that won the award were a sonata for viola and piano and a symphonic elegy for orchestra, "To the Unknown Soldier." Lucille Crews is Mrs. Charles Marsh, wife of the head of the music department of the University of Redlands. Mrs. Marsh also won the prize offered by the State Federation of Music Clubs for the best composition by a California composer, with her one act opera.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park. The students of the Otis Art Institute will hold the annual exhibition of the work of the year, June 15 to July 15, in the large gallery. In the smaller galleries and in the Print Rooms the exhibitions are: Tiffany collection of Coptic textles; Paintings by Warren Wheellock; Sculpture by Arnold Ronnebeck; Water colors of desert flowers by Mrs. John Wilmot Estill; A showing of sketches of travel in France and America by Francis William Vreeland and new block prints by Franz Geritz.

SOUTHWEST MUSEUM, Los Angeles: Permanent Art Collection.

AT THE CANNELL AND CHAFFIN GALLERIES in Los Angeles, 720 West Seventh St., the exhibition of recent work by fifteen of the leading artists of Southern California will be extended for a fortnight—the show ending June 12th. No recent California show at the galleries has created such interest among art lovers. Each artist is represented by two paintings—in sizes suitable for the home. The artists exhibiting are Maurice Braun, Haldane Douglas, John Frost, John Gamble, Arthur Hazard, Frank Tenney Johnson, Aaron Kilpatrick, Barse Miller, Edgar Payne, Hanson Puthuff, Jack Wilkinson Smith, Elmer Wachtel, William Wendt and Orrin White.

BILTMORE SALON, Biltmore Hotel, Los Angeles: A one man show by F. Tenney Johnson, first half of the month. This show includes the original sketches made for the murals and the curtain which Mr. Johnson did for the Carthay Theater. Also a one man show by Thomas L. Hunt to continue to June 21. In this exhibition Mr. Hunt shows the Massachusetts coast and the Maine country in contrast with the California coast, around Carmel, also the California desert. A general exhibition will fill the galleries the last half of the month.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles: The Edgar Alwin Payne exhibition of paintings from Europe and the High Sierras will continue through June 15. From June 15 through the 30, new work by Joseph Kleitsch will be shown. In the third gallery Ruth Wadler will show California landscapes contrasted with Eastern things.

BERNAYS, 2501 West Seventh Street, Los Angeles; Thumb-box pastels by Raymond Nott throughout the month.

KATHERINE LEIGHTON is again in Los Angeles after a trip to the East, during which she made a tour of the galleries.

WILLIAM WENDT AND AARON KILPATRICK are on a visit up the northern coast, more or less a prospecting tour for the location of interesting sketching places.

THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA announces The Arts and Crafts Shop has been moved to a more central location, 644 South Flower St., Los Angeles, in the Assembly Tea Rooms. Although at present the space is small, an opportunity is offered for expansion. Mr. Follett is still in charge. The present location will make it more convenient for all to patronize the Shop. The Annual Membership Meeting and election of officers will be held Saturday evening, June 12, at 6:30 o'clock in the Assembly Tea Rooms, 644 South Flower Srteet. Dinner will be served promptly, $1.25 a plate. Attendance is urged. Mail reservations before June 10th to Miss Juanita Coombs, 3527½ Whitehouse Place, Los Angeles, Cal.

THE ART DEPARTMENT of the Los Angeles Public Library, both the present members and the Alumni, met at luncheon in the Assembly Tea Rooms, 644 So. Flower Street, Los Angeles, May 28.

THE PAINTERS OF THE WEST have decided not to have a summer show but will concentrate their efforts on an exhibition during the winter.

XVIth, XVIIth and XVIIIth Century

French, Italian, English and Spanish Furniture

Lamps, Venetian Glass, Prints and Paintings

Exhibition of Selected Paintings by Fifteen Leading Artists of Southern California in our Los Angeles Galleries, opened May 1st and will continue through June 12.

Cannell and Chaffin, Inc.

397 East Colorado St.
Hotel Maryland, Pasadena

720 W. Seventh St.
Los Angeles, Calif.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park: Following unusually interesting shows in May, including etchings by Goya, paintings by Ettore Tito, and studies by the New Mexico painters, during June, July and August the gallery will hold its summer exhibition of the work of the artists of southern California, including the work of the local San Diego Art Guild. Until October, Mr. Preston Harrison is generously lending his private collection to be shown to the San Diego public. Reginald Poland is the director.

CHARLES RUSSELL has recently completed the frieze in the Indian room, known as the "Wigwam" in the home of Edward Doheney, in Chester Place, Los Angeles. The story runs around two sides of the large room, depicting incidents of the earliest historial interest in California, showing the cutting out and branding of cattle from the big herds, the old stage coach, prospectors, packers and pack horses in camp, and at intervals the animals, an antelope stalked by a cayote, a huge grizzly bear, and the black tail deer. An amazingly interesting piece of work.

J. HARVEY McCARTHY did Los Angeles and the West a great service in the advancement of art in selecting Alson Clark, F. Tenney Johnson, and Henry Lion to produce works of art for the decoration of the Carthy Circle Theater. Mr. McCarthy intends the theater to be representative of the early days of California, thus offering colorful and romantic subjects to the artists. Frank Tenney Johnson did the curtain and the two murals flanking the proscenium. The curtain shows the arrival of the Donner party at Donner Lake, while the two murals depict prospectors and Indians respectively, each in a Sierra setting. The series of paintings by Alson Clark are on the ground floor promenade and on the mezzanine; one of these is an immense canvas showing San Francisco Bay in 1849. Another painting by Mr. Clark shows the founding of Los Angeles by Governor Felipe d'Neve in 1781, others the raising of the American flag at Monterey, and the arrival of the first train at Truckee. The fountain, with its beautiful female figure is by Henry Lion, as are other, smaller things. Dwight Gibbs is the architect.

ERWIN H. FURMAN, LLOYD L. LOVELAND and CARL H. BREUCKNER, formerly with the Biltmore Art Gallery, announce that they have removed to the Print Rooms, 1748 Sycamore Avenue, Hollywood.

CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, are planning to have a return exhibition of the work of Ettore Tito, the great Italian painter.

WILLIAM RITSCHEL, N. A., was in Los Angeles in May, en route to his home in Carmel after another visit to the South Seas. Mr. Ritschel claims to have found in Bali, an island off the south coast of Java, the most beautiful spot of any in his tour of the world.

MRS. EVYLENA NUNN MILLER has sold a picture to the Secretary of the Foreign Division of the National Young Men's Christian Association. This picture is to be presented to the new Chinese Y. M. C. A. Building in San Francisco.

IN THE PAINTERS AND SCULPTORS EXHIBITION at Exposition Park in May the following awards were made:

The Mr. and Mrs. Wm. Preston Harrison prize for the best work of art in the exhibition, irrespective of subject or medum, was awarded to Charles Reiffel for "Mountain Ranch." The Minnie Tingle Memorial prize went to Anna Helga Hong for "Hosten I Norge." An Honorable Mention for figure painting was given to Clarence Hinkle for "The Treat,"—for landscape to Aaron Kilpatrick for "In Old Mexico." An Honorable Mention was also given to Margaret Bruton for "Carmel Valley" (a four panel screen). In sculpture an Honorable Mention was given to Althea Ulber for "Greeting the Morn." In miniature painting to A. A. Moripal for "Portrait." The Jury of Awards was composed of Wm. Wendt, Reginald Poland, Director of the Fine Arts Gallery of San Diego, and Roscoe Shrader.

DOUGLAS PARSHALL, accompanied by his mother and sister, has gone to Europe for the summer.

ARTHUR HAZARD is planning an Eastern trip to include Provincetown.

CHARLES RUSSELL and Mrs. Russell have returned to their home in Great Falls after spending the winter in Hollywood.

IN THE BOOKPLATE ASSOCIATION INTERNATIONAL exhibition the William H. Burnham prize was awarded to Edwin H. Blashfield, American mural painter, for his design to be used in the library of Leland Stanford University.

WEST COAST ARTS INC. announce, the Sixth Annual Meeting of the West Coast Arts Inc., was held in the studios of Mrs. Dell Meadows on Saturday, May 8th. The following officers were elected for the ensuing year: Evylena Nunn Miller, President; Mary O. Everett, First Vice President; Susie M. Daudo, Second Vice President; Isabella F. Campbell, Treasurer; Elsie Palmer Payne, Recording Secretary; Ruth Larimer, Corresponding Secretary.

Announcements

PASADENA COMMUNITY PLAYERS announce programs for the month: June [illegible] "Why Marry" by Jesse Lynch Williams; June 17 to 26, "Minnick" by Ednah Ferber and George S. Kaufman.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION will hold the annual meeting June 17, in the Playhouse at 5:00 p. m., [illegible] the business with the unveiling of the tablet in the Patio. At six o'clock a plate dinner will be served in the Recital Hall, and later the members will attend the opening of the play, "Marriage."

THE DRAMA LEAGUE OF PASADENA announces the series of Community dances in Tournament Park will open early in June. Mrs. Henry Godfrey has consented to act as Chairman. On her committee are: Mrs. Charles P. McCullough, Miss Eleanor Bissell, Mrs. Robert A. Millikan, Mrs. Frank H. Sellers, Mr. and Mrs. Jerome C. Gripper, Miss Flora Harper, Miss Mary Williams, Mr. and Mrs. Paul Loveland, Mrs. Karl Kieling.

THE SPRING FROLIC OF THE SORPTIMISTS CLUB was presented in the Music Room, Biltmore Hotel, May 25, 12 noon. Arranged and produced by Dr. Della H. Hubbard, assisted by Club Members:

At the outset Dull Care was routed by Laughter and Jingle Bells, and with the Breaking of the Ice at the Old Swimming Hole the fun was on, and continued to grow with the burlesque of a Director's Meeting in Pantomine, a Collegiate Camouflage, the tragedy of Little Red Riding Hood, the very Bad Boy, and hearing the truth from a member from Station H-O-T A-I-R. The Press is still blowing about the prizes awarded by Margaret D. Reordan. Mrs. Bertha K. Landes, Mayor of Seattle, charter member of the Seattle Soroptimist Club, was the guest of honor.

Pomona College, Claremont

COMMENCEMENT WEEK opens Thursday, June 10, with a recital by seniors in music. Friday, June 11, is Class Day featuring a class breakfast, Vesper service, class program, dinner and the Commencement play, "The Romancers", in the Open-Air theater, at 8:15 o'clock, directed by Lucille Welch-Lewis.

Saturday, June 12, is Alumni Day, opening at 10:30 a. m. with an alumni parade and program followed by luncheon. The afternoon includes a musical program, annual meeting of the Alumni Association, reunion of the women's and men's glee clubs and the alumni banquet at 6 p. m. in the college gymnasium. Following the banquet there will be a half-hour of music by the glee club chorus and an alumni dance. Baccalaureate Day is Sunday, June 13, with the service in the Open-Air theater at 6:30 p. m. Dean Ernest J. Jaqua, acting president of Pomona College, will deliver the address.

Commencement exercises will be held Monday, June 15. The day's program opens at 10:30 a. m. with a recital in Bridges Hall by faculty in the department of music; the senior class luncheon at noon, followed by the president's reception in the patio of Bridges Hall at 4:00 p. m., the academic procession and graduation exercises in the Open-Air theater at 6:30 p. m. The Commencement address will be delivered by Robert Charles Denison, D.D.

Pomona College regular session closes officially on June 14 and on June 21 the summer session opens at the campus division at Claremont, the mountain division at Bluff Lake in the San Bernardino Mountains, and the coast division at Laguna Beach. Summer session classes begin on June 22. On June 26 summer school students will hold an excursion to San Juan Capistrano and Laguna Beach.

Occidental College

COMMENCEMENT events at Occidental College, Eagle Rock, will largely be open to the public attendance, several programs from June 3 to June 7 being of unique interest. "Phoenician Maidens," translation of the play by Euripides presented with singing and dancing choruses on the verdure stage at Hillside Theatre, will open the activities on the evening of June 3. Seniors will be honored at the reception given by President and Mrs. Remsen D. Bird on June 4. Alumni are arranging a program June 5 with athletic events in the afternoon, a baby show and an evening banquet.

Dr. Robert Freeman of Pasadena, trustee of Occidental, will deliver the baccalaureate address at 7 o'clock Sunday evening, June 6, in the Hillside Theater on the campus. Class Day will be held June 7 with presentation of gifts, pictures and colors by seniors in Alumni hall at 10 a. m. Seniors will be hosts to the public at the luncheon at the College Commons.

Dr. James A. B. Scherer will deliver the student address at the commencement program at 7 o'clock Monday evening, in the Hillside Theatre. Degrees will be conferred upon one hundred and ten students by President Bird. Announcements of college expansion plans are expected.

CONVENTIONS and conferences are held under the most ideal conditions in Pasadena.

We will gladly co-operate with you in making your arrangements.

PASADENA CHAMBER OF COMMERCE
100 SOUTH RAYMOND AVE.

(Write for our illustrated booklet)

Ideas

THOMPSON ADVERTISING COMPANY
307 BRALEY BLDG., PASADENA.

Eleanor and . . . .
Hollingsworth Beach
French and Italian Arts
630 East Colorado Street
Pasadena,
California

University of California Southern Branch

SUNDAY, June 6, Baccalaureate Service in Millspaugh Hall. Bishop Stevens of St. Paul's Cathedral officiating.

Thursday, June 10, Class Day Exercises on the new site of the University at Westwood with Dr. Moore speaking and program arranged by prominent students of the graduating class. Presentation of class gift. Tree-planting ceremony, with Frank Balthis, president of class, officiating. Senior Ball in the evening.

Friday, June 11, The Sixth annual Southern Branch Commencement. (Approximately 300 graduates.)

This year, for the second time, the University of California, Southern Branch, has carried away the first prize for the best essay submitted to the Phi Beta Kappa Contest which is open to all Universities and colleges in Southern California. And it is interesting to note that the same person won the first prize for the two years—though names are withheld when papers are submitted. The winner of the prize this year and last, is Mrs. Ethel Myles. This contest is conducted to further undergraduate interest in the value of the essay as a method of self-expression, and also to encourage a deeper study into the problems of the day.

University of Southern California

ANNOUNCEMENTS for Commencement Week: Wednesday, May 26, Senior Chapel; Sunday, May 30, Baccalaureate Sermon, 4 p.m., Los Angeles Coliseum; Monday, May 31, College of Music Commencement, 8 p.m., Bovard Auditorium; Thursday, June 3, Recital, School of Speech, "The Tempest," 8 p.m. Bovard Auditorium; Friday, June 4, Ivy Day Ceremonies, Southern California campus, 3 p.m.; Friday, June 4, Graduation Exercises, University High School, Auditorium, 8 p.m. (Bovard); Saturday, June 5, President's Levee, 2 p.m. to 3:30 p.m.; Saturday, June 5, Commencement Exercises, Los Angeles Coliseum, 4 p.m.; Saturday, June 5, Alumni reunion dinners, 7 p.m.

The College of Music announces a Summer Master Class in Organ Playing to be conducted by Charles M. Courbin to be held in Bovard Auditorium, University of Southern California, Los Angeles, June 7 to June 26.

School Announcements

WESTLAKE SCHOOL FOR GIRLS:
June 1—Dinner given by the Domestic Science Department honoring principals and members of the faculty.
June 2—Recital by Miss Roberts' pupils.
June 3—Recital by pupils of Mr. Carl Leslie Marsh.
June 4—Intermediate Program and Tea.
June 6—Baccalaureate Vesper Service Junior College House.
June 7—Junior College Commencement Exercises and Reception.
June 7—Senior Play, "Monsieur Beaucaire," Gamunt Auditorium, 8:00 p.m.
June 8—Poet's Day Luncheon.
June 9—Commencement Exercises of the College Department, 11 a.m.
June 9—Alumnae Banquet, 1 p.m.

CUMNOCK SCHOOL:
June 1—11 a.m., Recital, Music Department. 8:15 p.m., Recital, Seniors of the Expression School.
June 2—11 a.m., Class Play, Eighth Grade. 3:30 p.m., Graduate Recital, Expression School.
June 3—8:15 p.m., Commencement Exercises.

ELLIOTT SCHOOL:
Summer School—June 15 to August 15.

GREENWOOD SCHOOL:
June 18—Commencement and Annual Speech Day.

NORMA GOULD presents professional dancers and students in an Evening of dance with the Julius Bierlich Symphonic Ensenble. All members of Los Angeles Philharmonic Symphony Orchestra. Saturday, June 19th, 8:15 p.m. at the Philharmonic Auditorium.

MARLBOROUGH SCHOOL FOR GIRLS:
Commencement Exercises, June 17—At 4:30 p.m., Dr. William B. Munro of Harvard University, and lecturer at the University of California, Southern Branch, will give the address.
Wednesday, June 16—The Senior Class and Faculty Advisers, Miss Anna Beckley and Miss Lavinia Stinson, will be guests of Miss Ada S. Blake the principal, at luncheon. Mrs. Luther Drake, former principal and Mrs. Eugene Overton will be guests of honor. Wednesday evening, June 16—The Glee and Drama Clubs will give a program for the Seniors, in the Patio. Old English Folk Songs will be sung, and "The Forresters" will be presented by the Drama Club under the direction of Mrs. Helen W. Brueckner.
Friday evening, June 19—The Senior Class will be the guests of Miss Blake at the annual dance given in their honor. The class officers will assist in receiving.

(Continued on Page 34)

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

EL PASEO SERENADERS
PLAY
OLD TIME MELODIES AND SONGS
DURING DINNER
AT
EL PASEO

For Special Engagements—12½ W. Corrillo
Loring Andrews—E. C. Peters—Vences Los Kedrina

for Graduation Gifts

Necklaces
Bracelets
Pearl Beads

and many other suitable objects dear to the feminine heart on this momentous occasion.

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

ELEANOR JOHNSON
Studio for the Voice
Suite 103, de la Guerra Studios

EL PASEO SPORT SHOP
MRS. CHARLES O'DONNELL LEE, JR.
Sport Clothes, Hats, Evening Gowns
Children's Clothes
Studio 30, de la Guerra Studios

Miss Chloë Kubert
DANSEUSE
Lessons by appointment
101 de la Guerra Studios

Kentucky Hand-Quilted Comforters and Robes at the
Eleanor Beard Shop
Elizabeth B. Parsons, Director
Community Playhouse Patio
Pasadena Phone Terrace 5790-J
On July 15, at El Paseo Sport Shop, Santa Barbara

SANTA BARBARA ART CLUB
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a.m. to 5 p.m.
Paintings and Etchings for sale

Hand Made Mexican Chairs
of Pine
With Rush Seats
Priced from $4.00 to $10.00
Are exceedingly well adapted to California
Also
Hand Woven Wool Druggets
from India
Priced from $3.00 to $75.00
Sizes 2 ft. x 3 ft. to 9 ft. x 18 ft.
Write for Booklets on Druggets or Chairs
ROBERT L. LEWIS
Studio 5 at 11 E. de la Guerra, Santa Barbara

OLD BOOKS PRINTS

TECOLOTE BOOK SHOP
New and Standard Books
25 DE LA GUERRA STUDIOS
SANTA BARBARA

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA, MUSIC, DANCING
Semester October-May. Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

The Same Bluebird Limousine Taxi Service
which we are giving in Montecito is now
Available in Santa Barbara
Smart Motor Cars of all types with or without Drivers
The same familiar Phone Number
50-50
Our new low rate includes ONE TO FOUR PERSONS

MT. LOWE

"Earth has no finer view to show"

MT. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtaio-TRinity 3661

AUTHORS & AUTHORS'
agents are invited to submit book-length material to
The Guild Santa Barbara
HISTORY BIOGRAPHY FICTION
TRAVEL SCIENCE ART
Acceptable material will be published on the usual royalty basis without expense to the author
120 EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA
Translations from the Spanish are particularly welcome

La Solana
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.
Grand Ave. and Lockhaven St.
Pasadena

A FEW COMPLETE FILES OF CALIFORNIA SOUTHLAND
May now be secured by those who wish to bind them or for libraries. 72 numbers for $7.50 postpaid. A discount of $2.00 will be given for any set not requiring No. 3.

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

No. 78 JUNE, 1926 Vol. VIII

CONTENTS

	PAGE
CITY AND BAY OF SAN DIEGO.....*Cover Design* (*From a painting by Maurice Braun*)	
SOME SOUTHLAND PREPARATORY SCHOOLS.....	2
DOMESTIC ARCHITECTURE IN SANTA BARBARA.....	3
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6
EL PASEO AND THE DE LA GUERRA STUDIOS.....	7
BALBOA PARK, SAN DIEGO.....	9
PLANTING, BY PAUL THIENE, LANDSCAPE ARCHITECT.....	10
A SONG IN THE FOG.....*Theresa Homet Patterson*	11
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	12
CITIZENS WE HONOR, AND WHY.....	13
UP THE GREAT VALLEY AND DOWN THE COAST.....	13
THE CALIFORNIAN AT FRESNO.....*M. Urmy Seares*	14
AN HOTEL BY RAFAEL LAKE, ARCHITECT.....	15
WITHIN GARDEN GATES.....*Ervanna B. Bissell*	16
TRACKS AND TRAILS.....*C. H. Benjamin*	18-19
SPORTS AFIELD.....*Ellen Leech*	20-21
MONTHLY BULLETIN, A. I. A.....*H. O. Sexsmith*	22
THE ARCHITECTURAL CLUB OF LOS ANGELES.....	23
MEMORIES OF VISITING ARTISTS.....*Jessica Kate Seneca*	24
THE LATEST THING FROM NEW YORK.....	25
THE COURSE IN APPRECIATION OF ARCHITECTURE.....	26
THE LOTUS PEOPLE.....*Fairfax Proudfit Walkup*	30
THE CHILDREN'S DAY NURSERY, A. L. S. C.....	32

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
RALPH B. URMY, JR., ADVERTISING MANAGER
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles
Elizabeth Arden Salon
with
J. W. ROBINSON CO.
LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

WORLD CRUISES
Extraordinary Itineraries New Zealand and Southern Hemispheres.
Here for your convenvenience.
Book now for Winter Cruises.
Information and Reservations on all Round the World and Mediterranean Cruises.
C. J. Jones Steamship Agency
372 East Colorado Street
Pasadena, California

Antiques
JOHN W. CONDIT
Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.
199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

PORTRAITS
BY
PHOTOGRAPHY
Charles S. Seabolt
26 No. Los Robles Avenue,
Pasadena, California
Opposite Maryland Hotel
Terrace 6712

SANTA BARBARA, CALIF.
H. G. CHASE
(Established 1903)
Real Estate and Rentals
1012 State St. Phone 125

J. R. BRAGDON & CO.
Real Estate and Insurance
15 So. Raymond Ave., Pasadena

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

BALBOA PARK, SAN DIEGO'S CENTER OF ART

CITY building, as understood today, must provide something more than good business and commercial opportunity, school, churches. There must be healthful recreation centers, quiet places where there can be freedom from too much noise, where beauty can sooth, inspire and relax. In other words, there must be parks of easy access, great open spaces where trees offer shade, where pools reflect the sky, where residents and visitors can go and find a place to play or study, as they prefer.

Such a park is Balboa, San Diego, which has arisen like magic from the canons, ridges and hills located in the very heart of this city by the sea. When it was decided to have an Exposition here in 1915, these barren hills began to bloom forth with every sort of tree, ornamental or fruit, flower and shrub, native or naturalized, because of peculiar fitness to this region. Great bridges were thrown over the canons, buildings built after the memory of Spain rose on either side of wide avenues shaded by lofty trees, tropical in character. With surprising speed orange and lemon groves were blooming, shrubs of infinite variety banked the driveways, beds of dahlias flamed in sunny fields, cactus grew on rocky slopes, begonias and primroses found the tropical shade and moisture they liked in an immense lath house, pansies filled an arched patio, fountains played and little paths led to pergolas and comfortable quiet seats.

Balboa is now the third largest park in our country and bids fair to have one of the finest zoos in the whole world, for there is ample space for elephant and tiger, birds and small mammals of every kind and an exceptional chance to give each creature just the den or cage most like its own choice in the wilds would provide. There are caves for bear to hide in, tall trees for monkeys to climb and large cages for birds to fly about in freely and find the nesting site most desired.

Balboa Park is used by the people, not just driven through swiftly. The buildings once occupied by the Exhibition are now given over to various groups of people who make them headquarters for all sorts of study and development. There is the Natural History Museum where the birds and animals of the county may be seen, skillfully mounted, and Mr. Abbott has special days for taking visitors on walks about the Park and through the back country to study the birds and flowers. And there are also free lectures and nature pictures every Sunday.

One of the old Fair buildings is the home of the San Diego Floral Society. Another, now called the Yorick Theater, is the home of the San Diego Players and they seek to discover and develop local dramatic talent. The old Hopi Village is now the Boy Scout Headquarters, an ideal spot for this work. The Pepper Grove is given over to the Girl Scouts. There is a splendid Municipal Building where

AT THE SAN DIEGO EXPOSITION, BALBOA PARK FORMED A BEAUTIFUL SETTING FOR HANDSOME BUILDINGS AND THE PLANTING HAS SET A STANDARD WHICH HAS INFLUENCED THE ENTIRE STATE. PHOTOGRAPH AND PLATES BY COURTESY OF PAUL THIENE, LANDSCAPE ARCHITECT.

exhibitions of all sorts are given, and a wonderful out-door organ with comfortable seats for hundreds of people. Lately one of the old buildings has been torn down to be replaced by a magnificent Fine Arts Gallery, given to the city of San Diego by Mr. and Mrs. A. S. Bridges.

Within the great spaces of this park for the leisure and education of the people, is the splendid group of High School buildings with its new Auditorium and the great Stadium just beside it, the Roosevelt Junior High School, the Naval Base Hospital, tennis courts, and in fact everything that goes into the making of a park enjoyed by old and young alike.

For sixteen years Mr. J. R. Morley has had charge of the planting of this park. Frank P. Allen has worked with him and for four years in preparation for the Exposition Paul Thiene, well known for his fine work around Pasadena and Beverly Hills, gave able assistance. Mr. Morley has a collection of shrubs and trees that attract botanists from all over the world who come with eager interest and open note book, to glory in the tropical and semi-tropical plants which make San Diego so beautiful. In a lagoon near the Botanical Building is a lotus pool where three kinds of sacred lilies lift their pink bloom above the water. Near it is a large pool where twenty-one varieties of Nympheas float upon the still waters that reflect the surrounding buildings, making a picture of memorable beauty.

The eucalyptus ficifolia flames along driveways, fushias like vines fringe Spanish arches, poinsettias glow around the great organ all winter, attracting the admiration of many visitors. There is a fine rose garden, and at the base of the Peristyle is a wonderful display of Los Angeles roses which reach special perfection each spring.

But there is little worth in mentioning in detail all the things that go into the making of this park. The wise men who have created it know somewhat of the secret of miracles, and if one wishes to gain a new understanding of "Revelations," let him walk quietly along the paths of Balboa and become aware of the spirit brooding there.

THE LILIES STANDING IN MASSES BELOW THE LILY-LIKE TOWER

MASSED CLOSE TO THE BUILDINGS THE DIVERSIFIED TREES, SHRUBS AND FLOWERING PLANTS FORMED PICTURES OF INFINITE BEAUTY. PAUL THIENE, LANDSCAPE ARCHITECT.

Maurice Braun's Cover

OUR Color Plates this month come from San Diego, and represent—through the eyes and skill of that city's leading artist, Maurice Braun—a universal emotion.

This is California! Inhabited to be sure, along the water front of an inland bay, but a picture full of the joy of life, the bounteous sky and thrilling climate of the land everyone loves on sight.

"City and Bay of San Diego" is not only a record of the size of San Diego in 1910 but has the unique historic significance of being one of the very first landscapes that Mr. Braun ever painted.

Maurice Braun has arrived among America's most highly esteemed artists of his age because of constant hard work in his studio and a native power to express universal beauty in local color.

Wherever he paints he manages to record that in the landscape which stirs the heart of the layman who loves it. Thus his art becomes, as all art should be, the expression of the artistic emotions of the whole people: thus the artist fulfills the destiny which civilization since its beginning has set aside for its favored talented sons and daughters.

M. U. S.

FACADE OF THE NEW ART GALLERY. TEMPLETON JOHNSON, ARCHITECT.

A VIEW FROM MOUNT WILSON LOOKING TOWARD MONROVIA PEAK WITH SNOW-CAPPED SIERRAS TO THE NORTHEAST. FROM A PHOTOGRAPH BY FERDINAND ELLERMANN OF MOUNT WILSON OBSERVATORY, PASADENA, CALIFORNIA.

A SONG IN THE FOG

By THERESA HOMET PATTERSON

AFTER one of us had waited years for the trip, a big, enveloping, all inclusive cloud picked our day to rest upon Mount Wilson, that mile high mountain, selected as the sunniest and starriest for the world's greatest observatory! Clouds romping over June blue or lingering breathless in opalescent sunset or flaming with morning fire are nature's grandest, though commonest, pictures. Perhaps one is moved even more by their beauty in looking down upon them as they run and tumble, disintegrate and re-form into all sorts of fanciful shapes, or closing ranks shut out the earth, giving in mischievous manner a peek hole now and then. Grandest of all is it when cloud meets cloud with flash of steel in deafening combat. That "distance lends enchantment" was spoken of clouds. To be immersed in one is to be brought up cabang with one's own ill temper.

The little air-tight stove in the cabin roared defiance at the cold and gloom. There was a penetrating, soul-numbing cold abroad and it took courage to go out. With such impenetrable fog one might step off, but what of it? Discomfort leads to recklessness.

Out of the fog came a song—quiet, calm, contented,—strangely in contrast to my state of mind. The path was narrow; it was steep below; I moved quietly toward that song. Out of the mist a clump of oak took form and then a bird. He was so singularly at peace and satisfied with his lone lot as he mingled his work and his song, peering carefully in and out of the oak blossoms, showing no fear if he sensed my presence at all. Ten seconds elapsed between the songs, which came "gently as the rain falleth" from no sense of duty but as an expression of some inner peace deeper than mere joy. Neighbor of the telescope, he did not have to fathom space nor fuss about his creation, or the age of the world. His world that tree—or another—his work, destroying its enemies. With back gray as the day, breast of pure white, he might have seemed an animated portion of the cloud but for the striking emphasis of black and white alternating on head and throat—an exquisite bit in feathers. In name he was only the Black Throated Gray Warbler—in reality he was an alchemist, changing a gray, raw, viewless day into one long to be remembered for its song—"Oh, the little more and how much it is." He was singing, not to be heard of men but rather as if he had entered into his closet. His song is thin, high-pitched, but of great sweetness, concluding with rising inflection, with merest suggestion of the Hermit Thrush.

Up in front of the hotel the little quaker Juncos and Chipping Sparrows with mahogany caps were startled—so easily startled but are right back—by two deer which come regularly to feed, but not without cautious watching. The click of a door latch sent them bounding over the wall, soon, like the Juncos, to return. One quail stood at attention, two—three—four—with spiffy plumes! They seemed to grow rounder as they ate and when they could not swallow another kernel they looked at what remained and dreaded to straighten. Attention, march—and four knights disappeared in the fog. With evening a sprightly wind came up and whisked the clouds away. Except for the cold which was taking possession of my bed, I would have broken my promise rather than rise to see the day break. As it was I heard it. The air was full of crackling sounds that came from somewhere between me and the fading stars. The ground was frozen as we took our shivering way to that thrillingly narrow path from which the earth leaps both ways into canyons deep where night still held vigil. The robin was first to call out "cheer a lee," Waking response came from near and far. In a twinkling the air was full of bird songs. From the tops of the great pines with voice full and clear the Grosbeak began broadcasting. Beside the path was a chipmunk half awake. A Chickadee, hoarse, (and what wonder) attempted his cheery lay while his brother chanted a refrain like a priest in the temple. From those dead giants which lean out over abysses the Ash Throated Flycatcher was calling 'come here," when just to look there would make one dizzy. His is the high note at Paul Smith's, in the Adirondacks, where he reminds people in no sub rosa voice to "Pay here." His clear, far ringing song is suited to majestic mountains, to echo across canyons. Does he live up to it? Is he never frivolous? Is he always aloof and alone? If there were insane asylums for birds would he figure largely with sheepherders and farmers wives from the remote ranches? Watching for sunrise on this eerie height, held on by nothing more comforting than space and eternity, seemed a fitting situation for moving pictures or future nightmares—but not for me and I crept back to a tree which though small was material. If the Ash Throated laughed it was to himself. Far below in the dark stillness the Canyon Wren's song flowed down the scale like liquid music. Such a little bird with such a big song. It is entrancing—one of nature's rarest gems in majestic setting.

The Crested Jays were policing as usual, with possibly some respect for the time and the place. Their good looks help to modify our ideas of their manners and morals.

Beyond us was a great sea of mountain waves, their blue mist tinged with the pink of the eastern sky. Back of us lay the scintillating bejewelled "Crown of the Valley" and the cities on to the sea, an inverted heaven twinkling with a million man-made stars.

The song of the Wren Tit came from the mountain sides, but the main concert was in where there were more trees and protection if less view. The little Warbler had moved over to greet the sunrise with a song. Passing the bird bath we found it frozen solid, and four boys who had slept in a wind protected corner were in much the same condition.

It takes the Purple Finch to tell how joy cometh with the morning. His warble just bubbled joy all over that mountain top! Space could not have too many of such songs released to break, perhaps, upon some shore of Mars.

I came upon the dearest baby talk as the little topsy-turvy birds were taking breakfast. Mother sang the sweetest ever, "Chick a dee dee" with all its variations, as she trailed the babies from oak tassels to lilac. The last light had gone out; the ocean of fog covered the valley, dashing its spray high against the mountain shore, flowing up the canyons as the sea rose. West of Pasadena cloud islands floated in among the mountains and grew in size. The fog swept on like an invading army which no human hand nor sword could stay. Voices began to descend the trail. As we waited for the bus a pair of Grosbeaks came down; she fed, but he wouldn't risk it. One bird puzzled me; I could not see his colors. Then as if he knew it he flew over leaving a trail of Bluebird notes. We had seen Saturn with its rings and attending moons and a new star cluster which is so ridiculously old; but best of all was a song in the fog.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

CONFESSIONS OF AN ACTOR

By JOHN BARRYMORE, *Bobbs Merrill Company*

Mr. Barrymore is decidedly a versatile man, for his delightful "Confessions," prove that he can write most entertainingly, and all concede that he can act. In addition the substance of this little volume makes it known, that he once could draw and paint. For in the very beginning this talented member of an eminent theatrical family, had not the slightest desire to go upon the stage, whither every known inducement was urging him, but rather, most passionately wanted to paint and illustrate. Fate knew very well where he belonged, and that he would get there in the end, but in the meantime, let him struggle, playing as it were a game of cat and mouse, and during this time, if we are to believe this blandly engaging gentleman, he occasionally did not eat. Very harrowing of course, however a tale set forth with such gay good humor, brings forth no tears, but instead every sign of cheerful mirth, from the much diverted reader.

To Mr. Barrymore, life itself seems to be a comedy (they say it often is to those who think) but his art is a very serious matter. The comment here on the parts he has played with so much eclat in recent years, and the discussion of the plays as well, is witty, and vastly intelligent. In fact the whole book fairly crackles with a sort of crisp vitality. This actor is justly famous for his superb artistry, both upon the stage and screen, yet this appears to be no cause to him for self-adulation, indeed he seems utterly unspoiled by the winning of success. In the past now and then things may have gone most horribly wrong for him, but on the whole the gods have been extremely kind, to one who surely is the sort of person the French call "sympathique."

JOHN BARRYMORE'S LATEST PHOTOGRAPH. COURTESY OF BOBBS MERRILL COMPANY

TOWARD THE FLAME

By HERVEY ALLEN, *Doubleday Page & Company*

For several years preceding the armistice, "the great calamity," was the chief topic of conversation, while directly afterward, for a time, it was never mentioned. But interest in the greatest cataclysm of history, will not down, and now that some people at least, can bear to look upon the smoking ruins, war books of every sort are coming along in numbers. Among them is a very remarkable volume. Hervey Allen's "Toward the Flame," which deserves to be read for many reasons, but mainly because it is a most absorbing tale, revealing the truth with a convincing clarity.

The author of this story was a lieutenant in the Twenty-eighth National Guard, who about the middle of August, 1917, was ordered to make an attack with his platoon on Fismettes, a little hamlet across the Vesle from Fismes. The narrative deals with the six weeks preceding this attack, and describes with powerfully graphic detail the life of the men, as they marched at broken intervals from Chateau Thierry on the Marne up to Fismes upon the Vesle, whence the attack was made.

Through some method, known only to himself, for his style is effortless, Mr. Allen has contrived to make this vividly startling record, appeal to the mind far more than to the heart. However nothing is left out, it is all there, except the author's personality. It is not Hervey Allen's Story, but the story of how men made war, at a time when humanity was supposed to be at the peak of civilization. Here is material indeed for one to read and ponder.

OUR TIMES

By MARK SULLIVAN, *Charles Scribner's Sons*

This volume represents an extremely novel and dynamic method of writing popular history. Its spectacular features are particularly effective, because of their well calculated appeal to the very people who at one time or another, were taking part in the panorama unrolled with such singular distinction in its pages. Mr. Sullivan shows shrewdness, and has the appearance of being a "live wire" as a journalist so to speak, who has a penetrating knowledge of every psychological nook and corner of the public mind and consciousness. His perspicacity is plainly evident in the method he employs of twanging on the strings of the harp of memory, for the ringing vibrations result in pleasurable and electrifying thrills instead of the poignant regrets, so often connected with recollections of the dead and buried past.

Courtesy of Life *Copyright 1926 by Charles Scribner's Sons*

ONE OF THE NUMEROUS ILLUSTRATIONS, IN "OUR TIMES", SHOWING OUR VARIED INTERESTS, "WHEN WE WERE VERY YOUNG", AND SHOWING HOW A. B. FROST EXCELLS IN DRAWING THE RURAL TYPE

"Our Times," is the first volume of a series designed to reconstruct the life and events of the quarter century, just ended. It contains a record of the years, 1900-1904, in preparation for which there is considerable skirmishing about in the now much epitheted nineties. The profound study and research shown in these pages should make this work a valuable reference book for persons in later years, who for any purpose are dealing with this period of our history. Its estimates of political leaders and certain conditions, are most significant, made as they are by a keen and comprehending observer, who was on the spot. It is invigorating and energetic journalism, a rattling good newspaper story, of the way life went on Main Street, U. S. A., a generation ago.

SO YOU'RE GOING TO ENGLAND?

By CLARA E. LAUGHLIN

Houghton Mifflin Company

Of course you are. No one with the price of transportation in his pocket can read Miss Laughlin on anywhere, and not set forth at once to go there. For she is the ingratiating lady, who in a manner all her own, as soft as velvet, can wheedle Europe's undying past into parading itself before us, in all its pristine glory. She it was, who recreated those frail but fascinating people, who made Paris for centuries, the only place to live and die in, even though the dying happened before the Lord intended, as it mostly did. Subjected to her understanding scrutiny, Italy's background emerged in all its momentous significance to the cultured world. And now here she is in England, and simply more adorable than ever. To read her book is to be there on the spot, so definitely shaped do these objects old in story and scenes so richly reminiscent become, when lighted up with the rays of her glowing imagination.

Miss Laughlin bids fair to become an institution, which all may worship, and none may imitate. Such gifts as hers, are rare indeed, and each of these inimitable books as soon as issued, shows that "age can not wither her, nor custom stale her infinite variety," and here's hoping that Shakespeare said this about a lady half as nice. But this rhapsody must cease, and we beg to inform the public, that "So You're Going to England," is practical as well as inspiring, with many expert suggestions for making trips and helpful advice about seeing England, with a motor car.

THE GOAT SONG

By FRANZ WERFEL, *Doubleday Page & Company*

The Theatre Guild of New York City, proclaims its intention of producing intelligent plays in an intelligent manner. This is very laudable indeed, only some of the plays selected are anything but intelligent to the general public, especially when a continental drama is chosen like the "Goat Song," staged this past winter, the action of which takes place in the Slavic countryside, near the Danube, something over a hundred years ago. The theatrical critics gave it the highest praise, and one went so far as to acclaim Franz Werfel, the greatest living dramatist, on the basis of this play and one other, "The Sweiger."

However it may appear on the stage, "The Goat Song" is decidedly unpleasant to read, and most perplexing to understand. One practical business man, with a taste for reading, called it "mystic apple sauce in a Balkan setting." But it can be judged by no realistic standards, for its symbolism is most involved. The civilization of continental Europe, old, weary and worldly wise, has come to realize how many mysterious and utterly inexplicable forces exist in life, and seeks to interpret them in what are often very puzzling symbols. The Guild explains here, that the invisible human monster, the motive of the play is Pan, the God of Nature, who is ever on the spot to overturn established order anywhere in the world whenever it gets too oppressive to be endured.

NIZE BABY

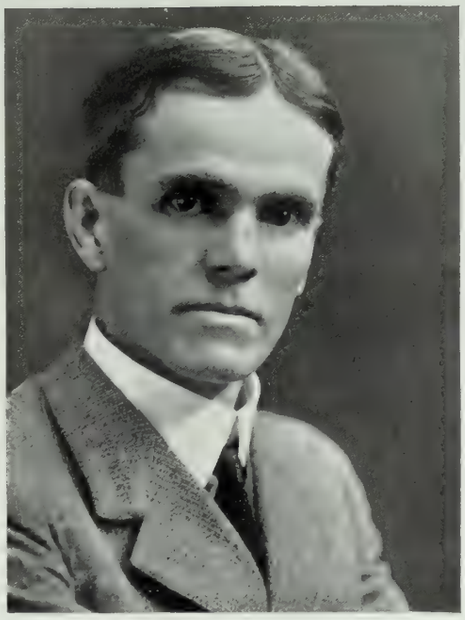
By MILT GROSS, *George H. Doran Company*

These hilarious sketches show life as it goes, on the different floors of an "appotament houze," in New York City. It is comedy, but very subtle comedy, and the treatment of the foreign born, getting Americanized, is most sympathetic. The cream of it is at the top, where, "momma" gets "nize baby" to "itt opp all de farinna so momma'll gonna tell him about de hare wit de tuttis."

CALIFORNIA CITIZENS WE HONOR AND WHY

PASADENA'S fame, gained by the great hotels which still make her the ideal place for conventions or other assemblies, has come to rest more definitely upon the three notable institutions which have been established near or in the city. The attraction of these three institutions, the Observatory, the Technical Institute and the Huntington Library is perhaps less popular than the hotels; and yet that attraction is a permanent and powerful factor in building up the city. Quality is, to be sure, more evident in the population attracted by educational surroundings than is quantity, but Pasadena, with her sister cities of the south of California, has reached a point—long ago attained by San Francisco and the bay communities—where mere mass of population is not the chief desideratum. If we are to clothe, shelter and feed the people who are hastening hither to enjoy unusual advantages, we have a right to demand space in which to do it properly, and a high quality of citizen to begin with. Men and women selected by the hardships of "the covered wagon" founded this state; those who had risen by their own efforts in competition with their fellows in the country's business carry on this tradition as builders of the fine new metropolis of Los Angeles and its surrounding communities in the Southland. We cannot afford to advertise for population, we must insist that the quality of our maintained mode of living shall be the selective force and magnet which draws the few more citizens needed.

Such quality lies in the notable institutions which have chosen Pasadena as their location. Many reasons lie back of this choice; but in the history of each we find one of Pasadena's citizens preeminent and his fine judgment the leading factor. George E. Hale, founder of the Observatory and now its honorary Director and chief inspiration, is also an active trustee on the Board of The California Institute of Technology, and is notably one of the self-perpetuating trustees of The Huntington Library. Mr. Hale's remarkable organizing ability has placed him very high in the position of honor he holds in the National Academy of Science—advisor to the United States in all scientific matters—and his contributions to the advance of modern science have gained recognition in every part of the civilized world.



WALTER S. ADAMS, DIRECTOR OF THE MOUNT WILSON OBSERVATORY, PASADENA, CALIFORNIA. DR. ADAMS' SPECIAL WORK OF INVESTIGATION IS CARRIED ON MAINLY WITH THE SPECTROSCOPE.

As a resident of Pasadena, for over twenty years, Mr. Hale has not failed to support every worthy sign of growth in the right direction and has made a distinct record for himself in the plan of a proper civic center now being carried out by the city in its new library, city hall and auditorium.

In order to devote his time to research work Mr. Hale has built himself a private observatory and laboratory and spends much of his time there or in Washington, D. C.

As chief executive at Mount Wilson Observatory, Santa Barbara street, Pasadena, Mr. Walter S. Adams has taken his place and is now in the East attending to the duties which rest upon an officer of the Carnegie Institution at Washington, of which the Mount Wilson Observatory is a part.

Mr. Adams has made his chief record of research work with the spectroscope—now the key which unlocks the universe for mankind. As director of the Observatory he is genial, and anxious that the interested public shall be given every opportunity to gain a knowledge of the work of the great plant whose offices are in Pasadena, where exact information for visiting the various departments of the work may be obtained by telephone. No one wishes to interfere with the important work of the Observatory and therefore many do not know that visiting days have been provided and some one delegated to show considerate inquirers whatever is interesting to the layman or student of astronomy.

On the mountain top are many instruments in constant use by a trained staff. These instruments, even the great hundred-inch reflector, are chiefly huge cameras planned to take photographs of the stars and their spectra, or of the sun by means of a selected portion of its light.

It therefore stands to reason that the gallery of photographs taken forms the chief object of interest to outsiders and a view of the instruments in the day time is as satisfying, although less dramatic than one at night.

Mount Wilson has often been confused with Mt. Lowe, where a small refracting telescope is placed by the Pacific Electric Railroad at the top of its funicular. This, while very attractive to tourists, will never be confused with the extensive plant of the Observatory by any citizen of Pasadena who can pronounce the word "spectroscopy."

UP THE GREAT VALLEY AND DOWN THE COAST

PROFESSOR BUWALDA, in his first popular lecture in Pasadena at California Institute of Technology, became somewhat facetious because, as a geologist, he was asked to talk on "Earthquakes" in The "Current Events" Lecture Course. He explained, in the same tone of voice that the strains in the earth's crust (caused, some say, by the pressure of the sea and the weight of debris brought down by uncontrolled floods every winter; or, as others suggest, by the tons of humanity crowded into this corner of California during the last few decades and the escape of so much oil, hot air and gas in the South) have been for many tens of years pushing the slice of earth on which is Los Angeles, northward; while the slice on which San Francisco is built is moving slowly southward. "In time," said the speaker, "these two great Pacific cities may become suburbs of each other!"

Certain it is that the earthquake, caused by the most recent release of that strain, halfway between the two cities, has, besides adding greatly to the beauty and fame of Santa Barbara, brought the north and the south more closely together in sympathy and understanding as they met in Santa Barbara to rebuild in new beauty that most Californian of all California towns.

But California is not a mere strip of coast line. The state comprises within its boundaries 158,360 square miles, one hundred thousand more than has Florida.

This is why the exodus to Florida of so many of our erstwhile boosters is gratefully commented upon in California as the Southland inhabitants become acclimated and settle down to helpful development in the industries and the commerce of the Coast.

CATTLE ON A SAN JOAQUIN VALLEY RANCH. FROM A PHOTOGRAPH TAKEN BY MR. LAURENCE MACOMBER.

The map of THE NATION'S BUSINESS, in that clear-eyed journal of the United States, has elongated the "white spot" worn so jauntily by the younger city in years gone by, to include San Francisco and the whole coast line between; and thus in looking at the Western field the Atlantic States treat the two cities as one.

The Century Dictionary's map of "California, Southern Part," shows San Francisco clinging to its upper margin, so CALIFORNIA SOUTHLAND feels itself justified in treating everything south of the thirty-eighth parallel as a part of its legitimate field. This includes The Yosemite, which is directly east of San Francisco and directly north of Santa Barbara.

To reach The Yosemite one should motor north over the beautiful Ridge Route to Bakersfield, that well-oiled door to The San Joaquin through which has entered the vested interests from the South.

On the meridian running through the Yosemite and a point near Santa Barbara is Fresno, an old California city situated geographically very near the center of the whole state. It is now the young metropolis of the south part of California's great inland valley, just as Sacramento is the metropolis of the northern part; and Fresno has been known to make a claim for the Capitol of the state because of its central position. But because of its abundance of water

JOHN B. MILLER, PRESIDENT OF THE SOUTHERN CALIFORNIA EDISON COMPANY, LOS ANGELES.

from great northern California rivers, the Sacramento Valley will holds its advantage until Southland energy, which created the Mulholland aqueduct, takes hold of the Marshall Canal Plan and makes the great rivers of the Sierra Nevadas: Kings and Kern, Kaweah, San Joaquin, Fresno and Merced, to enter another, greater aqueduct and supply the south with sufficient water, making the great plains of the southern San Joaquin Valley to blossom as it passes through.

Unseen forces are binding more and more these great tracts of land south of 38° together. Power lines pool their interests, and Amador County feels the pulse of Ventura as factories draw on High Sierra supplies. The railroads are the great arteries, the courteous conveyors, the teachers of fire and flood control to millions who have lately come to California and know not the danger of dry grass in summer or the peak of a dry river's flood.

Thus the travel, leisurely by motor or from hotel to hotel along the railroads, is educating a prairie people to live in California's mountainous coast country; and all the experience of pioneers from Siskiyou to San Diego is at the command of all the state through the great state University, founded in 1854 and honoring great names of men from Yale and Harvard who laid a foundation of fine culture and renowned research which has remained unshaken, and which now sustains the hungry multitude that swarms the corridors of its Southern Branch.

FELIX S. McGINNIS, PASSENGER TRAFFIC MANAGER, SOUTHERN PACIFIC RAILROAD COMPANY.

THE CALIFORNIAN AT FRESNO---AN ACHIEVEMENT

RAFAEL LAKE, ARCHITECT

UP THE VALLEY AND DOWN THE COAST is a slogan significant of the hospitality of The Californian Hotel at Fresno. This unique sense of service to its guests greets them at the southern side of the Ridge Route and speeds them on their way rejoicing. For, if one reverses this trip on California's choicest highways, the bay breeze which cools at night the great level stretches from Carquinez to Le Bec does him no good. Driving up the Valley, this breeze makes the warmest day endurable and never is the heat like that of the Imperial Valley or even the San Gabriel's inland towns.

One arrives by train at night. For Fresno is the middle point on every schedule; and The Californian, like the moon-faced heroine of "The Mikado," "lights up well."

Situated in the heart of one of California's great orchard and farming districts, this metropolitan hotel pays the inhabitants of the San Joaquin, and the throngs of tourists and motor parties who visit Fresno, the compliment of the most modern ideas in hotel architecture and an excellence of perfect appointment that carries its own message to those who "know how."

ONE MAY ARRIVE AT THE CALIFORNIAN AT NIGHT, AND FIND A CORDIAL WELCOME.

No student of home economics, of interior decoration, of modern improvements in ventilation, circulation or service can ever give to his subject half the intensive research that an up-to-date hotel must give to its building and furnishing. At the Californian much of the surprising and comprehensive up-to-date atmosphere is created by the attentive and instinctive alertness of H. Wingate Lake, under whose management The Californian has launched an unusual career.

Built much on the same general plan as the Los Angeles Biltmore, The Californian is equally convincing in its ability to serve its guests, no matter how exacting their demands. Always it seems to have thought out beforehand every possible demand or emergency, and knowing California better than do so many later arrivals now touring this country, the management has anticipated their desires and has planned for their comfort more fully than they could have done themselves.

Fresno is the hub from which radiate many excursions into the High Sierras, The Yosemite, the Hetch-Hetchey, and it is also a thriving city full of busy men: the oil men, the fruit men, the cattle men, and now the realtors.

Conventions galore bring the North and the South together in conference, and handsome homes and business blocks are rising rapidly. Learned in the way to live most comfortably in the heat that ripens fruit, dries raisins and figs or raises cotton, the planters of the San Joaquin know also how to appreciate a fine hotel. Prosperous they are and continually promise to be more so. No longer do the orchardists hesitate and waver in their choice of fruit or products. Thorough study of the soil conditions and of the market has been made by Ralph P. Merritt and his co-workers and diversified farming, intelligently divided throughout the most suitable territory will now result in greater evenness of profit and superb control of interests, both community and individual.

The building of this metropolitan hotel in Fresno is symbolic of California's unique country life, which more and more demands all the comforts of city living and all the freedom of the open ranch or farm. The architect, Mr. Rafael Lake, has embodied here the best in California's new architecture and has created a handsome, stately interior after the best traditions of the past.

The Lobby of the Californian Hotel, Fresno, California. Rafael Lake, Architect, Fresno and Los Angeles.

A VIEW OF THE CITY OF FRESNO, CALIFORNIA, FROM THE BELVEDERE OF THE CALIFORNIAN HOTEL. RAFAEL LAKE, ARCHITECT.

FROM THE LOBBY SHOWN ON THE OPPOSITE PAGE ONE ENTERS A STATELY DINING ROOM WHERE THE MENU IS AS EXCELLENT AS SUCH HANDSOME SURROUNDINGS DESERVE. RAFAEL LAKE, ARCHITECT, FRESNO, CALIFORNIA AND LOS ANGELES

A DELIGHTFUL BREAKFAST GRILL ROOM SHOWS A MISSION ATMOSPHERE, LESS FORMAL THAN THE MAIN DINING ROOM. FROM THE BELVEDERE ON THE CALIFORNIAN HOTEL, ONE LOOKS OUT OVER THE CITY AND THE GREAT VALLEY OF THE SAN JOAQUIN. TO THE SOUTH ARE THE MOUNTAINS ONE CROSSES ON THE RIDGE ROUTE, TO THE EAST THE HIGH SIERRAS AND TO THE WEST THE COAST RANGE THROUGH WHICH ONE MAY PASS TO THE COAST BY WAY OF COALINGA OR PACHECO PASS.

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

El Hogar is the Spanish home and garden of Mr. and Mrs. Craig Heberton, Montecito, California

From the patio of El Hogar, One looks down the flower-bordered walk to the seat sheltered by Italian cypress and eucalyptus trees. Beyond them tower the Coast Range Mountains.

The sunset seat at El Hogar, Montecito

THE OLD WELL HEAD AT IL BROLINO, A TUSCAN GARDEN IN CALIFORNIA, PHOTOGRAPH BY BLANCHE M. OSBORNE

IN SANTA BARBARA, CALIFORNIA EXAMPLES OF THE FORMAL GARDEN

IL BROLINO LOOKS TO BE IN FAR TUSCANY WITH ITS CITRUS GROVES AND OLIVES. BUT THE EUCALYPTUS SAYS, "NAY, NAY! I AM CALIFORNIA"

IL BROLINO IS THE NAME FOR LITTLE ORCHARD WHICH SURROUNDS THE ITALIAN HOUSE AND GARDEN OF MRS. MARY STEWART, MONTECITO, CALIFORNIA

SOUTHLAND

Womanhood

MEN who guard their daughters are without doubt the finest symbols of our highest civilization. Strength is there in that symbol, faith in the future of the race, doggedness that reminds one of the British fleet guarding the Channel in the night. For, what the race has gained in scientific methods of living, in grace and beauty, in fine intellectual attainment, in all that men live for and work for in the world of physical well being or spiritual accomplishment is embodied in the daughters of today.

In his son a man may realize some of his unattained individual ambitions or he may not. Sons must be themselves and carry on the progressive things of their own generation; but in his daughters a man may, if he give time to their training express all that he wishes to contribute to the race as a whole. In them he now is able to see the beauty and fineness of life which he necessarily discarded when he battled for his place in the world, in them he may develop all the longed-for intellectual and social talents which he regrets as neglected in himself. For daughters properly raised by men who know the world-taught all which they should know to make them wise as helpmates and mothers—and yet guarded from the coarsening contacts of life, are the images of their father's finer selves. They express in the declining years of his life that which he has been able to attain in race ideals.

Women who have thus associated with wise men are found to have that sense of honor which men have sometimes thought impossible in women. Instant selection of the best, the true, and the lasting in value is their heritage, together with as immediate discarding of the ineffectual, the things which will not keep in the cupboard of the race.

Through the camouflage of cigarette and superficial manners these girls of today may be hidden from their knights. But, if to the manor born themselves, these knights will find their proper mates and there will continue to survive a race of men who guard their daughters, holding them symbolic, as they are, of all our race has gained in our evolution, during eons of the past, from savagery.

Tracks and Trails

IN THESE days of boulevards and motor cars, with the mad rush from town to town, at speeds limited only by the mandate of the traffic officer, one is apt to forget that there are modes of travel not dependent on electricity or gasoline and affording time for leisurely contemplation of the landscape. The motorist, with one eye on the traffic and the other on the speedometer, does not notice mountains or canyons. The passengers in the tonneau look but see not, other than a cinematic view blurred by the speed.

As we may no longer hope for the rambling coach or the slow-footed nag, we must perforce go afoot, if we expect to appreciate the scenic surroundings of our itinerary. It is true that there are some, even now, who ride a-horse-back and follow the bridle trails through the arroyos and over the foot-hills, but these are the favored few, who have abundant leisure and a good bank account.

There is probably no stretch of country more favorable for the pedestrian on this side of the globe, than southern California. The variety of scenery, mountain, mesa, desert and sea-shore, the equable climate which favors walking on most days of the year, the numerous roads and trails in every direction, all these tempt to walks-a-foot. One must not forget the motor-busses which set out hourly from Pasadena and carry the wouldbe walker to where the trail begins.

The nomenclature of walking is more or less peculiar to this region, for one does not walk, he "hikes," and the way is not a path but a "trail" or a "fire-break." On occasion, it may be even less than a trail. I once followed a ranger along a mountain-side for two miles to where a trail was building, and the ranger stopped to remark that "This is not a trail, it is just a track" a definition in which I heartily concurred.

In order fully to appreciate hiking, the hiker must have some object in view other than the desire to cover so much ground. Walking merely from a sense of duty and in search of exercise is, at best, a drab and monotonous undertaking.

A sincere love for wild life, either plant or animal, is a good stimulus. More or less familiarity with birds and flowers and practice in identifying them will make any walk interesting. A knowledge of our native trees, their habits, foliage, bark and general characteristics will furnish occupation for eye and mind, while the upheavals of geologic strata and the gorges cut out by water afford good material for study. If you add to all these study of the artistic side of Nature and a certain ability to reproduce form and color, you have an incentive that will carry you far. This last gives you a better faculty of observation and a keener eye for what is really worth seeing. A careful study of any scene, with a view to painting, will reveal many characteristics of rocks and trees, of water and sky, which otherwise might have escaped notice.

The gradual change in the colors of plain or mountain from spring to fall and from fall to spring, the shapes of trees as modified by wind and weather, the slope and contour of rocks due to geologic changes, become familiar to the artist as a matter of course.

And so let us equip ourselves with bottle and bag, with umbrella and staff, and set upon our travels. We shall soon learn to economize in our equipment, as even an extra sketch pad becomes a burden on a mountain trail. A canvas bag slung over the shoulder, contains colors, brushes and paper; an aluminum flask on the other side holds water for both painting and drinking; the umbrella and its staff serve as a walking stick, while a few sandwiches in the jacket pockets and a small thermos bottle of hot coffee will create a diversion at the noon hour.

Canvas shoes with rubber or composition soles and canvas leggings or puttees make walking safe and comfortable. In winter time a woolen vest or sweater, to wear under the coat when one is not walking, is a necessary precaution.

And now that we are booted and spurred, whither shall we ride? In warm weather, or when the canyon trails are closed, the seashore is always available. The beach at Laguna, the sand dunes at El Segundo and the palisades of Santa Monica intrigue artist and hiker alike.

The barren mesas just beneath the foothills have the charm of the desert without its terrors, and furnish crisp foreground studies of cactus, yucca and agave to frame the opal masses of the hills beyond.

Or it may be that you choose to tramp up the Arroyo Seco from Busch Gardens to the canyon entrance, five or six miles away. Here you have again the cactus and yucca standing out against a mountain background. You see many flowers, lupines, chia and sun-cups. Anon you flush a covey of quail, who disappear as suddenly as they emerged. You almost step on a tiny cottontail, or you see across the trail a gray streak with a blur of ears, which you know to be a jackrabbit. One day, as I was busily sketching in the upper arroyo, sudden staccato of sound aroused me from my absorption and I saw a jack coming directly towards me, closely followed by a dog. Evidently half blinded by fear, the rabbit hardly saw me and shot by so close as to touch my arm. The next minute the dog had his prey and the incident was closed.

At noon, beneath the shadow of a live oak, the sketch is laid aside and coffee and sandwiches console the artist for his failure or stimulate him to new endeavor. Be it success or failure, he has had his reward in the walk and all that the walk implied. Sunshine, color, fresh air and enough physical weariness to make him appreciate the comforts of his bungalow.

While one has hiked on mesa or in arroyo, he has had his eyes on the mountains (I will lift mine eyes unto the hills), and soon the urge to climb becomes irresistible. Perhaps,

OPINION

in his modesty, he begins with the hills of San Rafael or the Verdugo mountains. On San Rafael he may follow the narrow trails made by surveyors and rangers, or he may turn to the newer roads and trails built by the power company. He does not climb very high, but he gets a new view point and the distant mountains become ever more attractive.

Should he choose Verdugo, he will be introduced to a different highway, the fire-break. Travel on one of these winding stretches of bare soil has its drawbacks. Confined as they are to the crests of the ridges and spurs, they have a disconcerting way of climbing up steep ascents where one's foothold is precarious and one's breath intermittent. They have this advantage over the more leisurely trail, that they take you where you wish to go in a brief time, and, as they always top the ridge, you have entrancing views of canyon and valley and distant mountains, from start to finish. Perchance you overtake a ranger at lunch time and then accompany him for an hour or two on his patrol. He is always good company and glad of a companion, but he does not encourage smoking.

The view from the top of Verdugo surpasses that from many a higher range. Its comparative isolation, with the San Fernando valley on one side and La Canada on the other, opens up wide stretches of brown mesa checkered with green patches of fertility and bounded by the Santa Monica hills towards the south and the high crests of the Sierra Madre range on the north.

All this hiking is merely a preliminary to the attack on the main range. From Pacoima on the western edge to San Antonio twenty miles east, there is a constant succession of canyons, big and little, butteressed at intervals by the main spurs of the Sierra Madre range. And such a variety! Some narrow like Millard's, some opening into wide valleys like San Gabriel, some long and winding as in Arroyo Seco, some short like Monrovia, some dry as the proverbial bone, and some carrying a rivulet which, in the rainy season, may be a torrent.

It is interesting to explore the canyons by the lower trails along the streambeds, but in many of them the route is so shut in by cliffs and foliage that one can see but little beyond the immediate foreground. More cheerful and stimulating are the higher trails along the upper edges of the canyons. These wind and twist along the sides of the rocky spurs which outline the canyon and ever trend upward. For the most part they ascend by easy grades and are of a safe width. In spots, it is true, a recent wash may have obliterated the path, and some of the turns around the promontories seem narrow to the novice.

There is one sandy path barely a foot wide across the head of a wash near the summit of San Gabriel Peak, which insists that you rivet your attention on the trail, gazing not on the giddy slide leading down hundreds of feet to the canyon below, or at the towering ledges above. And the new trail across the east face of San Gabriel, at the head of Eaton Canyon, while safe enough, has a giddy outlook.

As you climb the upper trails, you have at all times an uninterrupted view of the everchanging panorama of canyon, cliff and distant ranges. Sketching on these upper ranges is difficult enough to be interesting. Comfortable seats are rarely found ready-made and must be prepared. If the view-point selected is on a sandy slope, one must "dig in" and get secure seat and foot-holds, as well as a shelf for the color-box. Even then, woe to you, unlucky one, who drops a brush or a tube of color and watches it as it rolls and tumbles merrily down the incline.

If the chosen spot is on a narrow trail, you may sit with your feet hanging over the edge, or you may build up a seat of flat stones brought sometimes from long distances. The umbrella also has its problems, especially if you expect a pack train along presently. Somehow all these difficulties and discomforts stimulate one and you are apt to get a livelier sketch than when sitting at your ease on a comfortable bank. Temperature as well as topography has its disadvantages, even in this friendly clime. Whether it be the hot sun or the sandy plain which dries your paper and burns your neck, or the snow banks and chilly winds of a mountain peak in January, "It will get you,, if you don't watch out." In judging an out-door sketch, some of these drawbacks should be allowed for.

A noonday lunch eaten on the sumit of a high mountain is an occasion to be remembered. Let us assume that you have a thermos bottle with some hot coffee, for a mountain top is apt to be chilly and the most entrancing view is dimmed by an absolutely cold lunch. We will pick out a spot that commands a good outlook and also one whose curves are contormable. We unwrap the sandwiches, chip the shell of the egg and put the doughnuts where we can see them. Then we adjust ourselves to the terrain and begin our meal.

Perhaps we are looking out over the San Gabriel valley and the eye wanders from the soft, swelling outlines of the foothills, over the fertile plain, a checkerboard of orchards and meadows, to the misty outlines of the coast. Lest we forget that we are in a dry country, the yellow, winding strip of the San Gabriel wash compels our notice, as it zigzags from side to side and finally loses itself in the mist and fog of the Pacific. Or, perhaps, it is one of those rare days when the fog lifts and we see the twin peaks of Catalina as cool silhouettes against the warm sky, just fringing the golden line which is the ocean.

If we are facing east or north, we have a sterner picture. In front the sharp ledges and chaparral-covered slopes of the nearer mountains, and beyond, the lavender and blue of San Antonio edged with white. If it is a clear day, we glimpse far away the clean-cut outlines of San Bernardino and San Jacinto, like white clouds against a sky of cerulean blue. And we are glad we came.

Resting our eyes with a shorter range of vision, we see the flash of purple and white, as a mountain swallow glides over the depths of the canyon, while the querulous note of a jay on a nearby ledge tells us that he is hungry and would share our lunch. A canyon wren peeps out of a crack in the rock and eyes us warily while we eat. We finish our lunch, crumple up the waste papers and tuck them in a crevice, but we are careful to leave a few crumbs and fragments for the jay and the wren.

As we wend our way homeward down the tortuous trail, the westering sun casts long shadows across the canyon and brings out in sharp relief all the lesser spurs and ravines. We find the downward way pleasant, for it leads to home and friends and supper, but we are glad we came. And that night we sleep soundly but not so heavily as to obscure dream visions of shores and canyons "which never were on sea or land."

C. H. BENJAMIN.

Songs of the Spirit—I. Wild Mustard

St. Matthew, XVII, 20

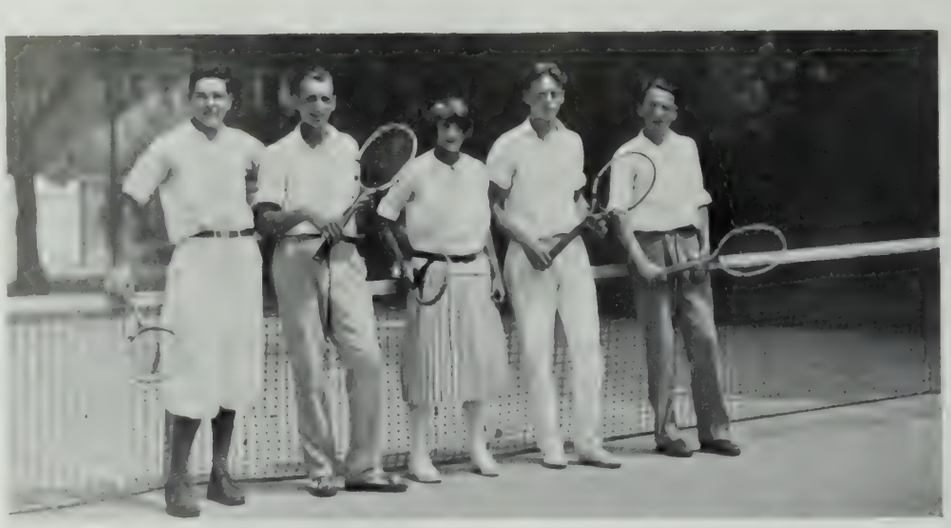
"Faith as a grain of mustard seed." Behold
These slender shoots adorned with yellow lace,
That give to meadow folk a hiding place,
And mounting far to blue heights manifold,
With dainty patterns from Earth's wondrous mold,
Deck the calm sky with such a witching grace
That feathered warblers fly to their embrace
And charm bright boughs with chants of liquid gold.

"The least of all the seeds." Why should I doubt?
Why should I not all jeers of Fortune flout?
"Nothing shall be impossible." I learn
This lowly lesson, common plant, from thee:
Thou dost with highest hope forever yearn,
Despised, yet undiscouraged, even as He!

Clarence Urmy.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

Of All the Clubs of Southern California There Is Not One More Interesting Than the Town Club of Pasadena. Known as the Valley Hunt Club. It is Perfectly Proper to Conjure Up Visions of Red Coats, Prancing Steeds and Straining Hounds at the Words, As That Is the Background on Which It Grew,



and While It Is Not Now the Center for a Riding Group It Offers a Meeting Place for Congenial People, and Provides the Younger Members with a Much Appreciated Plunge, and With Excellent Tennis Courts, Two New Ones Being Added This Spring

Photographed by Albert Hiller

MRS. ROY BAYLY AND MR. I. GRAHAM PATTINSON, MEMBERS OF THE FLINTRIDGE RIDING CLUB. MRS. BAYLY HAS JUST RETURNED FROM PARIS, WHERE SHE WAS THOROUGHLY CONVERTED TO THE MERITS OF THE SIDE SADDLE, AND TO THE SUBTLE ALLURE OF THE PARISIAN HABIT. MR. AND MRS. BAYLY AND MR. AND MRS. PATTINSON HAVE ENTRIES IN THE AMATEUR SHOW.

Mrs. Reginald Johnson, with Her Favorite Mount, Lady Rineheart, an Entrant in the Amateur Show at the Flintridge Riding Club, June Eleven and Twelve

Ruby Bishop, Janie Sharp, and Jimmie Fullerton, Are Usually in Attendance at the Classes of the Flintridge Riding Club and May Be Counted Upon to Appear in the Children's Entries of the Amateur Show, Held June 11 and 12 as a Benefit to Enlarge the Home for Convalescent Children, Established by the Junior League of Los Angeles

The Dinner Served in the Pleasant Clubhouse the Night of the 11th, Following the Afternoon Show, and the Two Shows of Saturday, the 12th, Both Morning and Afternoon, With an Outdoor Luncheon, Under the Friendly Oaks, Make Up a Delightful Social Program, to Which Is Added All the Zestful Joy of a Good Horseshow.

Photographed by Margaret Craye

On the golf course at Flintridge, Mrs. Leslie Coffin and Mrs. Lynn Reynolds discussing scores, stars and probabilities. Golf interest centered at Santa Barbara during the last half of May with the inauguration of Santa Barbara Golf Week for which the Montecito, La Cumbre, and Ojai Valley Country Club officials arranged a program offering every inducement. Practically every club in southern California was represented. The

schedule opened at Ojai, May 11, and closed at La Cumbre, May 16. The social features included a golf dinner for men and women at Montecito Country Club, a dance at La Cumbre Golf and Country Club, and buffet supper; dinner dance at Montecito, and a final Spanish barbecue luncheon at La Cumbre. And Golf assumed special interest when, after twenty-two years of effort, an American, Jess Sweetser, won the British Amateur Championship

THIS MONTH, JUNE 2-3, ON THE ST. ANDREW'S COURSE, THE EIGHT LEADING AMATEURS OF AMERICA, INCLUDING GEORGE VON ELM OF RANCHO GOLF CLUB, LOS ANGELES, WILL ENGAGE BRITAIN'S REPRESENTATIVES IN THE FOURTH COMPETITION FOR THE WALKER CUP.

THE "CALIFORNIA" MAY BE COUNTED UPON TO FURNISH INTEREST ON THE DATES SET ASIDE FOR THE RACES OF THE SPECTACULAR LITTLE R BOATS FOLLOWING THE INITIAL RACE TO AVALON

The Patricia and the Aloha. The former owned and sailed by Pierpont Davis, and sporting a new rig this year, won the fourth race of the Spring series, resulting in a tie with Alert III for first place, thus sustaining her reputation

SCHOONERS AND YAWLS OF THE CALIFORNIA YACHT CLUBS, WHICH WILL HELP MAKE YACHTING HISTORY DURING THE 1926 SEASON, INCLUDING THREE ENTRANTS IN THE TRANS-PACIFIC RACE, SAN PEDRO TO HONOLULU, SAILING JUNE 12. THE MOLLILU, OWNED BY MILTON HESSELBERGER, L. A. Y. C., THE TERA, OWNED BY C. W. STOSE, S. D. Y. C., THE IDALIA, OWNED BY DR. E. R. PARKER, S. F. Y. C. AND WHICH FINISHED SECOND IN THE TAHITI RACE LAST YEAR. THE ELOISE, OWNED BY COMMODORE JOHN C. PIVER, WAS ALSO IN THE 1925 TAHITI RACE. SIR THOMAS LIPTON HAS SENT FROM ENGLAND A BEAUTIFUL CUP AS THE PRIZE FOR THE WINNING CRAFT

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGARISM AS A FINE ART

THE following is the second installment of an address given by Professor Walter R. B. Wilcox of the University of Oregon at a recent convention of the American Institute of Architects in Washington, D. C. The address was one of five given by nationally known architects and deals with the use of precedent in architectural design. Mr. Wilcox has been classed as a "progressive eclectic." His words as a Pacific Coast man should be particularly interesting.

WHAT IS THE USE OF PRECEDENT DOING TO AMERICAN ARCHITECTURE?

(Continued from the May number of the A. I. A. Bulletin)

Are not the positions of the designers of automobiles, and of buildings comparable? As of old, buildings are shelters for man's activities; but these are not the same as those which engage the races of people long gone. They had houses, temples, and tombs, as we, but they did not have our schools, libraries, hospitals, banks, factories, nor our commercial buildings. As for houses, temples, and tombs, probably only the last were used in the way we use them.

How are creators of the two things viewing their respective problems? One might ask "how has the architect regarded the problem of automobile design? No doubt, many of us remember, how, a few years ago, an automobile manufacturer held a competition for the design of a car body and sent programs to architects throughout the country. I imagine many an architect tried his skill at producing a design which would be an improvement upon existing models. I imagine, also, that none who tackled the problem gave a moment's thought to historic types of vehicles. However excellent he may have thought many ancient vehicles to be, he would have felt that to attempt adaptation of old types of conveyance to requirements of the modern automobile, would be an experiment disappointing the manufacturer and without interest to the public. He would have realized that what was hoped for was the NEW thing, not an old thing made over to fit a new idea. That, I sometimes am driven to think, is what the public hopes of architecture—a fresh expression, not reiteration of an old one; and that too, however willing it may be to grant a greater beauty to the old forms.

Had the designers of automobiles proceeded as most of us designers of buildings do, they would have done one of two things; either, they would have cast about for models of vehicles of shapes and spaces to accommodate seats, steering gear, and engine, or they would have chosen for their intrinsic beauty and tried their ingenuity upon arranging the mechanism to fit a chosen model. The outcome of either process probably would have resembled results obtained by architects following such practices — an asortment of historic styles, each copied with such care that it would have been but a reminder of something else, not a fresh creation answering a new condition of life.

Let us assume that the automobile designer from 1895 on, had thus pursued his object. Fresh from the triumph of his first creation —the horseless carriage—let us assume that he had turned his back upon the future and delved in the past. What might have been his viewpoint today? As an attempt to find an answer to the question, may I describe an imaginary visit to an automobile plant *that might have been.*

On exhibition, were a number of vehicles of historic design. They were advertised as the last word in automobiles. Among them were vehicles which looked for all the world like old Roman and Etruscan wagons, Italian barouches. German carriages, French landaus, English coaches, Irish jaunting carts — all sorts. A salesman was explaining the difficulties met with in adapting a splendid reproduction of a Greek chariot to the necessities of an automobile; how concealment of the

ENTRANCE GATE, HOUSE OF WINCHON L. RISLEY, ARCHITECT

motor, and provision for an invisible third wheel to take the weight born by tongue and horses in the original, were strokes of genius. To objection of a possible customer, that an arrangement, which required one to stand while driving, was uncomfortable, the salesman replied that although a seat would be a convenience, integrity of design prescribed its use—that reputation for scholarly design was of too great value to be jeopardized by violating precedent.

Lacking knowledge of vehicular precedents the customer assented perforce, but complained that a fellow would feel awkward driving the thing around dressed in business or golf clothes—that "he'd have to wear a tunic!" With a semblance of patience the salesman tried to reassure him by saying that surely there was no more reason for such a feeling than that a man who mounted the steps of the Sub-treasury in Wall Street should feel the necessity of donning a toga to escape a sense of conspicuous inconsistency. The customer turned listlessly to examine another model.

The incident reminded me of the answer of an architect of a large city library, to suggestion by the board of trustees that a closed space over the main vestibule be provided with windows — that introduction of windows at that place would utterly ruin "his" design, a reproduction of the hexasteyl porch of the Erectheum. Having only uncertain knowledge of historic architecture, the trustees naturally were stumped, but I can imagine that the whole race of architects were damned in the thoughts, if not in the speech of members of the board of trustees.

Elsewhere a salesman was praising an adaptation of a coach of the Empire. He admitted that the step was inconveniently high, the springs too much in evidence, and the diameter of the wheels needlessly great, but argued that "consistency of design" outweighed such objections. A bystander noticing a pleasing bit of ornament on another car, intimated an inclination to ask if the device which had struck his fancy could be incorporated into the Empire design. With apparent condecension, the salesman explained that, while its form seemed not inharmonious, since the device did not appear until later, its use would be an anacronism seriously detrimental to the reputation of the designer—especially among his fellow designers—and that strict adherence to precedent in the smallest detail was the rock upon which that reputation had been built. He was quite sure that upon reflection, the importance of such consistency would be apparent.

Evidently the questioner was embarrassed. He blushed and his eye wandered off around the room. Suddenly it lighted up. "What's that vehicle?" he asked with interest. "Oh," answered the salesman, with a faintly patronizing accent, "that is a purely utilitarian vehicle—just a car—no real design to it—just a practical affair." But the customer had become alive with interest. With some hesitation he remarked: "Of course I know nothing about vehicular architecture, but you know I LIKE that. It strikes me as a sensible contrivance, and I don't see why it isn't a good looking car. You know—THAT is something I can understand." With feigned interest the salesman smiled and questioned, "Yes?"

I remembered I had heard similar remarks from sensible people about architecture, and I had a notion that the customer meant just about what they meant, when they had said that sort of thing about buildings, namely, that he knew nothing about historic vehicles; just as they meant that they knew nothing about historic buildings. He had notions of what constituted a good looking car as our clients have notions of what constituted a good looking building; and like the latter he would have been alive to considerations of form and proportion, whereas he went dead over a matter of history.

The salesman left his customer to find what satisfaction the latter might have in the conversation of a mechanic who had studied cars in the making. I was interested to observe his changed manner. He seemed free to express himself. He plied questions and the mechanic explained what he called "the nice points of design;" the proportion of height to length, the position of the wheels in relation to the body, the shape of the engine hood and driver's canopy; how, not only did they meet every practical consideration, but were shaped and joined in a way to make a "beautiful car." So he went on and the man who knew nothing about vehicular architecture seemed to understand him and become more and more interested.

I was cogitating upon this when the salesman, noticing me unattended, approached, and as if he sensed a sympathetic spirit, remarked by way of introduction, that people knew nothing about art—that they knew only what they liked. "We've got to educate the public," he said, "that's the only way it will respond to a cultured taste."

SHADES OF HECTOR!

Once more the students in architecture at U. S. C. have given their best to provide an entertainment for the members of the Chapter. We won't disgrace those who failed to attend by naming them out. In fact it was fortunate for the remainder of us that they didn't come. The patio at the new architecture building was crowded. Tables were arranged on three sides of the sunken garden.

Students in soiled smocks and moist foreheads were running about hanging light fixtures, arranging spot lights, and doing the hundred last minute jobs in preparation for the guests. The place radiated enthusiasm. Every fellow was doing his best to make the party a success; evidence of the good spirit which must exist between faculty and students.

A Denishawn dancer tripped on the grass in abbreviated costume creating aesthetic folds in a long filmy scarf. The boys behind the spotlights had their work cut out to keep up. The encore was vigorous but the lady smilingly declined to return. There was dew on the grass probably.

The playlet written by professor Baldwin is where the "Hector" title of this squib enters. The play was something about the loves of Helen of Troy. We won't soon forget the dusky slave girl who played the "heavy" role.

The blackest chimney sweep in Grimm's fairy tales was a ravishing blonde compared to her. And as to figure! Well, she would have no chance in the chimney sweep business. Helen's musical voice and langorous gestures still linger in our memory as does Professor Baldwin's sandy beard.

We've said enough. Let those who missed it take note and be present next year.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

WUXTRA! !
NOTICE EXTRAORDINARY
THE LOS ANGELES ARCHITECTURAL CLUB ANNOUNCES
A MODEL PARIS GREEN PRIZE COMPETITION

For all members in good standing, Jess Stanton and the poet laurate,
And proposes as the subject
"An Entrance to an Architectural Club"

THE Architectural Club is now in its new home at 1548 West Seventh Street. The present entrance was designed by an X-Ray Chiropractor who could locate the cause of your ailment without asking a question. This famous triumphal arch is to be treated (practically without the "Chiro") for architectural indigestion, disintegration and deterioration, which treatment is the subject of this competition.

A measured drawing has been made after two attempts. (On the first attempt Remp's Night & Day Garage was measured by mistake—adv.) The architectural brains of Los Angeles is called upon therefore or "what have you" to compete as individuals to make nothing into something or vice versa. We want an entrance fresh as sparkling springtime sunlight, or as our dear poet would say ——— ——— (deleted by censor)—architecturally correct—one that will bring credit upon ourselves as artists. A classic some place defines architecture as "Frozen Music" —students, draftsmen, architects **freeze yourselves** — make this a rhythmic masterpiece that will live from generation to generation and back again.

—30 Prizes—

First prize $15.00 offered by the Gardner-Payne Company. A glorious reward for doing yourself and your club a good turn.

Second prize $5.00 **in money** offered by Lloyd Rally. The other 28 unmentionables will be let out free.

To the one who wins this competition will come fame, fortune, and a trip to San Bernardino. But, seriously now, fellows, for $1,098.00 more you can get to Paris and back.

Required for the problem, a ..... sketch, size ....x...., ... paper, at ..... scale, rendered in ..... Fill in the blanks yourselves to fit the demands of your inspiration, or write a poem about it—as you will. The scheme is to include the treatment of the passage to the second floor entrance as well as the front wall. — And **remember**—It's your own club money you're spending—so go easy. The club reserves the right to reject any or all schemes—or equal.

AN ETCHING BY BENSON (CANNELL & CHAFFIN)

The problem will be judged! Oh! My, yes! By a jury comprised of the committee, the participants, the non-participants, the club members, the profession, the public, and the City Council! Please enclose your vote with the sketch.

Drawings must be in not later than June 20 but until 4:00 a.m. that night will be considered the same day. Must be delivered anonymously, but in case of raid don't give your right names. All identifications will be disclosed before the awards are made, and the prizes awarded to the men in the office of the judges whether they submit drawings or not. Deliver your drawings to our president at 415 Bank of Italy Bldg., or Gardner-Payne at the Club Quarters, 1550 W. Seventh street.

NEW MEMBERS

THE following men have been elected to Club membership since our last bulletin was published. We welcome them most heartily and urge them to find a job to do in the Club and to get busy at it. Some of them are old members coming back and for their renewed interest we are particularly happy as it indicates to the club officers that a new spirit of interest in the Club is awakening. Here they are: Percy Park Lewis, Eugene Layman, Charles J. Casper, Byron Kimball, Paul J. Cartwright, Edward Mussa, C. E. Morrison, Harold Walker.

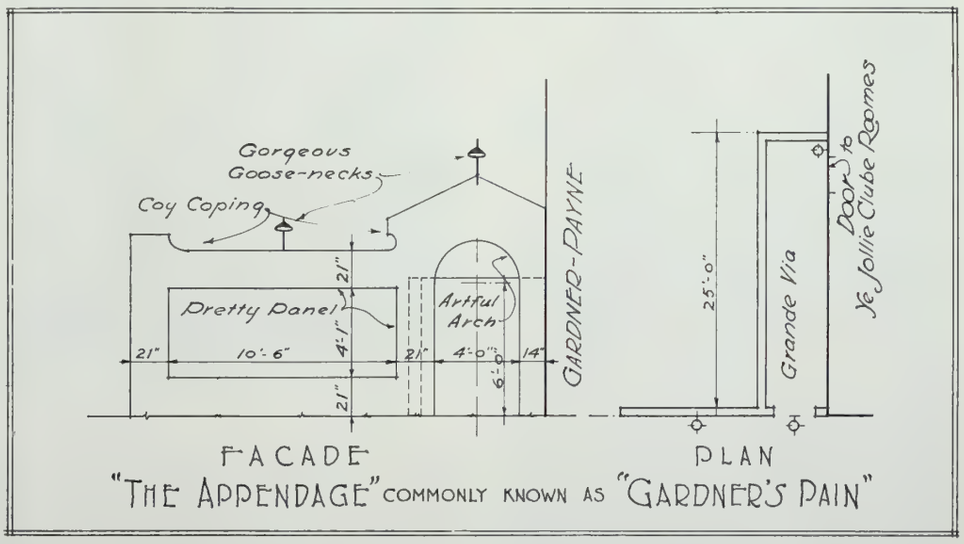
Last month we offered a water cooled ruling pen to the fellow who brought in the most new members. There were no takers for our kind offer. This month we offer a pair of diamond set vanishing points in ebony box.

ANOTHER WANDERER

OUR faithful secretary, C. R. Johnson, has left for New York to sail for points unknown. He expects to be abroad about three months and will visit Italy, France and England. Lucky Dog! Bon voyage! old man. We will miss you, but are happy that you can go.

DAVIS TRAVELING SCHOLARSHIP

THE first set of drawings turned in on the Davis Scholarship Competition have set a high standard of excellency. The prize was won by Rowland H. Crawford who is now studying at Pennsyivania. His solution and and that of F. E. Morehead were both thoughtful scholarly designs. It would have been a difficult problem as a judge to decide between them. There were several other solutions which would have been worthy of much more mature men. The problem was a very difficult one and called for a vast amount of study and laborious drawing which did not appear in the drawings. As Mr. Morehead remarked "They learned a lot even if they didn't win the prize." Get up and fight 'em again boys. It makes the stuff that architects are made of.



"THE APPENDAGE" COMMONLY KNOWN AS "GARDNER'S PAIN"

THE LINE CUT ABOVE REPRESENTS THE "SECOND ATTEMPT AT A MEASURED DRAWING FOR THE PARIS GREEN PRIZE COMPOSITION"

J. A. FLAWS CO.
Landscape Contractors

This company was formed for the express purpose of catering to the contractual requirements of Landscape Architects and Architects.

4151 BEVERLY BOULEVARD
Telephone WAshington 2495
LOS ANGELES

Because She Loves Beautiful Things!
Hispano-Moresque Tile
Glazed, handmade, enchanting.
Wherever decorative tile is desired.
Bring the GLAMOUR AND ROMANCE of the MEDITERRANEAN to your CALIFORNIA HOME.
Harry C. Hicks Studio
4283 Beverly Blvd. Los Angeles, Calif.
Phone GR 4013

DANA BARTLETT
PAINTINGS OF CALIFORNIA
STUDIO GALLERY, 101 S. VIRGIL AVE.,
DREXEL 5552 LOS ANGELES

Landscape
Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Are You Interested in Birds?

If so you will receive a beautiful colored picture of a California bird if you will send your name and address to

SOUTH MOULTON COMPANY
301 Bank of Italy Building
Los Angeles, California

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

MEMORIES OF VISITING ARTISTS

By JESSICA KATE SENECA

[Continued from May Issue]

CECILIA HANSEN, with her Stradivarius, playing the 'Ciaconna' of Vitali, and Eurydice's song . . . The instrument alone could have moved one to adoration . . . Her wondrous hands . . . her wondrous heart and mind . . . Awe of the invisible Spirit behind instrument, and player, and music . . . One was aware in oneself of a faint worshipfulness . . .

Her playing left one exquisitely unhappy, with a sense of something never to be gained: of inaccessible mountain summits, faintly flushed with dawn or sunset, inexpressibly fair, but forever unreachable. More than ever weighed upon the spirit the brutality of the world, one's own incapacities, the obtuseness and insensitiveness of others. One had been rapt away to a vision of loveliness perfected, and came back filled with hopeless yearning.

Anna Case left a gracious memory, doing most things so beautifully, and seemingly of so kind, so generous, so radiantly beneficent a spirit that one liked to think of her as a representative American singer. Of Lashanska one recalls a most lovely voice indeed, and delicate artistry, but too home-keeping a heart, and spirit unwinged. Helen Stanley so brought home the enchantment of certain songs, that I slipped her program under my pillow, hoping that in dreams that loveliness might return.

(Both Case and Stanley showed a lack of consideration for their audience in using a piano that advertised itself in glaringly large letters all the evening in competition with the performer;—an intrusion of the crudely commercial into the places of high art most offensive to the taste.)

Was it because only part of Sigrid Onegin's recital could be attended that with a regal

ARTHUR FARWELL, DEAN OF AMERICAN COMPOSERS FROM ORIGINAL AMERICAN

splendour of sound produced with marvelous facility, there seemed lacking sometimes refinement, restraint, sincerity—and the deeper enchantments?

Matzenauer's voice, in its lower range, takes one into a purely earthly paradise . . . violet-blue twilight. Dark trees massed broodingly, and glimmering flowers, tranced and still. No faintest wind awakening. The lingering, last, softest rose and purple of the vanished sun . . . and her voice, in its divinest low tones, flowing on and on through the rapt silences . . . whilst all one's being was transformed, and new rich life streamed into one's veins from those dark waves of flooding sound . . . After Matzenauer one looked through tears at the material world.

One wants Elena Gerhardt to sing none but the noblest songs. At its finest her singing induces a profound tranquility of spirit, as though after the troubled emotions of the day one had passed into a world where all was granted and secure. The extraordinary, magnetic eyes—blue fires in the pure whiteness of her face—alone would evidence her spirit's rarity.

In that first breaking on the expectant silence at the beginning of a recital which

CHARLES WAKEFIELD CADMAN, ONE OF AMERICA'S FOREMOST COMPOSERS

sometimes gives the clearest impression of quality, amongst all the voices of this season none is recalled more fresh, more softly lovely, than Elena Gerhardt's.

Elly Ney can bring joy—of the heart and spirit; Matzenauer a pure, sensuous joy; and Gerhardt, peace.

* * *

Delicate flutings; sweet accomplished—emptiness. A lightness of soul that tended to spread gloom and cheerlessness within. The Venetian, Toti dal Monte, brought little of the glamour of that once familiar city, with its rose-misted isles a-dream on silver green lagoons; its then deserted Lido strewn with the little curled sea-horses, brown and stiff—creatures that alive are of the tenderest grace; its scarlet and black funerals in pearl-white seafogs . . . And at the grave soul beneath its glimmering surface—nothing. The gentler gaieties of its carnival a little expressed her who assumed in aspect the pleasantest traits of a people—in their own country—perhaps the most charming in Europe.

With a charm enbowered in worldliness, and, above the warm, strong curves of her face, eyes perhaps a little weary of sacrifice,—the unremitted sacrifice that art exacts—Cyrena von Gordon brought a flickering happiness. And if these were things to be forgiven, how could one but forgive, with Cyrena's rich, warm voice singing "The Old Road" right down into one's heart? This was the Cyrena we had waited for.

One felt with Myra Mortimer the satisfaction of all but one's finest needs; an enjoyment deep, but never enraptured; aware of the absence of magic, subtlety, and contagious passion. Yet, though with no haunting memories,

Terrace 5485-W
FAULKNER'S
THE LINEN SHOP
HOUSEHOLD and FANCY LINENS
HANDKERCHIEFS, MONOGRAMS
314 East Colorado St. Pasadena, California

no ecstatic response, for how much of shining excellence, of grave reverent beauty had one to give thanks! Her dress of black velvet, against the blackness of piano, lent itself curiously well to mental pictures. Into its softness and huelessness the eye sank at first restfully; then stimulated to the seeking of vis-

ionary accompaniments to the music no white and filmy garment could have borne. There was the Schumann gipsy thief. How one revelled in his woes, wishing them increased and multiplied so that the singing voice in which they were so glowingly enfolded and conveyed, the thrilling hands of von Bos upon the piano, might not have stayed so soon! One saw the bronzed figure of the gipsy crouched beside that black velvet solid and compassionate, the gleam of gold in his clutching hand, and on his naked shoulders blood, and from his black wild eyes the streaming tears.

Golden indeed was your stealing, O long ago brown gipsy lad! And crimson-rich your bright blood's flowing! And silvern the sharp rain of your tears! Crimson and gold and silver of which was wrought this beauty for the world.

"Three Fishers Went Sailing" brought visions of those little North Devon fishing villages,—green wooded combes threaded pearl-like with the tiny white climbing cottages,—where Kingsley wrote the poem, and where such tragedies were once so common. On that soft black background one saw another picture—"The Hopeless Dawn." A cottage room in the grey light of breaking day; the girl-wife's figure flung along the floor with face hidden on the knees of the old mother who peers down for comfort at the big family Bible open beside her; a guttering candle on the table spread with the simple evening meal—for one who did not come; and, outside the window the sea just beginning to quieten after a night of angry turmoil . . . The intensest poignancy was not conveyed.

Last, sweetest, revealing an as yet ungiven loveliness—Claire Dux.

. . . Her voice moved delicately and surely upon its shining upward path, whereon the light grew ever brighter and more bright, until it ended in a note whose touch upon one's soul was as though a little door just opened into heaven—and shut again . . . White-glimmering like a star at dawn. O loveliest and purest! . . . From such human notes as these men might have first conceived the singing of celestial beings.

Like Hansen's violin, this art, this singing that touched, in moments, perfectness, left one in unrest, aware of exile, glimpsing some far-off place of final exquisite reconciliation and appeasement.

Though this singer bore, too, earthlier delights.

STYLES FROM NEW YORK

At the left an original Bergdorf-Goodman evening gown of mauve taffeta with a corsage of red roses at the waist line. Worn by Miss Linn Voorhees, Famous Players Company. At the right is shown a sports frock. Skirt of jade green crepe de chine with blouse effect of white hemstitched sleeves and exquisite neck bow of finely pleated crepe with green jewel ornament. Worn by Miss Doris Freeman. Original frock from Miss Stickney.

Below: The smart women of Paris and New York have sponsored the wearing of a variety of transformations. Glossy white hair is in great favor. As worn by Alice Laidley (Mrs. John Harriman) of the Famous Players Company, this coiffure is the last word in correct style. Transformation from Manuel of New York and Paris.

MISS ALICE BRADY WEARING ONE OF THE NEW BERGDORF-GOODMAN COAT MODELS. THE LEOPARD SKIN IS MOST EFFECTIVE ON THIS LONG, SLIM, BLACK COAT

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's

Wearing Apparel

Colorado Street at Marengo

PORTABLE TYPEWRITERS

WITH STANDARD KEYBOARD

Also All Makes Sold, Rented, Repaired, Exchanged

Parker Typewriter Co.

25 Years Experience

25 N. Marengo Pasadena

A COURSE IN THE APPRECIATION OF ARCHITECTURE

The Santa Barbara Plan

IT IS not the policy of this magazine to publish examples of "before and after" pictures. There are, all around us, enough buildings which lack every element of the beauty which architects are prepared to furnish when called upon. But the architectural sections of this journal have no room for the ugly and commonplace. Beauty, too, is all around us, sometimes hidden by the commonplace buildings around it, sometimes neglected in the office of architects who are artists first, and builders, by request only. We are, therefore, selecting examples of great movements in building, and giving our readers, and students of architecture in the Federation of Women's Clubs of California, pictures that will help to explain the tremendous urge for better architecture which is finding its most explicit demand in the art sections of women's clubs on this Coast.

The exception to our general policy which we present on this page is, therefore, excusable and is used because it is an example of what is occuring constantly all over the country today.

Santa Barbara has added to her everlasting reputation for having the highest class of citizenry at command of her city government when that changeable part of any city has sense enough to use it. Just before the "late unpleasantness" of a year ago, Santa Barbara's best citizens had prepared a new city code which not only embodied the best modern ideas which scientific research has recorded for the benefit of up-to-date cities, but went that scientific ideal one better and introduced into the code of the city a standard of good taste in architecture. This had never been done before. Never before, in the United States at least, had a city inspector's office been given power to hold up a contractor's job until he could be given architectural assistance if his drawings showed that he needed it. Through all the months of reconstruction, therefore, every plan that came into the inspector's office was scrutinized not only for defects in wiring or plumbing, not only for objectionable features which might offend the nose, but for those things which ignorant builders who know not the first principles of design are constantly perpetrating and thrusting upon the business streets of our cities to the detriment of neighboring property and the degradation of public taste.

Santa Barbara has thus proved that it can be done; and even if that city reverts to the old "Gringo" style of architecture and fails to establish the name of "Estado" on her main street as a sign of good faith with those who have looked to her for leadership, she nevertheless has set the pace and other cities are imitating her beauties and stealing her prestige and may still outdistance her in true California architecture.

No art is ever without its incompetent imitators. Concrete blocks imitate stone and tin imitates concrete blocks. When the Spanish style was seen to be in demand the exploiters of building invented a tin tile and a tin style and turned out "Spansh architecture" by the yard.

But tin ruffles on a cornice and tin aprons over badly proportioned doors and windows do not make a bandbox "Spanish." True Californian architecture consists in building out of local material a good house which is adapted to the climate, and "builders and designers" who sell "art-chee-tect-chure" by the yard cannot imitate good building without doing good building. What Santa Barbara taught us is: *To ask someone who knows.*

THE subjects so far treated in the course outlined by Miss Gere, Associate Professor of Art in the University of California, Southern Branch, have been Creative Design Versus Tradition, by Mr. Myron Hunt, in the A.T.A. Bulletin, (Sept. and Oct. numbers of SOUTHLAND); Residential Architecture, by Mr. David Witmer now President of The Los Angeles Chapter A.I.A. (Nov.) Help for Homebuilders by Sumner M. Spaulding (Dec.); Proportion in Architectural Design by Mr. Fitch Haskell (Jan); The Element of Line in Architecture by Mr. Reginald Johnson (Feb.)

Then the Importance of the Garden was emphasized by our important visit to California of The Garden Club of America and we devoted the March, April and May numbers to that, with articles by Mr. Myron Hunt, Miss Bashford, Mr. Slaymaker, and Mrs. Elmer J. Bissell's Garden Pages.

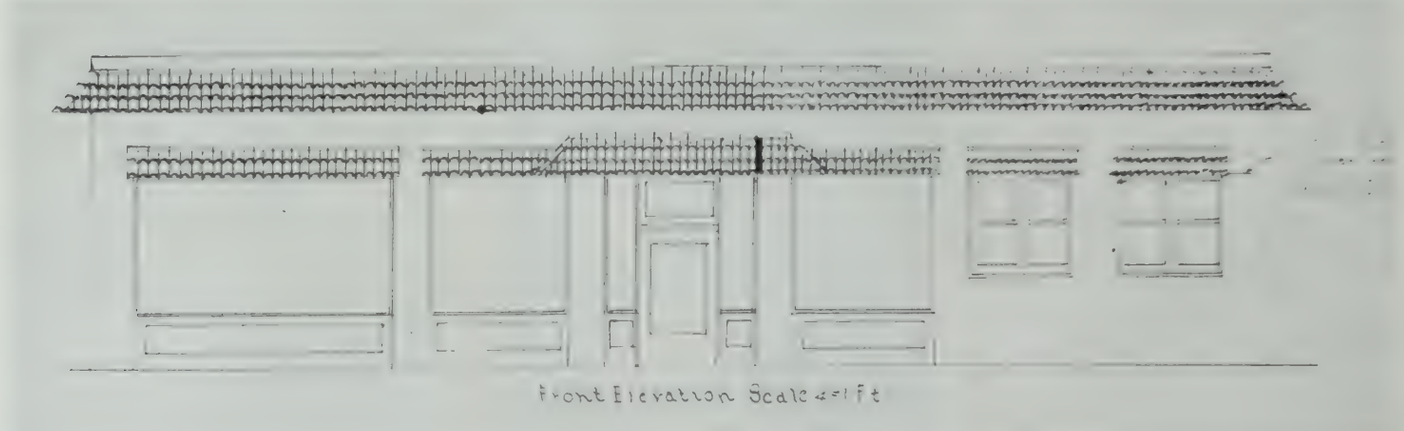
In May we also began again the study of the Californian Domestic Architecture in an article written for Better Homes week in Santa Barbara by Mr. Richard U. Seares, now associated with Mr. J. Wilmer Hershey in the building of beautiful homes and commercial buildings. Mr. Hershey's unusual talent for design was used extensively in the rehabilitation of Santa Barbara after the earthquake and a sketch by him appears on this page.

In this issue Mr. C. H. Cheney of the University of California, The Beaux Arts, Paris, France, and now of Palos Verdes—contributes the following on:

TOWN AND CITY PLANNING

California Southland, Pasadena, Calif. April 23rd, 1925.

The State of Massachusetts has honored California by publishing the enclosed leaflet in which I thought your readers would be interested because it holds up a great project near Los Angeles to all the cities of Massachusetts as a model to work to. Thus the effete East at last acknowledges that there may be some culture, learning and amenities of life in the Far West. Sincerely yours, C. H. CHENEY.



THE UPPER PICTURE IS JUST ANYBODY'S DRAWING TO SHOW WHAT SPACE IS TO BE COVERED BY THE BUILDING—YET SOME PEOPLE STILL TRY TO BUILD LIKE THAT! THE LOWER ONE IS A SKETCH MADE BY J. WILMER HERSHEY FOR THE ADVISORY COMMITTEE WHEN THAT REMARKABLE EMERGENCY BODY WAS FUNCTIONING IN SANTA BARBARA. ITS BEAUTY AS A DESIGN SHOWS WHAT WE LOSE BY NOT EMPLOYING AN ARTIST, FOR BEAUTY IS JUST AS ATTAINABLE AS UGLINESS, AND COSTS LESS.

THIS IS THE PRIZE HOUSE IN SANTA BARBARA BETTER HOMES WEEK, IT WAS DESIGNED BY AN OWNER FROM HER STUDY OF LOCAL CONDITIONS.

THE LEAFLET FROM MASSACHUSETTS

This little article is reprinted as an object lesson, a suggestion worthy of consideration in every one of its aspects. It may serve as an excellent guide to every planning board that is in doubt about what to do, or that thinks it has nothing to do.

This development, it will be noted, is a private one, so arranged that future owners may not ruin all that has been done for the good of the community. Control in this way, even to the design of the buildings, points clearly to what all places will have to do if the prevailing medley of uses and design is ever to be overcome. The art jury is legally established because the entire area is group-controlled instead of being left to private whim and private profit,—yet great profits are sure because the value of a home depends upon its value as a home and not upon its value as a pile of building material.

The scheme offers an example of zoning when zoning should be done—at the start. That is all the more reason why older places should be zoned at once. With proper regulations in regard to any present uses which do not conform unscrambling may be brought about, gradually, as soon as the buildings have served their time.

Note particularly the planning for school plants. This scheme promotes efficiency, economy and permanency. Instead of sticking in fragments of a school plant here and there, on sites unsuited because of location and size, sites are selected in advance, when they may be secured at the price of farm land, where they will best serve their purpose, and in areas great enough to meet the needs. This method, which should prevail everywhere, offers a solution to one of the most interesting and important problems facing our planning boards and school committees.

The ocean shore park, embracing four miles out of a total of twelve miles of all the water-frontage, is in marked contrast with the usual method of waking up too late, after all the water-front has been appropriated by industry or by private homes, to the permanent exclusion of the people from a heritage which should be theirs for all time.

EDWARD T. HARTMAN,
State Consultant on Housing and Planning, Massachusetts.

**Reprint from the Survey of October 15, 1925. By permission.*

WHILE much has been written and little done, on this side the water, about the garden suburb (which is not, of course, the same thing as a garden city) a town-planning project at the southwest corner of the Los Angeles Metropolitan District has been quietly developing many of the European garden suburb ideas. Palos Verdes, near Los Angeles harbor (but not inside the city limits), is in many ways assured of a better environment—more open space, better recreation areas, more careful control of architecture—than can be found elsewhere in the United States except to a limited degree in such established districts as Roland Park, Baltimore; Forest Hills, Long Island; or St. Francis Wood, San Francisco.

In size and location the site is exceptional. A ranch of sixteen thousand acres (twenty-five square miles) was acquired in 1913 by the Frank Vanderlip Syndicate, which thus became the sixth owner in succession from the original grant of the King of Spain. It lies on a peninsula of rolling hills which jut out into the Pacific toward Catalina and the Channel Islands, and boasts more than twelve miles of sea coast, bays and inlets.

The first part of the tract to be developed is the 3,200 acres that lie along its western and northern fringe. This initial development is financed in comparatively small amounts, through the Palos Verdes Trust, by some five thousand participating owners, about two thousand of whom have bought homesites at reduced rates as underwriters.

The plan has been permanently and legally established by the filing of subdivision maps and restrictions which fix not only the streets system, with its carefully thought out scheme of major traffic routes, parkways and contoured roads, but also zoning and complete protective restrictions for practically the whole of the first 3,200 acres.

Unlike the English garden cities, Palos Verdes is not planned as a self-contained industrial and residential unit. It was conceived primarily as a suburban residential district for a metropolitan area which now contains perhaps two million people. The zoning done by restrictions therefore reserves over 90 per cent of all lots for single-family dwellings. Local business centers consist of a few lots each, surrounded by a small group of apartment and house-court sites; necessary stores, garages, service stations and the like are being located in a few compact blocks. The number and kind of these buildings is strictly limited, and the community controls their architectural design.

All building, in fact, is safeguarded in the interest of the amenities by a restriction, governing the use of all property, which sets up a permanent art jury to pass on building plans. This board, legally constituted and including a representative of the lot owners, must approve not only proposed buildings, but fences, walls, plantings and other improvements before they can lawfully be constructed. An endowment of $300,000 has been set up to finance the expenses of this jury so that owners can be advised without cost to them. Definite standards of architecture have been established; in most parts of the Estates these require the use of a type appropriate to the southern California climate—its predominant features being walls of light-hued plaster and tile roofs. No billboards or general advertising signs can be erected anywhere in the Estates: the few necessary store and business signs are subject to review by the art jury.

By planning so large a tract at a time, it was possible not only to group residence and shopping districts into convenient community units—the store points being approximately two miles apart—but to make exceptional provisions for open spaces and recreation. Every mile across the property about ten acres has been set aside for an elementary school-playground-park unit; every two miles twenty-five acres for a junior high school and children's ball fields; every three miles forty acres for a senior high school and community playground. A 213 acre park and golf course, with grass greens, fairways and club house, complete, has been deeded to the community for permament recreation use; together with four miles of ocean shore park and about two hundrd acres of additional parks and gulches, linking up with paths, roads and bridle-trails, all parts of the property.

Title to these rests in the Palos Verdes Homes Association, which was incorporated as non-stock, non-profit community organization to bridge the gap that usually occurs in a new section between the time of its settlement and the incorporation of a city government—a gap which is full of embarrassing possibilities for those whose interest lies in prompt and continuous operation of community service. This association, in which every building site has one vote, has power to interpret and enforce all the restrictions attached to the property and to collect an annual maintenance tax which is created in the restrictions by a recurrent annual lien. This tax, which must never exceed the city tax rate within the Los Angeles municipal limits, is used for the upkeep of recreation sites, street planting, parks, and the like, and for the general benefit of all property owners. The association already holds title to more than six hundred and fifty acres of public land. It should act as a permanent nucleus for common activities of all sorts.

The restrictions which govern the use of property are in force until 1960 and are to be automatically extended for twenty-year periods thereafter unless modified by a majority vote of those who then own property. They may, however, be modified locally as to zoning, set-backs and the like if the proposed changes have the approval of the community association and of the owners of two-thirds of the area within three hundred feet of the site in question.

Construction began in Palos Verdes in 1923. During the past two years nearly three million dollars has been spent on roads, water mains, gas and telephone service. Enough water has been developed to take care of thirty thousand people and more is available. The first arcaded business building in Malaga Cove Plaza was recently completed and occupied. More than four hundred thousand dollars of new building permits were issued by the Community Association between November 1, 1924, and August 15, 1925. The ideals of the garden suburb, elaborately pre-planned, are being carried out; Palos Verdes is building for permanency.

Old World Charm in Your Garden

Replica of an Early Spanish Jar

Original Found Among the Ruins of an old Mexican Estate

Number 400

ITALIAN TERRA COTTA COMPANY

Manufacturers of terra cotta garden furniture in all styles of architecture

1149 MISSION ROAD LOS ANGELES

A SECTION OF THE MURAL WORK ON THE WALLS OF THE CHILDREN'S ROOM OF THE PUBLIC LIBRARY OF LOS ANGELES. THE WALLS OF THIS ROOM WILL BE COVERED WITH PAINTINGS FORMING A CONTINUOUS FRIEZE BETWEEN BOOK-CASES AND CEILING DEPICTING TWELVE SCENES FROM SIR WALTER SCOTT'S ROMANTIC NOVEL, "IVANHOE". THESE PICTURES, EXECUTED BY MR. A. W. PARSONS, WORKING IN COLLABORATION WITH MR. GARNSEY,, WILL BE ILLUSTRATIVE IN CHARACTER RATHER THAN FORMALLY DECORATIVE, IN ORDER THAT THE CHILDREN, FOR WHOM THEY ARE PAINTED, MAY EASILY UNDERSTAND THEM, AND MAY FIND THEIR FAVORITE CHARACTERS FROM THE BOOK, AROUND THEM ON THE WALLS OF THEIR OWN ROOM. THE CEILING IS IN THE COLOR OF OLD WOOD, WITH NORMAN PATTERNS, AND THE WALL OF THE ADJOINING ALCOVE SHOWS A PAINTED DRAPERY OF THE SAME PERIOD

THE LIBRARY AND THE ART OF JULIAN E. GARNSEY

By M. URMY SEARES

CROWDED out of these pages last month, the description of some of the rooms in the new library building in Los Angeles is continued here.

Mr. Julian E. Garnsey, mural painter, was chosen to decorate the interior under direction of Mr. Carleton M. Winslow, Associate Architect with the late Bertram Goodhue, and was interviewed in his Los Angeles studio. Near him was a desk, given to his father, Elmer E. Garnsey, by Augustus St. Gaudens thirty years ago, and shelves of books, ceiling-high, filled with illustrations in color of the great decorations of the past and cases containing thousands of photographs which permit reference to the classics of architecture from which architects draw their inspiration. On a table were eighty sketches in water-color made during his latest journey through Italy and Spain last summer.

"As a result of the devoted service of the Board of Library Commissioners and the Librarian, and the skill of their architects," said this artist, "the citizens will have at their disposal a unique building, wonderfully adapted to its purpose and especially remarkable in view of the relatively small appropriation available. My part of the work is the easiest of all, for I have only to follow a pace already set.

"With that point of view and with a clear indication, in the case of the Library, as to what the architects thought would be proper decorative treatment, my problem was simply to amplify their idea throughout the building. We have here a massive, simple structure of most honest, straight-forward design. It is practically a concrete monolith. The construction is entirely visible. Real beams are seen doing their work, unhidden by hung plaster ceilings. In this form of construction, by the way, Los Angeles leads the world. Since my decoration must be no less simple and straight-forward, it is restricted to geometrical ornament, the forms of which are older than history itself, but which may be combined in new and interesting ways. Its object is to emphasize the construction of the ceilings, to show which members are doing the work and to mark centers of interest by spots of more elaborate design and color.

"I am using then, color in small, brilliant touches which, when regarded as a whole, will melt into a tapestry-like field. It will be used in the traditional ways, for each color has its proper place, determined by immemorial usage, and the weight of color values and intensities must be calculated for the work they have to perform, just as the steel and concrete materials are calculated.

"The style of ornament will not be historically consistent, for the reason that the building itself cannot be placed in any historic style. It has elements of many styles, fused together in an harmonious new creation. So the ornament will recall Renaissance, Roman and Byzantine precedents, combined in new ways and adjusted to each other.

"The effect of the decoration will not be such as to impress the visitor as the most important thing in the building. It will keep its place in the scheme of things, for my object is the room, the whole room and nothing but the room. This is particularly necessary in that the walls will all be of a warm grey-white, for the better reflection of light and my decoration will be confined to the ceilings. If the visitor is struck first with the handsome appearance of the room as a whole and secondly with the fact that the ceilings are decorated, I shall be happy."

From room to room on our visit to the library we went noting the masterly way in which the mural painter had made the decoration a part of the concrete ceiling instead of merely slapping the paint on as a surface substitute.

"The Art, Music and Teachers' Rooms," said our guide' "will allow somewhat freer treatment, owing to the construction of their ceilings, which have beams at wide intervals supporting large panels which apparently give strength to the beams and the ornament will be concentrated in fields in the centers of the panels."

Where the ceilings are lower they have been plastered and the weight of concrete so near our heads has been lightened by delightful color combination. One can but wish that the reading room might be supplied with an extensible chaise longue for each student of the reference books on art so that one might lie down to read and at the same time contemplate the ceilings so carefully considered by the artist. Here is a lovely old-rose pink and near it just the right green-blue to bring out their mutual loveliness. There, the concrete construction shows through and in another room the impress of the wooden forms, which held the liquid concrete while it set, has been made the most of. Like the petrified forests of California's mountains the artifical stone has held for our delight the intricate pattern of grained lumber and the artist has grasped this opportunity to add a natural beauty to concrete ceilings so commonplace when left entirely unadorned.

THE Art Center, 65 East 56th Street, New York City, which was founded five years ago, by exhibitions and competitions and lectures aims to bring closer together art and industry. The campaign slogan is "To Develop Art in Use," and the goal of the campaign is $750,000.

The Art Center is made up of seven constituent societies: The Art Alliance of America, the Society of Illustrators, the Art Directors Club, the American Institute of Graphic Arts, the New York Society of Craftsmen, the Pictorial Photographers of America, and the Stowaways.

The income from the new endowment is to be used to carry out a specific expansion program planned to meet the urgent needs of the organization. The chief features of the expansion program are to keep the galleries open on Sundays and holidays and in the evening, so that the general public and especially those who are at work in the industrial world may have every opportunity to visit the exhibitions; to award each year a $3,000 individual Purchase Prize for the single object exhibited which contains the highest qualities of beauty, and a group award of $5,000 each year for the exhibition made by a group or firm which shall show the highest beauty of arrangements, the best workmanship and the most complete applicability to reproduction by mechanical means. Other objects for which the income will be used are to make available notable exhibitions of American and foreign origin; to broaden the scope of the Art Center Bulletin, a monthly magazine published by the constituent societies; to stimulate art activities in educational institutions, and to establish a lectureship on art and industry.

Tile for Everlasting Beauty

Genuine importations of Spanish, Italian, African, and Mexican tiles always in stock, as well as a complete line of American made tile, also foreign and domestic marble.

Mantels and sections of floors, walls for baths and other rooms in white and colors are kept on display. We also make tile fountains for gardens.

Z. B. GALLOWAY

95 S. Wilson Ave., Pasadena Terrace 5516

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

TWO ILLUSTRATIONS FROM "PICTURESQUE PASADENA"

The use of the California live oak in the gardens of the Southland of California is growing almost universal as the new population lives with this noble tree and learns to love it. As picturesque as the ilex of Minorca, it responds to care and grows rapidly when watered in our dry summers.

Californians revel in masses of bloom. The cult of the single, perfect rose is scarcely known among those who have grown up in fields of lupin or on mesas covered with golden poppies. Prodigal in all things California gives bountifully to those who cultivate her soil.

Continued from May number.

Illustrated by M. V. Oates.

Photographs by Albert Hiller.

Authentic Egyptian costumes, worn in "Pharaoh's Daughter," presented by Pasadena Community Players.

THE PEOPLE OF LOTUS LAND

By FAIRFAX PROUDFIT WALKUP

AT A SIGNAL, rich carpets are spread, and the Princess and her lover advance to the throne. For this formal occasion, Nefra has put on a dress of gold tissue. On her head is the golden partridge, with gleaming emerald eyes and blue-tipped wings. The crown of Isis rests above it, and surmounting the crown is the tall red disk, supporting two feathers, and the gilded horns of Hathor, the Cow-goddess.

The young Prince Hatsu has wrapped a red cloak in diagonal folds about his body, and upon his head has been placed the wide, heavy-plumed and many-disked crown of Amen-Ra. In his right hand he carries the loop of gold, the Ankh, symbol of eternity; this same hand which so lately had been engaged with the fingers of the little princess!

QUEEN MERRHIS, REIGNING SOVEREIGN OF EGYPT, AS PORTRAYED BY HELEN JEROME EDDY IN ALLISON GAW'S PLAY, "PHARAOH'S DAUGHTER."

The High Priest makes a sign; the King arises, and the crowd parts, to let the royal party proceed to the temple. The privileged few disappear inside the sacred portals; the larger multitude remains without, listening to the faintly echoing voice of the priest intoning the sunset prayer. "How manifold are thy works!" comes the message to the Sungod, Ra, "Thou hast made the distant heaven, in order to rise therein . . . Dawning . . . shining afar off . . . returning . . . "

"Returning" . . . This is the secret of Egypt; the metempsychosis that outlasts Time . . . So many cycles they have lived, that differences vanish, like irregularities in a far perspective. So it comes naturally that the garments of men and women are very little different, the one from the other. Hatshepsut, the Queen Elizabeth of Egypt found it an easy matter to assume man's garb, even to the false beard. Brother and sister, even mother and son, saw family ties as insignificant details of existence, and calmly intermarried for the propagation of the royal line. Only the symbols of the Gods were left unaltered, through the ages; symbols so long ago adopted that their meanings, for the most part, were forgotten. These persisted, unchanged,—the Elemental Unknowables.

Elie Faure has said of Egypt, "She let the sand mount up around her and the weariness of life slowly covered her heart . . . She had lived enclosed . . . she remained enclosed, shut up like her temples, her kings. . . The whole of her ten thousand monotonous years . . . is contained in the single sigh which the Colossus of Memnon exhales at sunrise."

"At sunrise" . . . This, and not darkness, is Egypt's eternal moment. . . . So she will ever be marked, by the fresh finger-tip of dawn . . . .

Cleopatra

The barge she sat in, like a burnished throne,
Burned on the water. The poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them . . . For her own person,
It beggared all description: she did lie
In her pavilion-cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers colored fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid, did . . . Her gentlewomen, like the Nereides,
So many mermaids, tended her in the eyes,
And made their bends adornings . . . From the barge
A strange invisible perfume hits the sense . . .
Rare Egyptian! . . .
Age cannot wither her, nor custom stale
Her infinite variety . . .

—William Shakespeare.

"ALCESTIS" AT THE SOUTHERN BRANCH, U. OF C.

THE Pacific Coast is a place where extremes meet. One should not be surprised, therefore, to see classic Greek Drama in Hollywood. Yet there is no more fit setting than California for this reproduction of an art which had its birth in the land of olive groves and sea-tinctured breezes.

The University of California, both at Berkeley and the Southern Branch, is one of the few remaining centres that has been active in preserving the classic tradition of the Greek stage. Due to the meticulous training of Miss Evalyn Thomas, the Southern Branch has each year given a drama of Eschylus, Sophocles or some other Greek dramatist. This year, Euripides' "Alcestis" was chosen. It is a moving tale of self-sacrifice on the part of the wife for her husband. Leslyn McDonald, as the beautiful and noble heroine, gave a performance which retained all the dignity of the classic role, and yet moved the heart by its pathetic appeal. There was a quality of lyric tenderness in her voice; her slender, delicately draped figure had the sensuous charm of Praxiteles' Artemis.

Sanford Wheeler, as Admetus, the King, gave a virile and engaging interpretation. He, too, charmed by the resonant quality of his voice. Indeed, it is this quality which made the performance unusual. Perhaps, in this day, one almost forgets the beauty of the spoken word; pantomime has so captured the fancy that the world is almost wholly a dumb show. But the voice is, after all, one of Man's most precious possessions; it is an echo of the thought of God. Speech that is mellifluous is near to celestial harmony.

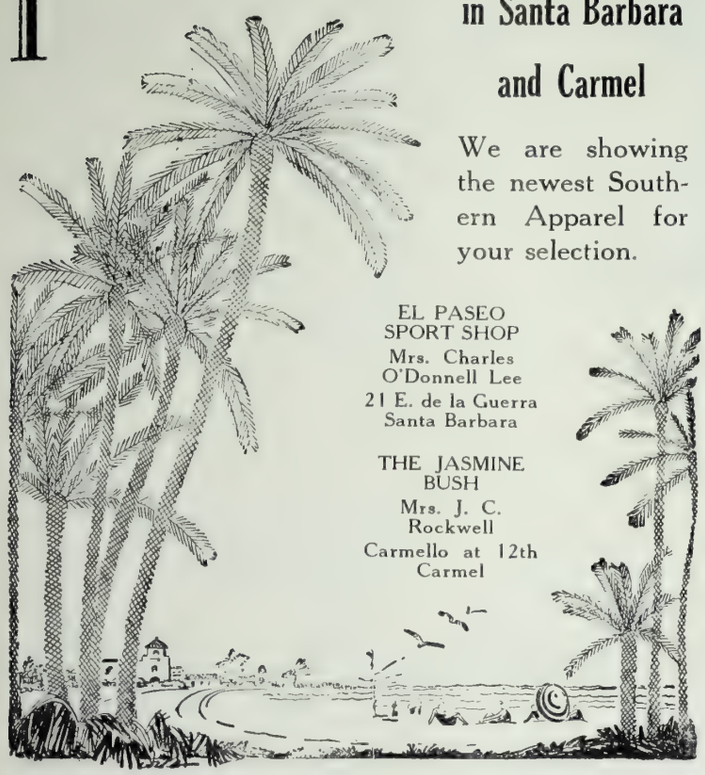
That a university of undergraduates can so satisfactorily recreate the classic beauty of the past, points to more than an academic interest. It proves that the youth of today with all their fierce intensity of living, their emphasis on individual expression and momentary enjoyment are yet sincerely appreciative of the heritage of the past. They recognize great art, and are capable of reproducing it in all reverence and sincerity. For this reason, and for the thrill of its pure tone quality, the "Alcestis" was not only interesting,—it was inspiring.

FAIRFAX PROUDFIT WALKUP.

FLORNINA
95 South Los Robles
Pasadena, California

To Our Friends in Santa Barbara and Carmel

We are showing the newest Southern Apparel for your selection.



EL PASEO SPORT SHOP
Mrs. Charles O'Donnell Lee
21 E. de la Guerra
Santa Barbara

THE JASMINE BUSH
Mrs. J. C. Rockwell
Carmello at 12th
Carmel

Four Routes East

—go one way and return another if you wish

Southern Pacific Lines offers four great scenic routes to the East. Each has a distinctive appeal.

Sunset Route—San Francisco, Los Angeles, New Orleans. Three trains daily, including the world-famous *Sunset Limited*. Connections at New Orleans with Southern Pacific steamship for New York (meals and berth included in your fare).

Golden State Route—Los Angeles to Chicago direct, none faster. The luxurious *Golden State Limited*—two other trains daily.

Overland Route, Lake Tahoe Line—San Francisco to Chicago—the transcontinental aristocrat "San Francisco *Overland Limited*" and two other trains daily.

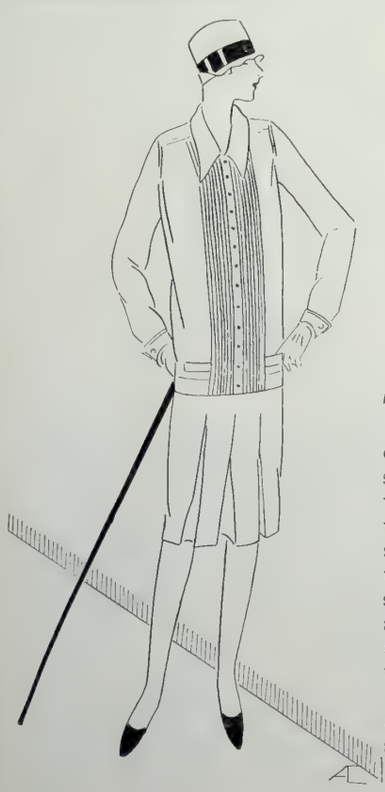
Shasta Route—California to Portland, Oregon, Seattle, Washington; and east over northern lines. The fast *Shasta Limited* and three other trains daily.

Low Roundtrip Fares
effective throughout the summer season.
Return limit October 31.

Ask any Southern Pacific agent about fares, reservations, schedules, etc.

Southern Pacific Lines

C. L. McFAUL, Assistant Passenger Traffic Manager
Los Angeles



Sports Dresses $18.50 to $25.00

THE marvel is that such pretty and becoming frocks should be so moderately priced. And when you see them you will want two or three; short-sleeved models or those with full-length sleeves; smartly tailored and youthful—for misses and small women who wear sizes 13, 15, 17, 14, 16 and 18. Shown in all the delicate summer shades.

(Third Floor—Sportswear—Coulter's)

Coulter Dry Goods Co.
FOUNDED in 1876
Seventh Street at Olive

For Women of Tall Figure

these gowns have been selected

Individual in Character
Moderate in Price

SIZES
38 to 56
Including Half Sizes

Schaffer GOWNS for LARGE WOMEN

566 E. Colorado Opposite Presbyterian Church Pasadena

fabriano shop

"By the Tall Sycamore"
Sixty South Catalina, at Green, Pasadena

Fine Imported Hand Loom Papers

For correspondence, etching, engraving, printing, poster work and fancy wrapping.

Designing, Printing, Engraving
Imported and Domestic Handmade Gifts

Wakefield 4082

SMALL HOUSE DESIGNS

Published by the
Community Arts Association of Santa Barbara, California.
Price $1.50 Postpaid

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:
MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ERWIN P. WERNER, *Third Vice-President*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

BABY BONDS

THE most attractive investment offer on the market today is the $75,000 Baby Bond issue of the Assistance League of Southern California for the financing of the building of a new, modern, fire-proof Day Nursery Building. Regular dividends are guaranteed in better babies and increased happiness. The bonds are unsalable but the dividends will never stop. You don't have to bother about clipping coupons. Payment on the bonds may be spread over a period of twelve months for the convenience of the investor.

Friends of the League who may be expected to give in rather substantial amounts will be offered this opportunity to meet the building fund needs of the League. The board of directors has concluded that at least $75,000 is immediately needed to accomplish the following imperative undertakings:

1. $25,000 to match and make available the $25,000 offered by Raphael Herman on a contingent, time limit basis for the erection of a new modern, fire-proof Day Nursery building.

2. At least $8,000 to complete the furnishing of the new Day Nursery (a portion of the furnishings having been pledged).

3. $5,700 to clear up the indebtedness which is now due on our property.

4. From $12,000 to $15,000 to make imperative repairs and alterations to the Community House, including new plumbing, a rodent-proof foundation, new roof, etc.

5. A sufficient amount to build an addition to the Community House in the form of shops extending out to De Longpre Avenue in order to relieve the unbearably overcrowded conditions and to provide suitable quarters for the Thrift Shop, Woman's Exchange, Film Location Bureau, Social Service Department, and other departments which are now handicapped for lack of space.

The Assistance League makes this appeal for more and better working equipment feeling that the request for support of this Baby Bond issue is fully justified by the work that has been accomplished in the past year, while all departments were handicapped by lack of space and equipment.

COMMUNITY CHEST PERMIT: The Assistance League receives its maintenance needs (above earnings from profit-making departments) from the Community Chest. The Community Chest does not raise the building funds for its member agencies, but it does control their building fund activities and only permits campaigns when building needs are absolutely imperative. During the two years of the Chest's existence only four agencies have been granted permission to appeal to the public for building funds. After investigation of the League's needs the Community Chest has granted permission for the Assistance League Appeal.

SOCIAL SERVICE COMMISSION APPROVAL: The Los Angeles Social Service Commission has voted its approval of the appeal. Commenting upon the approval of the Commission, Dr. E .E. Haring, its president, said: "This decision was reached after a thorough investigation of the Assistance League. We are convinced that its welfare work is of the highest type and that its program of social service is sound."

GEE! HE AIN'T HEAVY—HE'S MY BROTHER

BY WILL R. HILL

Mister, what ye lookin' at?
Think I'm tired and all of that?
Can't ye see the stones is goin' to hurt his feet?
He's barefooted, I got shoes
And it's hotter then the duce
For him if he has to walk along the street,
Makes no difference 'bout the weather
Me an him must go together,
And he knows I ain't agoin' to drop him nuther,
When we git there he will be
Standin' long the side of me,
Ah, no mister, he ain't heavy; he's my brother.

Let ye take him for a while,
Why, it's only half a mile
Till we get to where the grass is soft and green,
Then ye ought to see im run,
Gee! we'll have a lot of fun,
Me and him the bestest time ye ever seen,
I am big and tall and strong
And I like to have him 'long
'Twont be long that I will have to pack him nuther
'Cause some day he's goin' to grow,
Then we won't go half so slow,
Ah, no, mister, he ain't heavy; he's my brother.

Maybe I could get there quicker,
If I just would let him flicker
And would set him down and leave him here behind;
But he needs me, I ain't goin'
To run away 'cause he is growin'
And 'il hold me back, No, sir, I ain't that kind;
It's a lot of fun to hold him
In my arms and once I've told him
I would take him, why, I will somehow or tother
See, he's laughin', not cryin',
And I ain't a half tryin'
Go'wan, mister, he ain't heavy; he's my brother.

ONE YEAR'S ACCOMPLISHMENTS

35 children cared for each day in the Day Nursery.

450 family relief cases affecting approximately 1000 individuals, of whom 360 were children, were handled by the Good Samaritan Department.

152 persons were secured employment, many permanent positions.

200 shut-ins were carried a measure of happiness through gifts and visits.

150 visits were made to soldier's hospitals with many gifts of food delicacies, tobacco, clothing, etc., for the disabled veterans who are not receiving government compensation.

Thousands of needy men and women are enabled to purchase clothing from the Thrift Shop at low prices.

Hundreds of women were aided by the sales of their needlework or other handicraft through the Women's Exchange.

$15,337.21 was earned by the revenue-producing departments and expended in purely charitable activities.

$5,571.68 earned by the Film Location Bureau, was turned over to other recognized charities.

WHAT SUCCESS MEANS

The success of this appeal means the extension of charity and welfare activities to a large number of needy children and families who cannot now be served as efficiently as they should be because of lack of space and equipment.

NO SUCH DREAM AS THIS HAUNTS THE MOTHER WHOSE LITTLE ONE IS SAFELY CARED FOR IN THE ASSISTANCE LEAGUE DAY NURSERY, 5608 DE LONGPRE, HOLLYWOOD.

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8

644 South Flower St., Los Angeles
Phone VAndike 7177

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State Limited

East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island — Southern Pacific Lines

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a. m. [via S.D.&A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].
Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations personal service, call on Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B. F. Coons, General Agent, Rock Island Lines, 609 Van Nuys Bldg., Los Angeles, Calif.

A "comfy" lounge for women planned. A kind of traveling "no man's land."

HOMESPUN SPORTS COATS

Hand woven on our own looms by expert designers

Handwrought Silver and Pewter
Ideal for Wedding Gifts

HEWSON HAND CRAFT STUDIOS
602 E. Colorado St., Pasadena
2508½ W. Seventh St., Los Angeles

YOUR HOME tells the irrefutable story of yourself. Is it as up-to-the-moment in style as your clothes or your car? Barker Bros. displays the very latest style trends in home furnishings. If your home lacks some of these *1926 features,* you will find it easy to supply your needs here—for values are greater than ever and prices lower.

BARKER BROS.

Complete Furnishers *of* Successful Homes
SEVENTH STREET, *Flower and Figueroa*

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by Ohrmund Brothers

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Fair Oaks 9393

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE
—:—
Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

Southland Calendar Events of the Year

THE FIRST BIENNIAL INTERNATIONAL CONFERENCE OF GIRL GUIDES AND GIRL SCOUTS ever to be held in the United States opened in May at Camp Edith Macy, 35 miles from New York. More than 450 women delegates representing 39 nations from the Argentine to Liberia and including such remote countries as Finland, Latvia and China met May 11th to May 18th in the first world camp of women to be established in this country. Girl Scout and Girl Guide leaders from the interior of these countries made the long journey to the United States. Some came on mule and camel back, others by sled in Norway and still others by carriers in Africa. The unusual encampment was directed by Mrs. Jane Deeter Rippin, American national director of the Girl Scouts. The foreign delegates arrived in this country on May 5th and made a brief tour of Boston, Washington and other points of interest before joining the American delegates in Camp Edith Macy at Briarcliff Manor. The occasion marked the dedication of the camp, which was given to the Girl Scouts by Mr. V. Everit Macy in memory of his late wife, for many years Chairman of the national executive board of the Girl Scouts. The camp consists of 281 acres and adjoins Camp Andree, the national Girl Scout camp.

California Security Loan Bank *Wallace Neff, Architect*

The Cheesewright Studios, Inc.
Decorators and Furnishers
PASADENA CALIFORNIA

THE CHILDREN'S HOSPITAL, Los Angeles, held open house from ten to four on April 5th, 1926, to celebrate their Silver Anniversary. It was the twenty-fifth anniversary and friends of the hospital were invited to bring their silver tokens of appreciation. Tableware for the hospital, silver money for the building fund, old silver to be sold—all of these to make their Silver Anniversary memorable.

The demands upon the hospital have grown during the twenty-five years of its existence in proportion to the growth of the city of Los Angeles and its suburbs—for the Children's Hospital serves Southern California. It is the only general hospital for children south of Tenachapi.

Since the inauguration of the Community Chest, which furnishes funds for maintenance of the hospital, the members of the Board of Managers have been able to concentrate their efforts on the problems of providing additional beds and other hospital facilities to care for the many helpless and afflicted children who are being turned away because of lack of beds. During the past two years almost as many children have been turned away as have been admitted to the beds of the hospital.

A plan for financing the building of a new one-hundred bed wing and a new nurses' home has been arranged and Mr. Lee A. Phillips has been appointed chairman of the Building Committee. Mr. Lester H. Hibbard, architect, is drawing plans with the assistance of Dr. R. G. Brodrick, hospital expert of San Francisco.

AS we go to press the inviation comes from the trustees and faculty of California Institute of Technology for Commencement Exercises of the Institute, Thursday, June 10, 1926, 4:30 o'clock on the campus.

Los Angeles General Hospital, Acute Building

There has never been as close an approach to perfect architectural service as in this hospital where every department has been jointly studied by special medical and architectural experts.

Complete co-ordination of medical knowledge and architectural skill here proves again that the association of men of ability must result in a greater benefit to the client.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

Illustrated: RCA Loudspeaker Model 104 with Radiola 28

Quality of tone— quality with volume —*the permanent* quality of the eight-tube Super-Heterodyne ....*with single control and no batteries!*

RCA

RCA Radiola

MADE · BY · THE · MAKERS · OF · RADIOTRONS

RICHARDSON'S INC
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

AUTHORIZED
R.C.A. DEALER

RICHARDSON'S INC
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

The Entrance Plaza at Palos Verdes

Palos Verdes Estates

JAY LAWYER
General Manager

BANK OF AMERICA
Trustee

LANE MORTGAGE BLDG., 8TH AND SPRING STS., LOS ANGELES
TELEPHONE VANDIKE 2481

This sea-girt suburb, once the domain of the haughty dons, is now decked with artistic homes and sunlit gardens. Here one finds ideal living conditions—a natural beauty spot—one of California's choicest seaside locations.

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

SUMMER TIME IS THE ONLY TIME WE HAVE FOR BOOKS AND CAMPING AND TO DREAM OF THE HOUSES WE BUILD

The Sherman Rose House, Monterey — *From a Painting by Percy Gray*

Courtesy of A. M. Robertson

OLD MONTEREY, THE FIRST CAPITAL OF CALIFORNIA HAS PRESERVED ITS FINE COLONIAL HOUSES, SO WELL ADAPTED TO CALIFORNIA'S LIFE

No. 79 **JULY, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

The Westlake
School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

Marlborough School for Girls
Boarding and Day School Accredited to Eastern and Western Colleges
5029 West Third Street
36TH YEAR
ADA S. BLAKE, Principal

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature
Literary Appreciation — Voice and Diction — Short-Story
Public Speaking — French — Dancing
Dramatics — Story Telling — Psychology
Journalism
Art and Art Appreciation
An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.
HELEN A. BROOKS, Director
5353 West Third Street — Los Angeles
WH itney 3427 —TELEPHONES— WH itney 7311

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

NEW HOME
OF
PACIFIC
MILITARY ACADEMY
Culver City, California

Boarding and Day School. Fireproof Buildings. Completely Equipped Laboratories. Grammar and High School. Enrollment limited
For Catalogue Write Mrs. Loughan or telephone Culver City 3294

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.
Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 675 So. Vermont Ave., Los Angeles

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Norma Gould School of the Dance
announces
SUMMER COURSES FOR TEACHERS, PROFESSIONALS AND CHILDREN
Authentic Dances — Pantomime — Eurythmics
Special Feature—Fundamentals of Toe, Waltz Clog and Ballroom Dancing
July 5-August 13, 1926
Scholarship Awarded
480 N. Western Ave. Send for Catalog
HEmpstead 3530

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

Bernays
2501 West Seventh Street
Los Angeles, California
GALLERIES—PICTURES—FRAMING
Visitors Welcome

Urban
Military Academy
23rd YEAR
A good summer camp is an essential part of every real boy's education. Urban, with the most completely organized camp in the West offers a worthwhile summer in the High Sierras. Fishing, Swimming, Riding, all sports. Membership limited. Experienced staff. Enroll now. For information, see Secretary, Wilcox at Melrose, Los Angeles, California. HEmpstead 7602.

FINE PAINTINGS
STENDAHL ART GALLERIES
AMBASSADOR HOTEL LOS ANGELES

SCULPTOR OF SILVER
FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

THE SOUKS OF TUNIS
announce
the opening of a new branch
at 29 Paseo de la Guerra
Santa Barbara

MARGARET CRAIG
Architectural Photographer

GATES
GRILLES
VICENZA STONE
FOUNTAINS
BENCHES
FIGURES
FURNITURE

—:—

Chapwoods
ITALIAN HOUSE
6908 HOLLYWOOD BLVD.
HOLLYWOOD
GR 1349

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort Unharmed by Earthquake.

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

MT. WILSON STAGE LINE

The Mt. Wilson Observatory and the hotel and cottages on the summit of the Sierra Madre Mountains may be reached by excellent motor stages driven by experienced drivers. For information call the Union Stage Depot, 55 South Fair Oaks Avenue or Colorado 2541. Free tickets for Friday nights at the Observatory must be secured at 813 Santa Barbara street, Pasadena.

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.

Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.

Write or telegraph for reservations.

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer
Colo. 2015

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt
26 No. Los Robles Avenue, Pasadena, California
Opposite Maryland Hotel
Terrace 6712

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

Landscape

Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN

1625 Bank St. **Colo. 997**
So. Pasadena **ELliot 2639**

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date.* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
"Unattached players will be glad to know that the Annandale Golf Club is now open to summer members as in previous years at special summer rates. The course is in excellent condition and will not be torn up with new work this summer."
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
Friday, July 2, Ladies' first bridge luncheon, 12:30 p.m.
Saturday, July 3, Marions, snow birds and bay sloops, 1 p.m., star class sloops (bay course) 2 p.m., Independence Day ball, 8 p. m.
Sunday, July 4, Bang and go back race, 10 a.m., yacht review, 2 p.m.
Monday, July 5, Cruiser race (ocean course) 10 a.m., marions, snow birds and bay sloops (first heat Smith trophy) 1 p.m., performance handicap and star class (ocean course) 2 p.m.
Friday, July 9, 16, 23, 30, Ladies' bridge luncheon, 12:30 p.m.
Saturday, July 10, Marions, snow birds and bay sloops (second heat Smith trophy) 1 p.m., informal dance, 8 p.m.
Sunday, July 11, Speed boat race 176 cu. in class) 10 a.m., speed boat race (151 cu. in. class) 11 a.m., star class (bay course) 2 p.m.
Saturday, July 17, Marions, snow birds and bay sloops (third heat Smith trophy) 1 p.m., informal dance, 8 p.m.
Sunday, July 18, Performance handicap and star class (ocean course)
Saturday, July 24, Marions, snow birds and bay sloops (final heat Smith trophy) 1 p.m., mid-summer sailors' ball (everyone in costume).
Sunday, July 25, Star class (bay please) 8 p.m.
Saturday, July 31, Informal dance, August 1 to 8, Sixth annual regatta of the Southern California Yachting Association.

Music

HOLLYWOOD BOWL SUMMER SYMPHONY CONCERTS open July 6 to continue through August 28, on Tuesday, Thursday, Friday and Saturday evenings at 8:30 o'clock. Five famous guest conductors will appear during the season, Sir Henry Wood, Willem von Hoogstraten, Eugene Goossens, Emil Oberhoffer, and Alfred Hertz. This is the fifth season of these "Symphonies under the Stars."

CHARLES WAKEFIELD CADMAN'S opera, "Shanewis" and Theodore Kosloff's ballet production, "Sheherazade" delighted immense audiences in the Hollywood Bowl on the evenings of June 24 and 28. This was the Western premiere of the Cadman work, which was received with enthusiastic applause, and Mr. Cadman was presented with a laurel wreath from the California Federation of Music Clubs. Gaetano Merola, conductor, was given an ivory baton inlaid with gold. At the close of the opera Mr. Behymer announced that next season three operas by Americans would be produced at the Bowl, Cadman's "Witch of Salem," Victor Herbert's "Natoma" and the Crocker-Redding opera, "Fay-en-yah."

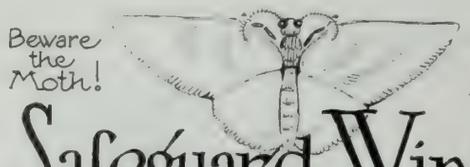
GLENDALE SYMPHONY ORCHESTRA ASSOCIATION has elected Mrs. A. H. Montgomery, past president of the Tuesday Afternoon Club, as their new president, to succeed Mrs. Daniel Campbell.

NATIONAL ASSOCIATION OF MUSIC MERCHANTS, said to be the largest music trades organization in existence, at the recent convention in New York elected Edward H. Uhl president. Mr. Uhl is president of the Southern California Music Company, Los Angeles.

LAWRENCE TIBBETT has returned to his Los Angeles home, 1550 Fairfax Avenue for his vacation. Before Mr. Tibbet returns to New York to fulfill his contract with the Metropolitan Opera Company he will give a recital at the Philharmonic Auditorium, under the direction of L. E. Behymer.

ARTHUR FARWELL is directing the large chorus which will form a part of the Pageant of Liberty to be given in the Coliseum, Los Angeles, July 5.

THE HOLLYWOOD BOWL with its increased seating capacity, broad cement walks, new double stage on a concrete base, constructed to roll on steel tracks, permitting the arrangement of one while the other is in use, makes a vastly different Bowl in point of arrangement and permits of more ambitious productions. The opening event in the improved bowl was given June 22. Four celebrated conductors, Walter Henry Rothwell, Modest Altschuler, Adolf Tandler, and Pietro Cimini directed the Holly-



Safeguard Winter Furs in Bullock's Storage Vaults

YOU are practicing poor economy if you are not preparing to guard your valuable winter furs against the moth. Moth balls, tar bags, anti-moth preparations are careless methods of protection. Why?

Because even if your furs are not eaten away, they lose their natural oils so that the skins are left dry and easily broken.

Bullock's Scientific System is a dry process. Your furs are stored in vaults in which the air is continually purified before being placed there, garments are given expert inspection and brushing.

FUR SECTION Bullock's Broadway—Hill and—Seventh THIRD FLOOR

"One o'Clock Saturdays"

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

wood Bowl Symphony orchestra in four numbers; Marcella Craft, soprano, and Leonida Coroni, baritone, were vocal soloists. The Hollywood Bowl Piano Ensemble, with twenty-four pianos, was an unusual musical pleasure. And Ernest Belcher's "Phantom of the Opera" ballet was a beautiful production. Joana and Louis Leschin, gifted children, were piano soloists.

THE ARTLAND CLUB announces the discontinuance of the series of concerts by Tandler's Little Symphony, owing to the fact that some of the Tandler players belong to the Hollywood Bowl Orchestra, also because the club feels the Bowl makes sufficient provision for orchestral music during the summer.

REDLANDS COMMUNITY MUSIC ASSOCIATION opened the third season of Bowl concerts with a recital by Marcella Craft, and a talk on Cadman's "Shanewis" by Ethel Graham Lynde. The season runs for twelve weeks and two concerts a week will be given.

THE ALHAMBRA COMMUNITY SING ASSOCIATION has chosen D. L. Scott as president; R. D. Wickham, first vice president; George H. Willis, second vice president; Miss Ethel Blackburn, secretary; O. H. Sipple, treasurer; Mrs. Nettie Drown, historian.

JOHN McCORMACK has announced his intention to spend at least three months in Los Angeles, on his return from the Orient, arriving early in July. Mr. McCormack opened the new Imperial Theater in Tokio, and gave three additional concerts in that city.

HOLLYWOOD BOWL ASSOCIATION, through Allan C. Balch, president, has announced the appointment of Mrs. Leiland Atherton Irish as the head of the summer concert committee. Mrs. Irish has served in executive capacities with various musical clubs and interests and is particularly well qualified for this chairmanship.

THE WOMAN'S SYMPHONY ORCHESTRA at the annual meeting recently elected the following officers and directors: Mrs. Otto Neher, president; Miss Daisy Walters, vice-president; Mrs. Elsie R. Lewis, corresponding secretary; Mrs. Clarence B. Hamrick, treasurer, and Mrs. H. C. Underwood, Mrs. Walter Wessells Mrs. Hilda Beswick and Mrs. Beatrice Ricketts, directors.

MR. AND MRS. JOHN CLAIRE MONTIETH are entertaining with a reception and garden party at their studio, 625 S. Virgil Ave., Los Angeles, the evening of July 1st, in honor of Mr. and Mrs. Yeatman Griffith.

ANNOUNCEMENT is made by Richardson's of an achievement of special importance to all music-lovers, in the recording, in its entirety, of the famous Dvorak Symphony, "From the New World," performed by the Philadelphia Orchestra under the baton of its distinguished conductor, Leopold Stokowskl.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: In the large gallery the exhibition of the work of the students of the Otis Art Institute will continue to July 15. Examples of work in classes and mediums are grouped with advantage to the visitor, studying the character of courses offered by the Institute. Tiffany collection of Coptic Textlies; paintings and sculpture by Warren Wheelock; sculpture by Arnold Rohnebeck, will be continued through the 15th. During the last half of the month a loan exhibition will be held, through the generosity of local people; canvases of old masters as well as of contemporary artists will be shown.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

CANNELL AND CHAFFIN, 720 West Seventh Street, Los Angeles, are showing in their galleries an important exhibition of examples of the work of masters of the Seventeenth to Twentieth Centuries. Among the artists included in the collection are Sir Henry Raeburn, Sir Peter Lely, Sir Godfrey Kneller, Adolphe Monticelli, Antonio Mancini, John Singer Sargent, Abbott H. Thayer, Albert P. Rider, Frank Duveneck, Jean Louis Forain, Francis Cotes, Ignacio Zuloaga, Charles Harold Davis, George Bellows, Emil Carlsen, Ettore Tito, Frank Brangwyn, Sir Joshua Reynolds and William Morris Hunt. The exhibition will continue to July 10th. The last half of the month, the work of Frederick M. Grant of Chicago will be shown, consisting of decorative paintings, some of them being prize winners. This is the first time Mr. Grant has exhibited in Los Angeles.

THE BILTMORE SALON is showing a study—5 by 18 feet—of "The Last Supper" painted by Arthur Merton Hazard, formerly of Boston, Massachusetts, which will hang in the inner gallery for two weeks beginning July 1. The composition, except for the arrangement of the figures, is similar to the canvas by Leonardo de Vinci. The research was made by a well-known Boston clergyman who spent several weeks gathering the detail—the position of the figures—the properties—the exact costuming and the character of the disciples.

O' Hara, Livermore & Arthur Baken

Decorators and Furnishers—Antiques

522 Sutter Street, San Francisco

644 E. Colorado Street, Pasadena, Calif., Terrace 2175

Ideas

THOMPSON ADVERTISING COMPANY

307 BRALEY BLDG., PASADENA.

Eleanor and . . . . Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena,

California

PRINT ROOMS, Hollywood: A general exhibition of prints, etchings, ancient and modern.

THE OTIS ART INSTITUTE, Wilshire Blvd., Los Angeles, announces the following awards were made to students by the faculty in the annual exhibit: Huntington assistance prize of $100 to George Stanley, for sculpture and design. Yearly scholarships were awarded to Andrew G. Aldrin, Phyllis Shields and G. D. Richmond. Scholarship special prizes of $25 each went to Muriel Schian and Ruth Miller. Bivouac Art Club prizes of $25 each were awarded to Ruth Bennett, Esther King, Dorothy Dowiatt, Kitaro Uetsugi, Frances Levine and E. M. Owens. The prize of $5, given by the Bivouac Art Club for work done in the children's Saturday class, was awarded to Louise Oliver. The Bivouac Art Club was organized among the students for mutual benefit as well as social enjoyment.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will show through the month the work of the Painters and Sculptors Club.

BERNAYS, 2501 West Seventh Street at Carondelet, Los Angeles, will show selected examples of the work of California artists during the month.

STONE INTERNATIONAL GALLERIES, Monrovia, have chosen and placed on view their special summer exhibition of contemporary art, including oils, watercolors and etchings, chosen from both Europe and America, the east and west.

KANST ART GALLERY on Mulholland Drive, Hollywoodland, always has an exhibition of paintings by well known California artists, as well as Eastern and European painters.

ANNETTA SAINT GAUDENS spent the winter at Ontario, California, at the Chaffee Junior High School. Among the miniature portrait statuettes she did was one of Dr. Aurelia Reinhardt, president of Mills College, also president of the American Association of University Women.

THE JOHN W. MITCHELL GALLERY OF FINE ARTS in Coronado was opened last month to the members of the Fine Arts Society of San Diego, with a reception and musical. Since the death of Mr. Mitchell, whose greatest interest lay in this collection, Mrs. Mitchell has carried on her husband's work, completing the gallery and arranging the pictures and sculpture.

ARTHUR MILLIER is forming summer classes in etching, drypoint and water color, to be held in the La Crescenta studio.

NEILE ORDAYNE has recently completed the portrait of W. P. Jeffries, president of the Jonathan Club, as a commission from the fellow-members.

DOUGLAS DONALDSON will hold summer classes in color, design and interior decoration at the Donaldson Studio on Melrose Hill, Hollywood, from July 5 to August 5.

DAN SAYRE GROESBECK who, with Mrs. Groesbeck has been spending several weeks in Hollywood, recently exhibited a new group of etchings at the Print Rooms, 1748 Sycamore Avenue, Hollywood.

THE BILTMORE SALON will show Geofrey Holt's watercolors during the entire month.

JOHN FROST is sketching at Mammoth Lake in the High Sierras, collecting material for his fall exhibition at Stendahl's. He finds the region very paintable and, incidentally, the fishing excellent for this artist is an ardent fisherman.

KATHERINE J. HUNLEY is sketching and painting this summer in Santa Monica, varying her custom of going to Arizona for material. Mrs. Hunley recently sold one of her large desert sky paintings, "Into the West," to the Senior Class of the University of Redlands, as a class gift to be hung in the new Library building. Mrs. Hunley is an active member of the California Art Club.

DANA BARTLETT found June a most successful season having sold five pictures in that month. "The Blue Hill," shown at the Los Angeles Museum, was sold to a school. His "Moonlight, Capistrano Mission" was shown last month at the Anderson Galleries, New York, and is now on exhibition in Boston.

ARTHUR HILL GILBERT has been painting in the High Sierras around Mammoth Lake, and joined John Frost there.

Announcements

PASADENA COMMUNITY PLAYERS announce programs for the month: July 1 to 10, "In the Next Room," a Mystery Play in Three Acts, by Eleanor Robson and Harriet Ford. July 15 to 24, "The Youngest," by Philip Barry, author of "You and I." July 29 to August 7, "Caesar and Cleopatra" by George Barnard Shaw. Matinees are given on Saturdays only.

HOLLYWOOD STUDIO CLUB is now open and operating in the new home, 1215 Lodi Place at Lexington. In this new building with almost unlimited capacity and facilities the committee feels

it will be able to accomplish many of the plans dreamed of but not brought to fruition in the old home. The Studio Club is operated as a residence club for young women of the motion picture profession and a limited number in other professions.

THE EDGEWATER CLUB, Santa Monica, opened the club building for a preview June 14, 15 and 16.

EDGAR J. CHEESEWRIGHT, accompanied by Mrs. Cheesewright and the two children, left for New York in June, whence they will sail for Liverpool. While in England Mr. Cheesewright will devote his time to the purchase of fabrics, antique furniture, and rare old Tudor paneling to fulfill several large residence commissions. Mr. Cheesewright will also visit the Continent and possibly Italy and Spain to secure other beautiful and unusual things for his collection. They will not return before September.

DUGALD STEWART WALKER, under the auspices of the Pasadena Center Drama League of America, gave a series of six lectures in the Recital Hall of the Community Playhouse, June 24 to 30. The subjects of his lecture-lessons were, Story Telling, Playing with Children, Putting on a Play, Staging a Production, Acting: Getting the Spirit, Rehearsals, Performance, Stage Speech, Outdoor Productions with Lighting.

SCHOOL OF THE ARTS, Santa Barbara, Frank Morley Fletcher, Director, announces an eight weeks' course in Practical Design and its various applications to Home Crafts will be given during the Summer School, July 6-August 28. Mrs. Esther I. Julian will give the course in Design, and Miss Evelyn Boushfield will give instruction in Home Crafts and will have general management of the workshop. The crafts undertaken will be as follows: Modelled papier mache, for decorative purposes and theatrical properties; painted and carved woodwork; Gesso (the Italian method of modelled ornament in relief, for picture frames, etc.); tooled leather; batik; basket work. For further information regarding these and other courses offered by the School of the Arts for the Summer, address Mrs. Jeanne Auge, 916 Santa Barbara Street, Telephone 843.

THE SECOND ANNUAL CALIFORNIA DAHLIA SHOW, to be held in Santa Monica at the Municipal Auditorium, September 1st to 4th, inclusive, promises to be an exceptionally interesting event. Leading commercial growers of Southern California and local amateurs are rapidly taking all available space. A Garden Club devoted especially to Dahlia culture is proving a great asset. An ample prize list has been prepared for the Show and the Dahlia garden contest and many prizes have been donated.

GENERAL FEDERATION OF WOMEN'S CLUBS, Mrs. John D. Sherman of Colorado, president, announced at the close of the eighteenth biennial convention, held in Atlantic City last month, that the 1928 convention will be held in San Antonio, Texas. The biennial council, made up of the directors, department chairmen, and one delegate from each of the state federations, will convene in Grand Rapids, Mich., in 1927.

Pomona College, Claremont

UNDER the auspices of Pomona College summer session a program of concerts, dramatic productions and lectures is announced for members as well as for residents of Claremont and Pomona Valley. The series of twilight concerts for July are: July 5, 7:30, in the Open-Air theatre, Geneva Moremen, soprano, and the Lyman Singers; Warner Bentley, John Mangold, Raymond Moremen, and Blackwell Smith. July 12, 7:30, Bridges Hall, Florence Duvall, violinist, assisted by Malcolm Davison, 'cellist and Leslie Maloche, pianist. July 19, 7:30, Open-Air theatre, Florence Dodge Russell, soprano and assisting artists. July 26, 7:30, Bridges Hall of Music, recital by faculty and students of the department of music. All of these concerts are open to the public without charge, but a silver offering will be taken.

Two plays will be presented during the summer session by the recently organized El Camino Community Players, directed by Reginald Pole, noted actor: "The Great Awakening" by Arnold Bennett, Holmes Hall, July 2 at 8 o'clock, and the second play, in the Open-Air theatre, July 28, at 8 o'clock.

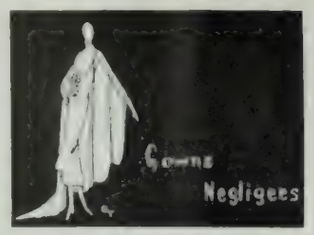
An exhibition of mountain photographs of the Himalayas, Caucasus and Sierras collected by the Sierra Club will be held in Rembrandt Hall under the auspices of the summer session from July 1 to 30.

A series of addresses have been arranged for the summer session assemblies on July 7, 14, 21 and 26 in Holmes Hall. The assemblies are open to the public. Karl W. Gehrkens, nationally known music authority and editor of School Music, will speak on the 14th, and Samuel G. Inman of New York, Latin-American authority, will speak on the 26th.

Excursions arranged for the summer session include an excursion to Hollywood Bowl and the Pilgrimage Play on July 9, and a trip to Mt. Wilson Observatory, July 16 and 17.

The summer session will close July 30, with the post session opening August 2 and lasting until August 20.

Announcing to Santa Barbara



an Advanced Display of Bathing Suits—Bathing Ensembles *(suit with matching cape)*—Negligees and Correct Frocks *for* Sports Wear to be Held

July 7th to 14th

El Paseo Sports Shop
21 DE LA GUERRA
SANTA BARBARA

Under the Supervision of Mrs. Chas. O'Donnell Lee

Louise Brown Hollister

head of Flornina establishment will receive you personally during first three days of the display.

FLORNINA
95 South Los Robles Avenue at Green
Pasadena California

Get this book today!

Where to go this Summer

We will help you plan your vacation. Call or write for *Outing Resorts*—useful vacation guide. Many other helpful booklets and complete travel information easily available to you.

Profit by low summer fares and fast, comfortable service to Pacific Coast playgrounds and to the East. Visit San Francisco, Santa Barbara, Santa Cruz, Del Monte, Lake Tahoe. Yosemite, Pacific Northwest. Save money by going by train.

SOUTHERN PACIFIC LINES

Southern Pacific Lines

C. L. McFAUL
Asst. Passenger Traffic Manager
Los Angeles, Calif.

MRS. A. S. C. FORBES has resigned the chairmanship of California History and Landmarks, Los Angeles district, California Federation of Women's Clubs after nineteen years of devoted service. Mrs. Florence Dodson Schoneman has been appointed to succeed Mrs. Forbes as chairman of California History and Landmarks for the coming year.

FRIDAY MORNING CLUB, of Los Angeles, give an interesting story in the new year book of the past year in the new clubhouse, and of a bank balance of $19,000. The officers for 1925-26 are: President emeritus, Mrs. J. A. Osgood; president, Mrs. Oliver P. Clark; first vice president, Mrs. Charles G. Stivers; second vice president, Mrs. Charles F. Turner; recording secretary, Mrs. William Waller Slaydin; corresponding secretary, Mrs. Charles F. Burnell; treasurer, Mrs. Carrie S. Greene. The directors are: Mrs. Charles Lincoln Benham, Mrs. William Kirtley Chambers, Mrs. Everett B. Latham, Mrs. Elmer Random Misemer and Mrs. William A. E. Noble.

TUESDAY AFTERNOON CLUB of Glendale at an impressive meeting in June installed the following officers: President, Mrs. Claude G. Putnam; vice president, Mrs. C. W. Houston; second vice president, Mrs. A. A. Bassett; recording secretary, Mrs. H. C. Vandewater; corresponding secretary, Mrs. Edwin F. Heisser; treasurer, Mrs. H. S. McCormack; and directors, Mrs. Stephen C. Packer, Mrs. A. M. Hunt, Mrs. T. H. Hudson, Mrs. Homer D Lockwood and Mrs. E. S. McKee. This is the first time that a president has been elected for a two year term, and the retiring president, Mrs. A. H. Montgomery, arranged an impressive ceremonial, assisted by the Woman's Chorus of the club, under the directorship of Hugo Kerchoffer.

MEMBERS OF THE EBELL CLUB, of Los Angeles, are perfecting plans for the new clubhouse, working out branches for their philanthropic work and adding new lines of interest even during the vacation period. Mrs. William Read is the president, and the new members of the executive board are: Mrs. Samuel E. Farcat, chairman of Rest Cottage; Mrs. Julian E. Garnsey, chairman of Scholarships; Mrs James C. Ernst, treasurer; Mrs. Lyman C. Stookey, corresponding secretary, and Mrs. Grantland S. Long, chairman of architecture for the new building.

SHAKESPEARE CLUB of Pasadena announces the officers for the coming year: Mrs. Joseph H. Dorn, president; Mrs. John Franklin West, first vice president and chairman of departments; Mrs. A. J. Wingard, second vice president and chairman of publicity; Mrs. J. W. Morin, third vice president and chairman of program; Mrs. Harry Van Sitters, recording secretary and chairman of public affairs; Mrs. William A. Spill, recording secretary; Mrs. William A. Cochrane, corresponding secretary; Mrs. Frederick Gillmor, treasurer; Mrs. R. C. Olmsted, auditor; Mrs. W. N. Van Nuys, membership chairman.

WA-WAN CLUB, Los Angeles, at the recent annual meeting elected the following officers: Mrs. William E. Mabee, president; Frances Arnold Greenwood, first vice president; Margaret Barbrick Gillette, second vice president; Ella Duffield, third vice president; Corrine Dodge, fourth vice president; Mary Teitsworth, recording secretary; Letitia Williams, financial secretary; Mrs. Clark Ryan, corresponding secretary; Pearl Ferry-Boyd, treasurer; Helen Chute Dill, auditor; Mrs. W. H. Anderson, parliamentarian; and Anne McPherson, federation secretary.

LONG BEACH EBELL CLUB Recently elected officers are: President, Mrs. W. H. Spratt; first vice president, Mrs. Charles Ross; second vice president, Mrs. Burr A. Brown; third vice president, Miss Beulah Peck; recording secretary, Mrs. Stuart Chapman; corresponding secretary, Mrs. Fred Metzer; financial secretary, Mrs. James K. Reid; federation secretary, Mrs. Earl Burns Miller; treasurer, Mrs. Frank Blair; auditor, Mrs. Charles A. Wiley; parliamentarian, Mrs. J. Robert Poor; curator of departments, Mrs. Walter Case; general chairman of standing committees, Mrs. Sumner Davis.

LOS ANGELES SOROPTIMIST CLUB elected the following officers to serve during the ensuing year: Mrs. Mae Carvell, president; Mayme V. Matthay, vice president; Frosta W. Paisley, treasurer; while the directors are Amelia Johnson, Alberta Gude Lynch, Agnes Woodward, Monette Todd, Anna M. Bergeron and K. Anthenette Foster. This club organized four years ago was the third of its type in the country and is composed of professional women and women who either own or are heads of departments in various lines of business. The first president was Oda Faulconer, the second Mary Jean Henley, and during the third and fourth years Gertrude Maynard served the club. A luncheon meeting is held once a week in the Music Room of the Biltmore Hotel, with interesting programs, and at stated times the members show what they are doing in their professions and in their business.

WOMEN'S ATHLETIC CLUB, Los Angeles; the board of directors to serve a second term include Mrs. Robert J. Burdette, Mrs. Ada E. Laughlin, Mrs. Joseph F. Sartori, Miss Florence A. Williams, Mrs. Florine H. Wolfstein.

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

DE LA GUERRA STUDIOS
SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

Etchings of the West
EDWARD BOREIN
No. 17 de la Guerra Studios

SPANISH ANTIQUES
OLD ADOBE ART SHOP
Elia Taylor Mabel Steinman
No. 16 de la Guerra Studios

PICTORIAL PHOTOGRAPHY
J. WALTER COLLINGE
No. 15 de la Guerra Studios

THE SOUKS OF TUNIS
Tunisian Rugs, Blankets and Leather
No. 29 de la Guerra Studios

EL PASEO SERENADERS
PLAY
OLD TIME MELODIES AND SONGS
DURING DINNER
AT
EL PASEO

For Special Engagements—12½ W. Corrillo
Loring Andrews—E. C. Peters—Juan Cota

Miss Chloë Kubert
DANSEUSE
Lessons by appointment
101 de la Guerra Studios

Kentucky Hand-Quilted Comforters and Robes at the
Eleanor Beard Shop
Elizabeth B. Parsons, Director
Community Playhouse Patio
Pasadena Phone Terrace 5790-J
On July 15, at El Paseo Sport Shop, Santa Barbara

ART LEAGUE
OF
SANTA BARBARA
No. 15 E. de la Guerra Street
Free Exhibition of Paintings and Etchings
Open Daily 10 a.m. to 5 p.m.
Paintings and Etchings for sale

Hand Made Mexican Chairs
of Pine
With Rush Seats
Priced from $4.00 to $10.00
Are exceedingly well adapted to California
Also
Hand Woven Wool Druggets
from India
Priced from $3.00 to $75.00
Sizes 2 ft. x 3 ft. to 9 ft. x 18 ft.
Write for Booklets on Druggets or Chairs
ROBERT L. LEWIS
Studio 5 at 11 E. de la Guerra, Santa Barbara

OLD BOOKS PRINTS

TECOLOTE
BOOK SHOP
New and Standard Books
25 DE LA GUERRA STUDIOS
SANTA BARBARA

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA. MUSIC. DANCING
Semester October-May. Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

The Same Bluebird Limousine Taxi Service

which we are giving in Montecito is now

Available in Santa Barbara

Smart Motor Cars of all types with or without Drivers

The same familiar Phone Number

50-50

Our new low rate includes ONE TO FOUR PERSONS

Mt. LOWE

Earth has no finer view to show

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 7400-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Tea Pot
A Convenient Restaurant
CHARLES B. HERVEY, *Proprietor*

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.

Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

EL ENCINO

On Coast Highway, Montecito, Calif.

Luncheon Supper

Afternoon Tea

Dinner Served on Order

Limited Number of Over Night Guests Accommodated

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

No. 79 JULY, 1926 Vol. VIII

CONTENTS

	PAGE
A PAINTING OF THE SHERMAN ROSE ADOBE BY PERCY GRAY (*Courtesy of A. M. Robertson, San Francisco*) *Cover Design*	
MOUNTAINEERING, A MODERN SPORT.....*Ernest G. Bishop*	9
WITHIN GARDEN GATES.....*Ervanna B. Bissell*	10-11
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	12
DRAMA AT COLLEGES AND UNIVERSITIES.....	13
CITIZENS WE HONOR AND WHY.....	14
THE INCURABLE OPTIMIST.....*Vera Sadicoff-Goldman*	14
THE DECORATION AND FURNISHING OF THE STUDIO CLUB.....	15
CASTLES IN SPAIN AND THEIR COLORINGS.....	16
THE WHOLE COUNTRY LEARNS OF BETTER HOMES..*Pearl Chase*	17
THE SOUTHWEST MUSEUM.....*James A. B. Scherer*	18
THE ALLIED ARCHITECTS' ASSOCIATION.....*M. U. S.*	19
THE KNIGHT OF THE GOLDEN SONG (Poem)....*Clarence Urmy*	19
SPORTS FOR THE SUMMER MONTHS.....*Ellen Leech*	20
BULLETIN OF THE LOS ANGELES CHAPTER.....*H. O. Sexsmith*	22
THE ARCHITECTURAL CLUB OF LOS ANGELES.....	23
COSTUME ON THE CONCERT STAGE.....*J. K Seneca*	24
SLEEP (A Poem).....*Eleanor Hoffmann*	25
THE MUSICAL CENTER OF SAN FRANCISCO—THE FAIRMONT....	25
THE COURSE IN APPRECIATION OF ARCHITECTURE.....	27
GREEK COSTUME.....*Fairfax Proudfit Walkup*	30
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA.....	32
THE BRANCH LIBRARY IN PASADENA.....*G. A. Diehl*	34

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA

Frank B. Guernsey, 307 Braley Bldg., Pasadena, will act as Advertising Counsel to space buyers in this magazine, and also offers a complete advertising service.

Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. ROBINSON CO.

LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Round the World Cruises
$1250.00 and up
Mediterranean Cruises
$600 and up

Agency for all tours and cruises. Here for your convenience. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Terrace 8026

Antiques

JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

AUTHORS & AUTHORS' agents are invited to submit book-length material to

The Guild Santa Barbara

HISTORY BIOGRAPHY FICTION
TRAVEL SCIENCE ART

Acceptable material will be published on the usual royalty basis without expense to the author

129 EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA

[*Translations from the Spanish are particularly welcome*]

Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded

SANTA BARBARA, CALIFORNIA

Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with
H. G. CHASE, Santa Barbara, Calif.

Gifts for Her

Necklaces
Bracelets
Pearl Beads

and many other suitable objects dear to the feminine heart.

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

MOUNTAINEERING—A MODERN SPORT - - - By ERNEST G. BISHOP

IF you are one of those fortunate enough to have the leisure and desire to journey on foot over the winding ways of our mountainous Angeles Forest, you will hear from time to time thunder-like reverberations breaking sharply the utter silence, and echoes rolling back from canyon after canyon. Glacing in the direction of the disturbance, you observe columns of dust rising upward along the course of deep cuts gashed in the mountain sides. Another look reveals a cluster of tents standing where a short time ago a solid expanse of thorny chaparral held sway.

The engineer is conquering the wilderness, a region of sharp, upjutting points, sheer cliffs, and jagged rock outcrop that might be described by John Muir as "the most tumbled-up lot of mountains that he had ever gotten into." Across this territory automobile roads are being constructed. One of these highways, when completed, will extend from La Canada to Lancaster, over the mountains to the desert. This road is being built by the Edison Company in order to carry its power lines across the mountains. When the road is finished, it will be deeded to Los Angeles County and will be maintained as a part of the county highway system.

Another automobile road under construction is a continuation of the Mt. Wilson toll road, beginning at the end of the toll road on Mt. Wilson and following the general direction of the trails that wind leisurely over ridges and around canyons into the pine and cedar groves of the Angeles Forest hinterland.

Both of these engineering projects are of great significance. In the mountains of the Angeles Forest, close to our doors, is a wealth of scenic beauty that due to inaccessibility might just as well be in Canada or Mexico. To be sure, there are good foot trails that traverse the entire region; but hardy indeed is the wanderer who is able not only to negotiate the distance but also carry food and blankets for the journey through a region much of which is far from camps or resorts or even shelter of any kind. Pack and saddle animals, of course, make the undertaking less hazardous and fatiguing; but think of the motorist enjoying at his leisure the magnificent panoramas and sweeps of deep canyons, parklike groves of conifers, and wooded crests independent of pack or other burdens.

Modern life geared to higher and higher speeds requires relaxation and recreation to offset the increasing high tension. The new highways open up an all-year playground unsurpassed for scenic charm and beauty, where rest and quiet may be enjoyed. Why motor the long distance to the Sequoia groves or to the Yosemite? A few hours from home or office, and you will find yourself in a recreational wonderland of which few indeed are aware.

Those familiar with the anterior slopes of the Sierra Madre only, seemed obsessed with the idea that the entire mountain area is a region of dense and forbidden jungles of stunted brush growth. This conception is entirely erroneous, for beyond the first range there is plenty of evidence to the contrary. Consider, for instance, Barley Flats situated upon the high ridges of the second range, and soon to be traversed by the highway starting on Mt. Wilson. Flats is a misnomer to be sure, for little of the ground is level; but here there is no underbrush. Instead there are park-like groves of "sky-stretching" yellow pines, Coulter pines, silver firs, and incense cedars. Across the canyon of the upper Tejunga, beyond Barley Flats, begins the real conifer belt of the Angeles Forest, a place bearing the trite but appropriate name of Pine Flat. Here the yellow pine predominats, magnificent specimens of heroic proportions and vast spread. Here the ground is a series of plateaus at slightly different levels. Close to the log structure of the Pine Flat Ranger Station is a boxed-in spring of cool, refreshing water.

From Pine Flat the trail follows a canyon beautiful in its sylvan setting that trends northward. Eventually the trails leads out upon a flat shaped like a half moon. This is Chileo, noted for its fragrant groves of incense cedar and open meadows. Upon Chileo are two or three cabins of which but one is occupied any considerable portion of the year. This is the home of Lew Newcomb, humorously styled "the Mayor of Chileo.'

For thirty-five years Mr. Newcomb has spent part of each year at his camp on Chileo. Some years ago I met one of his old friends and asked him what Mr. Newcomb did for a living. "Lew doesn't work; he just lays up," was the rejoinder. *Continued on page 34.*

THE WOODED FLATS OF OUR MOUNTAIN PLAYGROUND—THE ANGELES FOREST. PHOTOGRAPH BY THE AUTHOR.

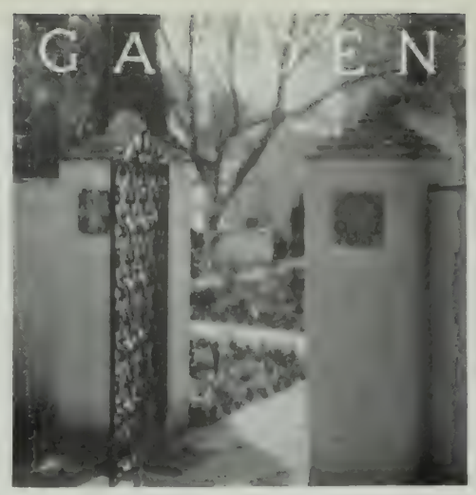
WITHIN GARDEN GATES.

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

THE Pacific Coast is developing a type of garden peculiar to itself. Because of variations in climate and situation it is possible to grow plants not found in colder countries. Native flora mingled with flora from different parts of the world produce unusual effects. Each section has particular advantages whether north or south along the coast.

Seattle is richly endowed. Although situated thirteen parallels above Santa Barbara, many of the same shrubs grow in both places. Rain is abundant and snow a rarity. The Japan current tempers the climate until it resembles England far more than lower Newfoundland in the same latitude.

Sunnycrest, the James D. Hoge house in the Highlands designed by Mr. Carl F. Gould, is a striking example of old world feeling. With its Gothic gables it might be on the hills above Plymouth harbor or on the coast of Cornwall. But there, no white-capped mountains rise across the water, or islands dot the bay.



W. A. GREEN RESIDENCE. RISLEY, ARCHITECT

it is an old time garden. You can, almost, smell the clove-pinks that grandmother grew. There is perfume, too, in the Madrona's botanical name bringing back the beloved Mayflower, Arbutus (wrongly called.) This Arbutus tree adds Menziesii to distinguish it from others of the Heath family.

Behind the door's brass knocker are rooms filled with old mahogany and furnishings which create a perfect New England setting. It is a Colonial house magically moved west by the art of Mr. Clipstom Sturgis, its architect.

It is only when one turns to look across the beds of bulbs and pansies that New England fades and Mount Rainier lifts its white crown. To the west stretches Puget Sound with the snow-capped Olympic range beyond.

Mrs. Trafford-Huteson's Hilltop Lodge has a garden where form is almost obliterated by bloom; a riot of lovely bloom the year round. The owner specializes in annuals and sheets of forget-me-nots grow as if the blue sky had dropped down between the tall trees.

CARL F. GOULD, ARCHITECT. SUNNYCREST, THE HOME OF JAMES D. HOGE, ON THE BLUFF OVERLOOKING PUGET SOUND

The formal garden opening from the library brings thoughts of Greece although the northern firs are growing outside the walls. It is this sense of strong contrast which brightens the sometimes jaded eye of the critical gardener.

Surely this summer home of Mrs. Frank H. Osgood must be in New England. It seems the twin of the old Lee house in Brookline, without the elms. But for the Madrona trees which shade the box borders,

A COLONIAL HOUSE MAGICALLY MOVED WEST BY THE ART OF MR. CLIPSTON STURGIS, ARCH.

Northcliffe is the Highland home of Mrs. C D. Stimson. There is a perfection in the garden which again emphasizes the English climate. The turf grows thick and green, the shrubs are rare and beautiful Azalias bloom in profusion. And the native firs preserve always the look of wooded land on some great estate.

Mrs. Robert P.

THE GARDEN AT HILLTOP LODGE
HOME OF MRS. TRAFFORD-HUTESON, WHERE FORM IS ALMOST OBLITERATED BY BLOOM

CARL F. GOULD, ARCHITECT. A ROCK-GARDEN IN THE CITY'S MIDST
GARDEN OF MRS. ROBERT P. GREER, SEATTLE

Greer's garden adjoining her city home has preserved within the boundaries of a town lot the charm of half-tamed nature. The use of native stone and the planting among it; the dripping water caught in a rock-bound pool; the stepping-stones and tiny bridge illustrate the Seattle gardener's possibilities.

This Spring when M. Henri Correvon, the great Swiss naturalist, spent a day in Santa Barbara, he enchanted his audience with his pictures of dry-wall gardening. How we sighed for the climate, the moisture, to help us grow plants to cover our more than abundant boulders, with such drenching bloom. Thanks to a gracious hostess, it was my good fortune to sit beside M. Correvon at dinner. How he

THE TERRACE AT NORTHCLIFFE
THE HIGHLAND HOME OF MRS. C. D. STIMSON, SEATTLE

talked about Seattle! About her wonderful opportunities to make her city a vast rock-garden.

Given dry walls as a necessity to hold the banks; given stone in abundance, moisture too, what more is necessary but work and seed? And that is earily found in home nurseries, or from the Buchart gardens or Carl Purdy's in Ukiah.

The Tenth Commandment deals with covetousness It forbids the coveting of people and possessions. I can't remember, though of anything said about coveting your neighbor's opportunities. Even at the risk of crumbling the edges of the tables of stone I do covet, as a gardener, Seattle's chance to make her public walks and her private grounds one unique rock garden.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE SACRED TREE,
by LADY MURASAKI,
Translation by ARTHUR WALEY,
HOUGHTON MIFFLIN COMPANY.

Here is Prince Genji again, whom so many readers followed with amazement, while he trailed with languid elegance, through his numerous and highly amorous affairs, in a former volume, and once more we note the striking contrast between the very rarefied aesthetic atmosphere of the court of Japan, in the year 1000, and the crude conditions in Europe at the same period. This youthful and voluptuous sybarite now appears to be a little more restrained, poises perhaps on his butterfly wings to drink nectar from fewer flowers, but still finds enough of them to keep him very busy. Reading these books turns one into an animated question mark. We know exactly what the Lady Murasaki thought about Genji. She thought he was just too exquisitely killing for words, and naturally, she made the court appear to agree with her opinion. But what did it really think one would like to know. Evidently our suave and fickle gallant had to conduct his affairs somewhat secretly, and the western mind gets the giggles, even though appreciative of the poetic quality of the tale, when Murasaki naively relates with the most apparent sympathy, how disturbed Genji was when his whims happened to be interfered with; and how he thought "if I only had some convenient building, where I could house these friends of mine, and be able to keep an eye, not only on them, but on any babies that might chance to get born, how much simpler life would be." Is it possible that Genji was a figment only of the imagination? Mr. Waley, in his brief preface, tells us that it is all one long novel, but he does not tell half we want most grievously to know.

SUMMER FICTION,

Again we are constrained to speak of fiction, the kind to be read in summertime with no risk of brain fag. From E. P. Dutton, comes "If Today Have No Tomorrow," by Olive Gilbreath. This is a tale of a certain set in the Russian aristocracy during the revolution of 1917, a theme thus far avoided by all kinds of writers. "Fools rush in where angels fear to tread," is one thing we might say of Miss Gilbreath's treatment of a subject, so full of events, each one stupendously dramatic. But anyway she has made a brave attempt.

"The Nest," by Anne Douglas Sedgwick, Houghton Mifflin is a collection of short stories most competently done in the manner of Henry James, although in no sense an imitation. "Wild Heart," by Isabelle Sandy has been translated from the French acceptably by Charles Miner Thomson. It is a simple and poignant tale of the peasants who live on the borderland between Spain and France. "O Genteel Lady," by Esther Forbes, is a first novel by a very young woman, we are told. The heroine who lived and managed her diverting affairs in the fifties, in the vicinity of Boston, and incidentally on a trip to Europe, seems very 1926 in viewpoint. Miss Forbes wrote this we know with a twinkle in her eye. In "Flapper Anne," Corra Harris has given her conception of a modern girl, accompanied by plenty of moralizing on the state of flapperism in general. We doubt if it presents the flapper's viewpoint, but there will be no misconception about what Mrs. Harris thinks.

From D. Appleton and Company comes "The Spirit of Menlo," by Earl Reed Silvers, a story for rather young boys, about a youth terribly afflicted with an inferiority complex. Probably this is the way to cure it. Frederick A. Stokes Company, send "Barbara of Telegraph Hill," by Stella G. S. Perry, a girls' story with the scenes laid in San Francisco, full of the Pollyanna spirit which reigns supreme on all its pages.

THE WORLD'S CLASSICS,
THE OXFORD UNIVERSITY PRESS.

This house is issuing these volumes in a uniform pocket size, in fairly good type, on thin opaque paper. Among the latest, are Stevenson's "Kidnapped," and "Catriona," combined, and "Treasure Island." "Catriona" has been sometimes called "David Balfour." Another volume is Dickens' "Old Curiosity Shop," one of his most popular tales. There is also "The Letters of Samuel Johnson," a selection, which has an instructive introduction. "Humphry Clinker," by Tobias Smollett, although written in 1770 is still vastly readable, and valuable to those seeking information about the mode of life in England at that time.

COLIN CAMPBELL CLEMENTS, AUTHOR OF "PLAYS FOR PAGANS."

PLAYS FOR PAGANS,
by COLIN CAMPBELL CLEMENTS,
D. APPLETON AND COMPANY.

SEA PLAYS,
Edited by COLIN CAMPBELL CLEMENTS,
SMALL MAYNARD COMPANY.

"Plays for Pagans," contains five short plays, of which the first, entitled "The Haiduc," is by far the most ambitious. Its scenes are laid in the Carpathian Mountains, among the peasantry, and the theme concerns the mystical character of the traditional hero of Roumania. Mr. Clements spent three years traveling in this region, after the war, therefore he can be trusted to know the atmosphere, but he has not conveyed it to us in his play, with any notable significance. It is interesting but not forceful. On the whole Mr. Clements does not introduce the mystical element into his plays, with any conspicuous degree of success. In "Yesterday," and "Spring," which are exquisite little gems of playlets, he writes piquant, sprightly charming dialogue, very easy, natural and delightful. This same statement applies also to the dialogue in "Four Who Were Blind," until the introduction of the mystic character. His realism is most convincing, but his mystical element seems metallic, and handled in a rather mechanical fashion.

The volume of "Sea Plays," contains short plays, dealing with some phase of marine life, selected by Mr. Clements, and prefaced by him with brevity, but a most engaging wh sicality. Some of these plays are impressive, but one at least in decidedly unintelligible to those not adept at unraveling symbolistic riddles.

THE MIND OF JOHN KEATS,
by CLARENCE DEWITT THORPE,
THE OXFORD UNIVERSITY PRESS.

BETWEEN THE OLD WORLD AND THE NEW,
by M. P. WILLCOCKS,
FREDERICK A. STOKES COMPANY.

That phenomenon, John Keats, whose body died at twenty-five, but whose spirit will never die, is ranking now with Shakespeare in universal appreciation. "The Mind of John Keats," is the result of ten years spent in studying the evidences of Keats' thought life, as it is disclosed in his poems. It is surely an important book for the students of Keats, of whom probably there is a surprising number, for no one who reads those immortal odes to a nightingale, and a Grecian Urn, can remain indifferent to this magnificent genius. A genius, "which, 'like Shakespeare, who could do men's mind with ease' had the capacity to lose himself completely in detached contemplative, penetrative absorption in the world and men; this was the secret of his achievement." A lifetime of comprehension not only of Keats but of the unfathomed depths of life underlies the writing of this sentence. Keats' poetry read in connection with this volume, will repay the student manyfold.

"Between the Old World and the New," contains a series of literary studies of the masterminds of modern times, written with the idea of tracing a line of evolutionary thought through the course of this period in our literature. Under "Three Prophets of the Will," are essays on Goethe, Balzac and Shelley. Carlyle, Eliot, Thackeray, Trollope, Dickens, and Tennyson represent "The Victorian Mind," while "those who escaped," are the Brontes, Browning and Meredith. "The Wreckers," are Ibsen, Tolstoi, Turgenev, Tchehov, and France, while listed and analysed as "builders" are, Butler, Dostoevsky, Whitman, Carpenter, and Thomas Hardy. The material in the book is stupendous, ideas most worthy, but the presentation lacks an imaginative quality that would make it far more readable.

GARDEN MAKING,
by ELSA REHMANN,
HOUGHTON MIFFLIN COMPANY.

In the springtime, garden books of any kind prove ever welcome, but this volume is valuable at any time and in any place, because it deals with the artistic phase of constructing gardens. Its author is a successful landscape gardener in the east. Of course garden lovers like to express their own artistic individuality in their landscaping, but from this volume, many will draw suggestions, which may give them ideas in addition to their own. The helpful substance of the book is much enhanced by the large number of fine illustrations, of gardens, constructed by Miss Rehmann herself and other landscape artists.

BLACK SUNLIGHT,
by EARL ROSSMAN,
THE OXFORD UNIVERSITY PRESS.

This adventurer has described herein in a capably journalistic fashion, his experiences, while spending a winter at an Eskimo settlement north of Nome, for the purpose of taking moving pictures. It gives a good idea of how those strange people live and think. In a preface, Stefanson, seems to object to any grumbling about conditions in those frozen wastes, but that of course is decidedly what makes the account so interesting. A traveling Pollyanna is something to avoid in books at least.

TEXT BOOKS.

From the Macmillan Company, comes "The Speech Arts," a textbook of oral English, by Alice Evalyn Craig, teacher in the Polytechnic High School of Los Angeles. Also there comes from Harr Wagner Company, "A Study Guide for Problems in American History," by Lena A. Ely, and Edith King, teachers in the Central Junior High School, and Martin Stormzand of the University of Southern California.

PEARL,
by SISTER MADELEVA,
D. APPLETON AND COMPANY.

This volume contains a discussion and interpretation of "Pearl," a poem composed in the Midland dialect, about 1370, and published first by Richard Morris, in 1864.

FORTUNE'S YELLOW,
by EVELYN SCHUYLER SCHAEFFER,
CHARLES SCRIBNER'S SONS....

This is a lively tale with all the "fixings," and the heroine is sixty-eight. To be sure there is a youthful assistant heroine, but she really is not necessary, for the older lady is perfectly capable of carrying the load alone The human failings delineated in this book of fiction, may lack subtlety in their treatment, but they are perfectly true to type. The change of attitude, brought on by sudden wealth is either a melancholy, or a diverting spectacle, depending on how one views it.

THE DRAMA AT COLLEGE AND UNIVERSITY

University of Southern California included in the Commencement Exercises, as in the past, a Shakespearean drama, the choice being "The Tempest," including spectacular ocean and storm scenes. Delightful characterizations of Ariel, Caliban, the Nymphs and Spirits were given.

The Spring program of the second annual Apolliad included the fantasy, "Princess in a Tower," with Man-in-the-Moon, Harlequin and Columbine playing leading parts.

Pomona College, Claremont, sponsors an annual Shakespeare play in the Cambridge-Oxford method,

eliminating stage settings and effects almost entirely, an occasional suggestive chair, table or bench is supplied. The reproduction shows Falstaff and Dame Quigley.

University of California, both at Berkeley and Los Angeles present each year a play from one of the great Greek dramatists. This year at Los Angeles the play chosen was Euripides' "Alcestis," and proved an interesting and inspiring production,

under the direction of Miss Evalyn Thomas. The role of Alcestis was assigned to Leslyn McDonald while Admetus was played by Sanford Wheeler.

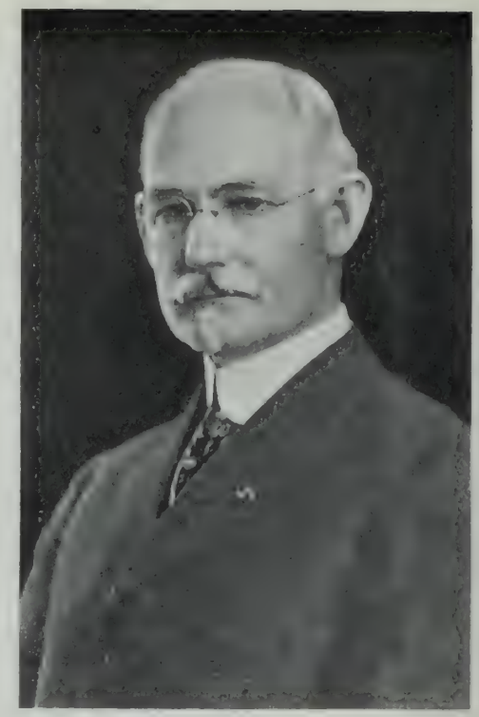
INSTITUTIONS AND CITIZENS WE HONOR

THE beautiful Huntington library, built by Myron Hunt for Mr. Henry E. Huntington to house the Huntington collection of books, is not a public library in the ordinary sense. It is, to be sure, near Pasadena in San Marino, but is not a part of this city. For the use of research students its books may be studied by obtaining permission from the Librarian over the telephone. The famous "Blue Boy" and others of Mr. Huntington's splendid collection of old masters are not in the library, but belong on the walls of Mr. Huntington's home, situated in the same estate at San Marino, but not a part of the Library.

That great nerve system of any city—the telephone, is, indeed, the main means of entre to any of Pasadena's attractions. One may wander about until fatigued beyond expression and find nothing but beautiful residences on beautiful streets and a few fine buildings rising in the center of town. But take the telephone book in hand. Call up the public offices, the Chamber of Commerce, the Public Library, the banks or the hotels and that fine hospitality developed by long years of tourist

THE WEST WING OF THE PASADENA HOSPITAL. ARCHITECTS, MYRON HUNT AND H. C. CHAMBERS

CITIZENS WE HONOR AND WHY



service will be found at the disposal of any guest or visitor.

The California Institute of Technology with Arthur Fleming, President of the Board of Trustees and Dr. Millikan at the head of its Faculty, Dr. Arthur Noyes, head of its Chemistry Department, ranks with M. I. T. in many ways, although its distance from the environment of Boston has still to be made good by Pasadena in exchange for all the interesting lecturers, great poets and literati which the Institute brings to California and shares with the fortunate communities which lie within the sphere of its sane and wholesome influence.

Pasadena has, however, made good in the matter of proper care of its citizens in sickness. The great number who come to Southern California for the benefit of its climate and outdoor life must be reckoned with when a municipality plans its public and semi-public buildings. The Pasadena Hospital is not a municipal department, but it correlates its work with the health department and the emergency service of the city. As a non-profit institution established by devoted citizens and maintained by fees and the contributions of grateful patients and their families, this modern, up-to-date hospital is the crown of a system of clinics and dispensary that Pasadena is more genuinely proud.

Henry H. Sherk, M. D., beloved physician and surgeon of Pasadena, whose death in June left the whole city desolate.

Upper right: Charles D. Lockwood, M. D., organized the Ambulance Corps in Pasadena and serves the city as attending physician and surgeon at the hospitals.

Photographs and information by courtesy of the Pasadena Star-News

Center: John Dunlop, M. D., called, as a skilled orthopedic surgeon, to serve in the British Army in Oxford, London, Edinburgh, Liverpool and Aberdeen, under Sir Robert Jones, in 1917, he returned to the United States, April, 1919, to live and serve in Pasadena, California.

of than any other semi-civic asset this city has. Here the greatest physicians of the country come as visiting consultants; and here the experts of our own rich field of medicine serve their home town in quiet faithfulness that leaves no time for personal aggrandizement or public display. The hospital has now enlarged its scope and usefulness to the sick and injured by an efficient service department for helping those who have not the means to enter a hospital. All of the best physicians and surgeons are thus able to give of their skill and knowledge in consultation to those who have hitherto despaired of first-class aid. There is no better way by which the citizens and winter visitors in Pasadena can show their appreciation of the tireless work of our physicians and surgeons, than by definitely and generously giving to the fund which supports this vital service which everyone may need at any time.

What patriotic work can anyone do to equal the service of the skilled surgeon? How fortunate Pasadena was, for example, in the circumstance which brought to this city and its hospital such a mender of broken bodies as Dr. Dunlop, who rendered on New Year's Day, 1926, and for months afterward, such a service to her citizens as will never be forgotten and which has made his name a household word. Support of a hospital and use of first-class clinics are the two intelligent ways in which the educated laity of any city may do its part toward having a healthy home town.

THE INCURABLE OPTIMIST

By VERA SADICOFF-GOLDMAN, M. D.

IT is Sunday, a day of rest and peace. My family, sensing my need of a little silence, have gone about their various and varied affairs and left me at my desk. Even Tom, the cat, is sunning himself outside my window. The ticking clock is the only sound heard. All this quiet after a hectic week,—the tremendously complex week of a woman carrying on, as an individual in a profession,—as a wife and mother. Has it occurred to you that the life of the modern woman is comparable to a Kirmanshah rug, so great is the intricacy and complexity of design, so rich and varied its coloring?

Yesterday, after a long day, I climbed the stairs to "Hillside House." Laboring up just ahead of me was Giacomo, the composer. We finished the climb together and entered. The afternoon sun was casting a luminous glow over the gracious charm of my room. Every object was touched and given life. The blues and greens, the henna and violet of draperies and ornaments seemed fused in a crucible of gold. It was the hour I adore in the room I love best. And Giacomo, with the soul of an artist, felt the beauty and peace of it all. Slowly he relaxed on a sofa, in the west window, lighting a big cigar. I sank down opposite him and heaved a sigh of satisfaction and relief.

"It is a good world to be in," I said, with that total lack of originality characteristic of the pre-dinner hour. He looked at me speculatively and appraisingly and then, with his usual unexpectedness he took me to task.

"Your cheerfulness is as impossible and inartistic as would be the introduction of a china cat on a silly pillow into this room," he said. I took exception to the analogy. "Is it not rather like the placing of a fragrant mass of peonies and cornflowers, gladiolas and roses at that window," I ventured mildly. He disregarded me.

"All this comes from living in California," he continued, unperturbed. "The climate is too mild, too soothing. The result is that even you have been softened by it. You have become the incurable optimist."

I was speechless. For the first time in my experience I was forced into a defence of the hopeful attitude. In place of the usual "Cheer up, things are not so bad as they seem," I was forced to respond to, "Why are you so beastly cheerful?"

(*Continued on Page 26*)

THE STUDIO GIRLS CLUB HOUSE---HOLLYWOOD

TIERNEY AND COMPANY, DECORATORS AND FURNISHERS JULIA MORGAN, ARCHITECT

SUNSHINE and soft, clear coloring greet the visitor to the Studio Club in Hollywood. The strength of concrete construction is there also; and the great rooms, built round a court, speak of service and home life for the hundreds who will use them. But by the wizardry of his versatile art, the decorator has so touched the gray coat is set here and there; and although little color seems to be used, it greets one where it is needed.

Cheerful figured hangings balance the uniformly figureless carpets and graceful chairs dot the room—to be set back easily for dancing.

The walls show little room for pictures

HOLLYWOOD STUDIO CLUB COMMITTEE OF THE NATIONAL BOARD OF THE Y. W. C. A.

Mrs. Arthur S. Heineman, Chairman; Mrs. Cecil B. de Mille, Building Chairman; Mrs. Willsie Martin, Secretary; Miss Cora L. Tatham, Building Secretary; Mrs. John S. Sanders, Treasurer. Mrs. Ella King Adams, Mrs. W. F. Callander, Mrs. Samuel Goldwyn, Mrs. Jesse Lasky, Miss Mary Pickford.

Advisory Committee: Mr. George G. Greenwood, Mr. J. B. Irsfield, Mr. Chas. H. Christie. Club Director: Marjorie Williams

THE RECEPTION ROOM AND AUDITORIUM OF THE STUDIO CLUB, OF HOLLYWOOD, CALIF. TIERNEY AND COMPANY, DECORATORS

orates the walls in subtle places. Painted furniture in the writing alcoves, reed chairs of soft blue, or a handsome Florentine frame on a mirror answer the longing for pure beauty that lies dormant in every girl.

A CORNER IN THE STUDIO CLUB, 1215 LODI PLACE AND LEXINGTON AVENUE, HOLLYWOOD TIERNEY & COMPANY, FURNISHERS AND DECORATORS

of natural concrete forming the bare walls that cheerful color dominates without surfeiting; and sunshine fills the air of the whole interior.

In the halls and entrance lobby Mr. Tierney has gained a glorious effect of sunlight even on a gray day by golden color in curtains and hangings. Answering this glow of golden light he has set at intervals the old blue of shadows in settle and painted chairs.

The witchery of corresponding colors are best understood by such an artist who has delved deep into their philosophy and their effect on the people who are to live under their benign influence. Sorrow and sadness, inevitable in human life, seem to flee away when the doors of this hospitable home are opened and the fortunate occupants are enfolded in its great wings. Hearty is the welcome of the commodious reception hall where parties are given or groups receive their friends.

This handsome room is uncluttered and restful. The warm grey of the walls is broken and given depth by its undulating surface. The ceiling lights are not hidden, but form an adornment of flat ornament and frosted glass.

Its unusual arches are left unadorned and strengthful, excepting for long lines of red and robin's egg blue of the intalios. A subtle, old-rose pink or the youthful red of an old hunting and only the very best should be hung upon them; for tastes differ in so large a family and what one likes may be unhappy for another. Reading lamps and mirrors, and Della Robbia plaques are in their proper places and their beauty is sufficient for the most exacting.

Through the corridors to the library and diningrooms one may wander still made happy by this old Venetian red that decorates the walls in subtle places. Painted furniture in the writing alcoves, reed chairs of soft blue, or a handsome Florentine frame on a mirror answer the longing for pure beauty that lies dormant in every girl.

IN THE LIBRARY THE SAME CHEERFUL, SUNNY SCHEME OF COLOR IS REPEATED WITH VARIATIONS

The ceilings are exceedingly lovely. In the library the impress of the forms of wood which held the impressionable concrete are left and no attempt is made to disguise it but color is added discretely and with the skill which marks the work of Tierney and Company.

Working with the architect as he did in the more elaborate decoration of the Woman's Athletic Club by Allison and Allison, Mr. Tierney has proved that decoration goes deeper than mere surface and that when the decorator is allowed to make the furnishings and pieces which he uses, he can create interiors that are beautiful pictures in themselves.

This club center and residence for girls and women of the motion picture industry was opened in May of this year. Through the sale of the property formerly occupied a fund for the new building was obtained. The new situation, just north of Santa Monica Boulevard seems especially fortunate and Miss Julia Morgan, California's Beaux Arts Architect has here built one of her most beautiful buildings for woman's use.

THE HOUSE AMONG THE LIVE OAKS. HOME OF MR. AND MRS. E. B. WHEELER, ALTADENA. DESIGNED BY J. WILMER HERSHEY, PASADENA

CASTLES IN SPAIN AND THEIR SUBTLE COLOR

BELIEVE as one may with the architects of the present, who say we have gone too far with precedent, there is still danger that we may go too far in the other direction. Young men and women who are growing up in California away from all that the race has stored up in knowledge of design which pleases the cultivated taste are in danger of merely repeating the progress of other ages because it is unknown to them. One must know all that has been done before he can be sure he is original.

The obligation of those who "know how" is first, to formulate the general laws of beauty in architecture, and then to apply those laws to local materials and local conditions. A young architect, trained in all the Beaux Arts learning of the profession both in America and in Europe, comes to California with an open mind and unencumbered conscience. He studies conditions with a fresh eye. He seeks out the indigenous buildings at Monterey and scattered around in other places along El Camino Real. Then he builds a Californian house for his clients who are Californians and intend to spend their lives in California. This house will be beautiful, whether large or small, because its lines and mass and fenestration are in good taste and good proportion and not because it copies the past in style or taste of Meditteranean countries.

Mr. Garvin Hodson, the Beaux Arts man referred to, has built such a Californian house in Pasadena. All who are born and brought up in California recognize it as good and beautiful, though they may not know one "style" from another.

Another man from the Atlantic Coast, Mr. J. Wilmer Hershey, trained in the storied lore of architecture at Carnegie Institute of Technology and gifted beyond the ordinary in powers of discrimination in color and form, has given to Santa Barbara through his months of critical designing for contractors and builders applying to the Board of Review for permission to build, a standard of good taste in commercial structures that will last while that city continues to build.

These fundamentals of good taste in structure are now being applied by Mr. Hershey to the town of San Clemente where he is building the administration's buildings and is consultant for the town as a whole.

This new growth of Californian design is the outcome of our own study of Spanish and Italian architecture, but it is not plagiarism.

What architects are expected to do for a new country is just that: to supply good proportion, good massing, good placing of openings, good lines to the roof—anything else is mere building, which while necessary to be mastered, is not the whole of art and architecture.

The Venetian Room at Cannell and Chaffin's, Los Angeles

The Color in this room is an offering of consummate taste and beauty

Fine lines in the art of olden times give inspiration for home makers who are building Italian and native or Spanish houses

A SECRETARY OF COMMERCE TAKES A HAND AT "HOMES"

Part of an introduction to a Housing Pamphlet, written by Herbert Hoover, President, Better Homes in America.

MAINTAINING a high percentage of individual home-owners is one of the searching tests that now challenge the people of the United States. The present large proportion of families that own their own homes is both the foundation of a sound economic and social system and a guarantee that our society will continue to develop rationally as changing conditions demand.

A family that owns its home takes a pride in it, maintains it better, gets more pleasure out of it, and has a more wholesome, healthful, and happy atmosphere in which to bring up children. The home-owner has a constructive aim in life. He works harder outside his home; he spends his leisure more profitably; and he and his family live a finer life and enjoy more of the comforts and cultivating influences of our modern civilization. A husband and wife who own their home are more apt to save. They have an interest in the advancement of a social system that permits the individual to store up the fruits of his labor. As direct taxpayers they take a more active part in local government. Above all, the love of home is one of the finest instincts and the greatest of inspirations of our people.

Today, in the period of post-war recovery, when our National productivity is increasing, we have the opportunity to make definite progress in the right direction. Moreover, the development of the automobile has given a great impulse to suburban life and an increasing possibility of home ownership. Happily, a large section of the people is awake to the problem, and an increasing number of business groups have publicly acknowledged their responsibility and interest in it. They realize that unnecessary barriers that may encompass a man determined to own his home are hindrances to good community spirit and to good business. They see that taking a neighborly interest in developing sound financing and other machinery for the use of home-seekers, and insisting on the observance of honest, straightforward methods by those who deal with home-seekers is not paternalism but good business and good citizenship. It is the "square deal"—and it is not only right but essential that the cards should not be stacked against the home-seeker.

A HOUSE IN PASADENA DESIGNED BY J. WILMER HERSHEY. ONE WHO HAS INSTINCTIVELY THE ARCHITECTURAL GIFT OF DESIGN IS NOT BOUND BY ANY ONE STYLE OF ARCHITECTURE

SET AMONG INDIGEOUS TREES THIS HOUSE IS TRULY CALIFORNIAN BECAUSE IT IS THE RESULT OF THOROUGH STUDY OF THE SITE COUPLED WITH THOROUGH KNOWLEDGE OF BUILDING AND A NATIVE TALENT FOR DESIGN. BUILT BY J. WILMER HERSHEY, CONSULTANT IN DESIGN FOR ARCHITECTURAL ADVISORY COMMITTEE AT SANTA BARBARA AND MR. OLE HANSEN AT THE NEW SPANISH TOWN OF SAN CLEMENTE, CAL.

SANTA BARBARA BETTER HOMES DEMONSTRATION HOUSE NO. 1

By PEARL CHASE

AN excellent example of the successful use of Spanish style in the small home. It is called "La Recuerda," in remembrance. It is the eighth that its owners have built for a home and investment. The plan was drawn in detail by the wife. It was built under the husband's direction. It has real charm, though unpretentious and simple. The exterior walls are adobe laid on a continuous footing, reinforced with steel. Interior partitions are of lath and plaster, to save floor space. The floor plan is compact, the room arrangement good and economical. The small patio court is an attractive feature. Built-in bookshelves on either side of the fireplace and triangular corner cupboards in the dining room would be a useful addition. The position of the doors in the screen porch should be arranged and it should be made larger for convenient use as a home laundry.

This little home attracted much attention, for very many were interested in the problem of furnishing the small Spanish type house on a limited budget. The total cost of the furniture and furnishings was $1163.25. The lot was valued at $1900 and the house and improvements of the grounds cost an additional $5547.25. As the house was exhibited during Better Homes Week, it represented an investment of $8600. The itemized cost of the house and the furnishings of this and other demonstration houses was printed in the Santa Barbara Guide Book for Better Homes Week and proved of interest and value to the many thousands who visited them.

The living room has comfortable and convenient furniture; an upright piano is in one corner. The open beamed ceiling adds character to the room.

The unusual charm of the little dining room lies in its simplicity and the gaiety of its furnishings. The India Drugget rug is linen color with a dark green border. The furniture is a soft green, complemented by the terra cotta curtains, broad-edged in black. The chairs, peasant china and green favrill glass, came originally from Mexico. Under one of the two side windows there is a convenient serving table.

(*Continued on Page 29*)

THIS IS THE SITTING ROOM OF THE PRIZE HOUSE IN SANTA BARBARA'S 1925 CAMPAIGN. FOR ILLUSTRATIONS OF THIS YEAR'S SEE PAGE 29

SOUTHLAND

The Southwest Museum As An Educational Institution

THE modern American museum is first of all an educational institution. It supplements our general educational system at two points: sharing honors with the university in increasing knowledge through scientific research, and assisting "the grades" by bringing large numbers of pupils into direct contact with typical and inspiring examples of nature or art, scientifically exhibited and sympathetically interpreted.

By maintaining contact with youth the museum itself is rejuvenated and kept throbbingly alive as if by a constant transfusion of young blood. The astonishing vitality of one of the greatest of American museums is largely due to the fact that six million school children pass through its portals every year—receiving direct instruction otherwise unobtainable—while still other millions of both youths and adults use an extensive system of loan exhibits, as well as an immense motion-picture service, genuinely educational.

Thus a museum and its clientele, the public, may and should react on each other to mutual advantage. Henry Fairfield Osborn goes so far as to characterize the instruction imparted by the American Museum of Natural History, over which he presides, as "an antitoxin for most of the educational poisons of the day." Even the cave boy, he contends, had advantages which our boys have ceased to enjoy.

He was surrounded on all sides by vibrant nature, full of inspiring and wonderful phenomena which filled him with reverence and awe. His father and mother, at least in the Cro-Magnon period, carefully instructed him, not only in flint-making, but in the rudiments of art. Even in the far more remote eolithic times, the stern master which we now designate the "Struggle for Existence" was ever by the side of the boy and girl—compulsory education took this primeval form. But in our large modern cities (Professor Osborn maintains), in the press, and in the minds of teachers who depend upon the press, civilization has reared a Frankenstein which shuts out the direct vision in inspiration of nature and banishes the struggle for existence. Thus the two masters of the eolithic boy and the cave boy have quietly vanished. The great function of the American museum is to bring back to life these two masters; to restore the vision and inspiration of nature (and of equally inspiring primitive art) as well as the compelling force of the struggle for existence. On restoration of the privileges enjoyed by the cave boy and on coming for the first time into direct vision of the wonders and beauties of the world, not only boys and girls, but men and women, young and old, feel a thrill which they may never have experienced before. They discover in themselves latent faculties of which they had not the least knowledge, latent predispositions and tastes which gradually come to the surface of consciousness, new ambitions to enter the struggle for existence in science, in literature or in art. This is not guesswork. It is a record of actual experiences, not only of boys and girls but of adults. Artists and designers (for example) affirm that all the wonders of classic art and design have not aroused them as have well-arranged exhibits of the works of prehistoric man and of the primitive races.

The unique opportunities of the Southwest Museum as an educational institution are suggested not only by its very name and the purpose to which it was originally dedicated, but, above all, by its fortunate geographical site. It is on the fringe of the great area wherein one of the two original cultures of man sprang up. Much the earlier of these two primeval civilizations sprang up in Egypt or Babylonia, near the land-bridge that connects Africa and Eurasia, that land-bridge of which a narrow span is the Isthmus of Suez; and spread thence both eastward and westward The only other independent human culture, according to such eminent scholars as James Henry Breasted, was developed several thousand years later, on or near the land-bridge connecting the Americas, of which a span is the Isthmus of Panama; and spread thence both southward and northward. We modern Americans of course derive our civilization from earlier sources, that is, from Egypt and Babylonia and Crete and Greece and Rome, and finally across the Atlantic. But the aboriginal Americans, who came here from the Far East before the light from the Near East had as yet reached their home land, evolved a civilization of their own, whose achievements are now exciting afresh the admiration and amusement of the world as more and more of its relics come to light in "the Egypt of America," Yucatan.

From this second civilization source the Mayan culture spread not only southward, to be developed by Aztecs and Incas, but northward as well; growing fainter with distance, it is true, but never breaking a well-established connection. This point is, "the Southwest" is related to a vast Pacific area extending from California to Chile, and the Southwest Museum was founded to explore and study any part of that whole vast region, and thereby to enrich the store of our knowledge of man.

As the Southwest Museum now returns to its original purpose, it concentrates its attention on the following educational programme:

Subject: The Science of Man, especially as revealed in his art.

Field: The Southwest and its related areas.

Methods: Scientific research, especially by means of expeditions under the most competent leadership; and popular exhibitions not only scientifically arranged, but sympathetically interpreted to both children and adults.

Means: Money—a great deal more than we have.

Proceeding back up the line of this programme of concentration, it may well be believed that the necessary **means** will be forthcoming when it seems to be justified by its end. If we seek to do one good thing thoroughly, better than it is done anywhere else, and if we make it perfectly plain that we are placing only masters in charge of our research, then there is reason to think that the big brains and great hearts that have already done so much for the Southwest will do at least one thing more. They will help the Southwest to fulfill the wisest of all the precepts of the Greeks—"Know thyself"—by unlocking to its children its underground treasure-house of knowledge with the master-key of modern anthropology, which is nothing less than the Science of Man.

JAMES A. B. SCHERER.

The Allied Architect's Association

OVER thirty years ago Los Angeles was being settled by pioneers from the Western Reserve, which in turn had been settled by colonial families from Connecticut and other New England states. Pasadena was then the "Indiana Colony." Its public library had been built by citizens, who declined the assistance Mr. Carnegie was then offering. They built it themselves and it was the center of their intellectual activities.

Los Angeles, too, had its library building. The present City Hall was built for that purpose. Above the average in looks, it stood among two-story office buildings and dominated the commercial center of the city in its early years.

Then came the speculators and exploiters of California's native beauties. They "boosted" everything; they brought millions of people to the coast as "tourists"; they built a town of skyscrapers, hit or miss, on top of the handsome little city. The library was soon submerged, and with it went the intellectual life of the city. The library building was used for politicians who ran the government. Contractors and builders swarmed around it. Although we were all the time knowingly building a great metropolis for posterity, we had no intelligent plan; and the word "architect" was practically unknown to us.

Eight years ago, when this journal—conceived in war time and pledged even then to architecture—began its work of education, the architect's name was never mentioned in the daily newspapers. Only the rich owner, the advertising real estate dealer who sold the property, or the contractor, who also advertised, were featured in the story of the great growth of Los Angeles. Size, not good looks or intelligent coordination, was our continual boast—to the amusement

OPINION

and gaiety of nations.

In 1922 **California Southland** was publicly thanked by the Executive Committee of the Southern California Chapter of the American Institute of Architects, through its President, for having set a "high standard of architecture" before the public.

Still Los Angeles as a city had no architect, her civic buildings were to be knocked down to the lowest bidder.

The founding of the Allied Architects Association has entirely changed this stupid and unpatriotic condition in Los Angeles. The city now has this great body of experts working as business men to give their "home town" the finest architecture of the century in civic buildings—for practically all of the great municipal buildings of greater Los Angeles are yet unbuilt. Never again in this city can good building and good architecture be ignored. "A city set on a hill cannot be hid." The fight for righteousness and good design has been won, and our obligation to this patriotic body of expert architects and engineers can never be discharged.

No matter who builds the City Hall now, it has got to be good and it can not be too good for California. By the fight which has been made, the attention of all California has been called to the demand for good architecture and professional probity in high places, and once Californians are aroused to their civic duties they leave no stone unturned to find out the truth concerning their public servants.

Because of the conditions then existing there was organized in Los Angeles in the first week of July, 1921, the association of architects of southern California which was incorporated under the Laws of the State of California as the Allied Architects Association of Los Angeles: a co-operative association not for profit, but to provide the municipal, county, state and national governments an opportunity of obtaining the combined cooperation of many architects in order to achieve a high expression of architecture in public buildings.

The plan of this organization is this: The architects so associated as allies and co-workers, offer the civil authorities a method of securing the best of architecture in public structures at an expense to those authorities for the collective services no greater than the cost of the services of an individual architect, and with the utmost assurance that the buildings will be built with the greatest economy.

The association has no capital stock; the rights, interests, privileges and liabilities of every member are equal and no member can have or acquire a greater interest therein, nor be subject to greater liability, than any other member. A member is without interest in the assets of the association other than that conferred by his membership; on the termination of membership for any reason, all rights and interests of the member in the assets of the association cease and revert to the association. Any gains the organization may make will be principally expended in those things that will be of aid to all architects in their professional duties, such as to provide a comprehensive architectural library, meeting rooms and educational facilities for draftsmen. It is intended that only the most nominal gains will accrue to the membership.

Membership in the association is by election and is open to those architects who are in sympathy with the idea of the association and the opportunity it offers them to give public service. The by-laws so express this point: "Any architect who, because of his ability and qualifications has advanced the art and profession of architecture and thereby is especially fitted to render professional services for public welfare, is eligible as a member of this Association." Every member of the association is a member of the American Institute of Architects, and every member of the Southern California Chapter A. I. A., was invited to join and aid in the splendid patriotic movement.

A statement by the Board of Directors includes the following:

The talented designers who have been educated to know and understand the good in architecture and to express it and who too infrequently have the opportunity to function on public work, will be afforded such an opportunity through this Association. The member whose qualifications most fit him for the work in hand will function principally on that work, and thus every member will be able and expected to contribute his greatest ability to the work of the Associaion.

The practical, as well as the aesthetic, side of the professional work is fully provided for. The Association gives its most experienced minds to exercise the business and executive functions and to care for the structural, mechanical, electrical, architectural, sanitary and supervising problems. Its carefully rounded out membership gives, in every branch of architectural work, a collective service that private individual, firm or corporation cannot obtain at any price.

The touch of the individual is necessary to all architectural design and to every art; without it there is no life or interest. This Association provides that this touch shall never be lost because it provides that some individual member shall always control and direct the final architectural expression of the problem, but always under and subject to the criticism of his co-workers.

Such is the plan, idea, purpose and procedure of this Association of Architects. It is the hope of this group of co-workers that if each of them gives his full ability to the work of his Association and so to the public which it serves, without hope of receiving adequate pecuniary compensation therefor, that there will be injected into civic affairs a new force and a new idea of public service.

Four years of practice have proven that the fundamental idea and principles of the Association are sound and constructive and that it can function practically and efficiently as an organization to render architectural service and set a world standard for architecture in Los Angeles, in which it has carried out over fifty commissions.

M. U. S.

Songs of the Spirit. II.

The Knight of the Golden Song

Behold, there went a Singer forth to sing,
With eyes of faith, the lip of dew, the heart of spring;
Filled with a gospel to the strayed and lost,
Fanned by the ancient wind and fire of Pentecost;
A Singer on whose head the holy blade
Had lately been bestowed in solemn accolade,
Of hope and joy Truth's glad evangelist,
He clasped a lute set with a single amethyst.

Behold, there went a Singer forth to sing,
Crowned with the chrism of Love, the minstrel of a King;
The herald of a creed that wielded power
When life was golden-tuned and knighthood was in flower;
His tiding and the burden of his song:
"To honor women, help the weak, and right the wrong!"
Far down the world rang out his clarion note,
A rare-red ruby gleamed and trembled at his throat.

Behold, there went this Singer forth to sing:
"Hear ye the God-given message that to you I bring;
Revive the ancient rule, the law once feared,
Which sire delivered unto son, and son revered!
Let Purpose once again her scepter wield,
Be 'Dirigo ad astra' graved on every shield,
And strike forever from the files the ban
That what is deadly sin for maid is right for man!

Behold, there went this Singer forth to sing
A canticle that made the world's wide border ring:
"Young men, young maids, I say to you arise!
Lo, see the daybreak gild with hope the eastern skies;
Your hour is come! Truth's mighty, bended bow
Shall speed its arrows to the vitals of each foe,
The pebble Courage, set within your sling,
Shall slay the giant Self, and Love be crowned King!"

—Clarence Urmy.

TOWN AND COUNTRY CLUBS AND FUNCTIONS

Since the very first days of the Flintridge Riding Club all the Junior members have considered it their own and love every portion of it. They are always interested attendants at every horse show and were especially delighted to find that the show last month, sponsored by the Junior League as a benefit for the

Home for Convalescent children, had netted such a considerable sum. As this means enlarged quarters for the Home and the possibility of extending to many more children the comforts and aids to health so earnestly desired for them by the League members. These young members of the club, Ethel Johnson, Eleanor Fertig, Willametta Keck, and Joseph Johnson never miss any of the Horse Shows

While Helen Wills, American champion, was eliminated by illness from the English tennis tournaments, the California team, Mary K. Browne and Elizabeth Ryan defeated Mlls. Lenglen and Vlast at Wimbledon in the doubles. While perhaps not such a victory as we would have welcomed in the singles, yet it is the first time the famous Suzanne has been eliminated from anything at Wimbledon and we are especially proud that native born Californians administered the defeat.

Margaret Virginia Rogers, daughter of Mr. and Mrs. Travis Rogers. One of the clever young riders of the Southland, who enjoys the bridle trails in San Diego's Balboa Park and Coronado's "Silver Strands," and a serious entrant in the horse shows

Golf in all its phases held our attention throughout June, with America making such an enviable record, through the winning of the British Amateur Championship by Jess Sweetser at Muirfield, Bobby Jones retaining the Walker cup at St. Andrews and winning the open championship at St. Anne's, we almost lost sight of great events in other lines of sport. The victory of Bobbie Jones was especially sweet as he is the first amateur American golfer to win the Coveted title.

With golf attracting so much attention it is only natural to find not only the links crowded but the miniature golf courses receiving every attention, and it is only to be expected that these four sisters from Gothenburg, Sweden, recent visitors at Hotel Coronado, should enjoy a game on the miniature course on the hotel grounds. Left to right Misses Inga, Lillie, Ruth and Lucile Brynteson, daughters of Mr and Mrs. John Brynteson

Diamond Head,Oahu, lost nothing of its calm, majestic poise although the cynosure of all yachting eyes during the recent San Pedro-Honolulu yacht race, won by Don Lee's Invader, with the Poinsettia second, and the Teva third. Yet, after all, perhaps the grim old head did nod a trifle, otherwise how did one mariner mistake the outline of Koko Head and anchor there, thereby losing the race

The Poinsettia, Mariner and Invader have announced they will race back to San Francisco. The next event of greatest interest is the Regatta to be held in August at the Newport Harbor Yacht Club, for which a wonderfully interesting and entertaining program has been arranged. Members of all the clubs of the State are anticipating the best regatta of any Season.

George von Elm, California amateur entry, who tied with Walter Hagen for third place in the British Open Championship at St. Anne's, when Bobby Jones won the crown, June 25.

Mrs. A. E. D. Trabue, recently re-elected chairman of the Women's Auxiliary of the Southern California Golf Association, whose membership embraces Mrs. Gregg Lifur, of the California Club, who won the Southern Championship, and Mrs. George M. Lewis, of the Los Angeles Club, the winner of the State title

DEL LORD HAS ENTERED HIS FAST SPEED BOAT, MIDGE II, IN THE NATIONAL CHAMPIONSHIPS AT LOUISVILLE TO BE HELD THIS MONTH ON THE MISSISSIPPI, WHERE SHE IS EXPECTED TO HOLD A RECORD OF AT LEAST FORTY-FIVE MILES AN HOUR. EYRE POWELL PRESS SERVICE.

SAILS WERE A VERY VITAL PART OF THE YACHT RACE, DOWN TO HONOLULU, AS ALL BOATS AGREED TO SEAL THE MOTORS, ACCEPT HANDICAPS AS FIGURED, AND SAIL ONLY BY THE GRACE OF THE WIND. RAY CHAPIN SEEMS TO BE SEEKING THE LAST POINT OF VANTAGE

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGIARISM AS A FINE ART

THE following is the concluding installment of an address given by Professor Walter R. B. Wilcox of the University of Oregon at a recent convention of the American Institute of Architects in Washington, D. C. The address was one of five given by nationally known architects and deals with the use of precedent in architectural design. Mr. Wilcox has been classd as a "Progressive Eclectic." His words as a Pacific Coast man should be particularly interesting.

"WHAT IS PRECEDENT DOING TO AMERICAN ARCHITECTURE?" CONCLUSION OF ADDRESS BY WALTER R. B. WILCOX

WE are doing much in the way of education, but is a slow process—there should be still more publicity. Articles on the h story of Art and Vehicular Architecture by leading designers, appear in the technical journals, but, unfortunately, they seldom reach those outside of the business. Some get into the popular magazines, and we are trying to get the newspapers to pr.nt articles on the subject—going into the origin of wheeled vehicles. I don't know when wheeled vehicles did first come into use, but archeologists have gone into the origin of their evolution from the days of prehistoric Man, and their writings are a valuable contribution to popular education. They touch interestingly upon vehicles of Assyria and Egypt—though, as a matter of fact, we haven't been able to make much use of their designs. Somehow, Egyptian models don't seem to fit into our idea of things. One clever chap did make a sensat.on with an adaptation of one of King Tut's funeral sleds, but it was only a "stunt."

"Of course, these writers 'stress' Grecian Art—the classic period, when Art reached the highest point in human history. An adaptation of a Grecian model is always good. The public generally knows that, even though it may not appreciate its fine qualities. It is really surprising, that designers experiment with other styles, when they know they cannot surpass what the Greeks did."

He paused for breath, or because he had summed up the situation. I was beginning to wonder if it were the public that needed the education, but noticing models, designs for which, obviously, were obtained elsewhere, I said: "I see that you don't confine yourselves strictly to Greek models?" "No—No." he replied, "our designers are gaining great facility in adaptation. They are finding 'inspiration' in vehicles of all old countries. Of late, a pretty free use is made of protoypes from anywhere—except the Orient. That's another case like Egypt; we don't seem to understand Orientals. Their old vehicles were beautiful, but their art was their own, and we don't seem to assimilate it as we do that of the Europeans."

Here my informant launched upon a new phase of the subject. "There was a time not long ago, when designers were sharply divided upon the question of adaptability of historic styles to modern uses. Some argued that Romanesque vehicles were best adapted, while others, a little later, championed the Renaissance—chiefly, the Italian. That latter, finally, convinced those who were supposed to know about vehicular architecture that that particular period surpassed all others in that respect. Since then there has been a strong trend toward Gothic motives—they surely did good work in those days! Just now, opinion seems to be universal, that as long as a designer is "consistent"—doesn't mix his precedents—he can, if he is able, produce a really artistic design in any of the styles." After a pause, he added, "now and then' a man does something 'original', but he doesn't get very far. Few are interested—many contemptuous—and, well; it costs so much to produce an original design, that few manufacturers can afford to have their men undertake such experiences."

"The cost of designing, today, in the crush of competition, is something to be considered.

POMONA COLLEGE HAS, IN ITS MUSIC HALL ONE OF THE MOST BEAUTIFUL COLLEGE BUILDINGS IN THIS COUNTRY—MYRON HUNT, ARCHITECT

That is one reason, I suppose, why Greek and Roman work is so highly regarded—especially the Roman—by the manufacturers. You know—there was a celebrated Italian designer of the Renaissance—Lavigno, by name—who became so infatuated with vehicles of ancient Rome that he made measurements of all he could find. From these measurements he produced four or five average types and made draw.ngs of them, and today they are published in cheap and convenient form. Manufacturers and designers couldn't get along without a copy of that work. Knowing the style of the four or five to be used, a job can be handed over to a subordinate, who refers to the proper drawings and obtains the exact proportions of all parts of the proposed model—relative thickness of wheel-spokes to diameter of hub, width to thickness of t.re, size, shape and place of every decoration—each style had its own particular kind of ornament and a particular place for it to go, you see. It's a great book for manufacturers—and for designers, too—why, just come with me."

THE FLIRTATION, A PAINTING BY MAX WIECZOREK, LOS ANGELES

He led the way to a large room in which men were at work over drafting tables. "These men," he said, "have been specially educated as vehicle designers. They have had four or five years training in vehicular design based upon historic precedent. Some have spent two or three years abroad studying originals. Their education—wh.ch is now thoroughly standardized upon the historic basis—begins w.th a thorough study of that very book, and it makes them of almost immediate service to a manufacturer.

On the tables were scattered about photographs of all kinds of vehicles. Men were to be seen scrutin.zing them, copying bits of ornament, or some larger motive, or faithfully reproducing the entire design of a vehicle shown in the photograph. Noticing my interest, my guide said: "I want to show you our library." We entered a room furnished w.th tables, and surrounded by alcoves filled with books and portfolios. "We have hundreds of volumes and thousands of photographs of historic vehicles. It gives us quite an advantage over some of our competitors. Then we have quantities of illustrations of contemporary adaptations of old veh.cles by designers in ther establishments. These illustrations appear in our trade journals and are very useful—gives us an idea of what our competitors are doing and prevents them from getting very far ahead of us." "You mean," said I, "that you appropriate the designs of other factories?" "Oh, yes, they all do that. The publications illustrate the design of every new vehicle of importance that appears. Many illustrations appear in all the journals, so they accumulate rapidly. But the publishers are in business to make money and they have to run about the same stuff as their competitors. Manufacturers supply the photographs, because, naturally, they like to have their work as widely advertised as possible—it is good for their own business."

"I suppose 'original work' as you call it, is also published?" I inquired. "Oh, yes, occasionally. But since manufacturers are not interested in the work of an original genius—can't afford to make use of it, in fact—the publisher regards its publication as a waste of valuable space in his journal." "It is all very interesting," is all I could find to say. "It is," finished my salesman-friend. "It is—but despite all this educational publicity, the public does not apprec.ate the Art of vehicular design—it isn't interested. If we could only get the history of vehicular architecture introduced into the lower grades—." But here my friend was called away and I found myself wandering aimlessly on the street, reflecting upon what I had seen and heard. I wondered if he had h.t upon the remedy for the deplorable situation.

In closing this crude analogy, I want, if possible to escape misunderstanding. I offer it as an instigator of reflection. I know that we cannot get fine wine from empty casks. I know that the best wine is the product of long fermentation therein of the richest juices from the fruit of the vineyard, in which abides the essence of its flavor. As for architecture—its loveliest, most glorious examples, I be.eve, will be a product of a freed imagination guided by deep insight into the spirit which has imbued the great Art of the world, in whatever field—rather than of adherence to explicit forms, will, in more general terms, be a product of that culture which Matthew Arnold, as you may recall, defined as a "pursuit of our total perfect.on by means of getting to know, on all matters that most concern us, the best which has been thought and said in the world; and through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits, which we now follow staunchly but mechanically, vainly imagining that there is a virtue in following them staunchly which makes up for the mischief of following them mechanically.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

THE JUNE MEETING

IT was a happy thought which came to the mind of Mr. Hargrave of the B. B. Bell Company as he sat listening to our silver tongued presiding officer tell about how hard it is for the Executive Committee of the Club to provide interesting entertainment for this bunch of pirates. Mr. Hargrave was sitting on a hard seated folding chair at the time the idea occurred to him. It was the occasion of the first meeting of the Club at its new quarters in the Gardner-Payne Building. We suspect he was thinking of the big easy chairs in the B. B. Bell show rooms and was wishing some of their padding was between his bones and the slats of the folding chair. At any rate he struggled to his "dogs" and announced that B. B. Bell and Company, designers and makers of beautiful lighting fixtures, were just pining away for a chance to act as hosts for the June meeting of the Club. Well, it was all signed and sealed so quickly that when friend Hargrave came to he looked just a bit bewildered. At any rate we met at the Mary Louise Tea Room and had one of the best dinners we have had in a long time and from there we strolled down the street to the Bell Studio where a short business meeting was held. After which the fellows broke up into small groups and either talked or wandered around looking at the hundred and one beautiful pieces of metal work, furniture, and lighting fixtures with which the place is filled. The work of Mr. Cluft, head designer for Mr. Bell was in evidence on every side. The place is full of his personality. His ability coupled with the ideals of craftmanship upheld by the entire firm under Mr. Bell's direction, has made possible the results for which this firm is noted.

A bright fire was burning in the big fire place and an orchestra was playing a catchy air as the fellows strolled in. The atmosphere was ripe for a pleasant evening of solid conversation. The soft lights, the fire, the music all had their affect and all the fellows seemed to fall in with mood for talking. Many of the world's weightiest problems were disposed of before the party broke up. The Club is indebted to B. B. Bell and Company for one of the most pleasant evenings it has had this year.

WE GO CALLING

The Executive Committee of the Club were having their usual weekly noon meeting. The ever present question of how to get more fellows to pay their back dues, was tabled as impossible of solution (at least until the next meeting), and the treasurer was glancing at his watch wondering if that client would wait until he got back to the office. Some one said, "What are we going to do for our meetings during the summer months?" Someone suggested that we provide inspection trips on Saturday afternoons to various notable pieces of architecture. The idea seemed to take and as a result a trip was arranged for Saturday, June 12th. The house visited was the Eisner residence being completed by Gordon B. Kauffman. The house is located at Sixth and Miurfield Road. The Club is greatly indebted to Mr. Kaufman for his ready co-operation in the scheme and we wish to thank him publicly as we have already done privately.

THE WHEELER HOUSE, ALTADENA. DESIGNED BY J. WILMER HERSHEY, WHO GAVE OF HIS SKILL AND GENIUS AS CONSULTANT IN DESIGN TO THE SANTA BARBARA ADVISORY COMMITTEE REBUILDING ESTADO STREET

The plan of the house is interesting in that it is a satisfactory and rather ingenious solution to a complicated circulation problem. The site is not large for such a pretentious house but it is so skillfully arranged that there is no sense of being cramped. The garden is a charmed spot with its pool and pergola and low walled terraces on several levels. From the pergola the view of the house is faintly reminiscent of the Pazzi Chapel. Mr. Thiene, who landscaped the house, has created a noble work and has done the most with play of leafy shadows upon house and garden wall.

The house itself is more Italian than Spanish and more Gordon Kauffman than either. The main entrance motive, which is in cast stone, is particularly vigorous in scale and detail and has several new "kicks" to it which are refreshing to the jaded appetite of a "Front Entrance Detailer." The entrance Hall, the Banquet Hall, Living Room, and Patio had a particular appeal and many of us have found ourselves returning repeatedly for another look at all of them. The main stairway was done in cast stone with the upper rail in wrought iron; a pleasing combination in this case. It was interesting to note how Mr. Kauffman had varied the plaster texture at the stairway walls to tie the scale of the stairway into the finer detail of the hall. Tile was used profusely throughout the house with fine affect. The hand of Jess Stanton was apparent in much of this work. Right here let us mention that Jess is going to put Southern California on the map in the tile industry in the next few years or we miss our guess.

The house was visited by about a hundred members of the Club and their friends. There were many ladies present and they were most welcome. Every one thoroughly enjoyed the opportunity to study the work of Mr. Kauffman and his associates and we hope that we behaved with such circumspection that he will let us come again some time.

SUMMER MEETINGS

It is the intention of the Executive Committee to provide two inspection trips each month during the months of July and August. It is thought that this will give many fellows a chance to see the work of other offices than their own and will benefit not only the draftsmen but indirectly, the architects for whom they are working. These inspection trips will probably take the place of the usual monthly meetings. There is, however, a little scheme in the wind for an outdoor meeting sponsored by one of the big building material manufacturers. Further announcement of this trip will soon be forthcoming, WE HOPE.

Inspection Trip Saturday, June 26th.

A trip has been arranged to a house by Roland Coate and a church by Allison and Allison. Further report on this trip will be given in the next bulletin of the Club. We go to press too early for a report this time.

THE ATELIER

Word has reached us that the remodeling of the Club quarters has been completed so that the Life Class under Hamilton Wolfe can now work without interrupting the fellows in the drafting room. Both groups are now happy. The Life Class still has an overflow attendance and a goodly number of fellows took the last Beaux Arts Esquisse, "An Open Air Theatre."

Prepare Your Estimates From Reliable Figures

Send for the 14th Edition New Building Estimates Hand Book by Arthur.

SCIENTIFIC BOOK CORPORATION
15 East 26th St., New York

PORTABLE TYPEWRITERS
WITH STANDARD KEYBOARD

Also All Makes Sold, Rented, Repaired, Exchanged

Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

For a limited time only
Orders for Copies of
DAWSON'S
"The Birds of California"
will be taken and filled by
SOUTH MOULTON COMPANY
306 Scripps Building
San Diego, Calif.

Good Tile Lasts Forever
ARGHITECTS building for the FUTURE who have seen the TILE OF OTHER DAYS REALIZE this.
Spanish and Tunisan Designs
Ask your TILE CONTRACTOR about
Hispano-Moresque Tile
Harry C. Hicks Studio
4283 Beverly Blvd.
GR 4013
Los Angeles California

SIGNIFICANCE OF THE CONCERT ARTIST'S GARB

By JESSICA KATE SENECA

THE Americans carried off the honors in dress among the artists of the two auditorium series this last season;—as regards beauty, if not in other essentials.

Ideally, concert stage attire consorts so well with the artists's personality and surroundings, is so devoid of independently moving adjuncts that may carry on a movement opposed to that of the music, subdues itself so to the expression of varying moods, that it is unobtrusive. Concentration on sound, the essential thing in a concert hall, is lessened by vivid appeals to the eye.

Most of these requirements were ignored by Anna Case. Her French gown of pale rose, so narrowly constructed as to induce the sense of constraint, carried a big pink gauze bow extending from her ear to the hem. The warm and tender hue itself expressed something of Anna Case; but the dress was too exciting sartorially, and, together with the singer's incompletely assimilated lessons in dramatics, also of Paris, distracted attention from the real interest of the evening. The striking mode did not lend itself to the expression of varying emotions. Through all the changing moods of sad and gay, and passionate songs, one was conscious of the presence, entirely extraneous, of a clever Paris frock The ghost of a modiste sat complaisant upon the platform.

The commercial spirit entered with Cyrena van Gordon, who had her dress advertised on the program—a prominence legitimate only where dress is an essential part of the proceedings. One has interest in knowing who makes Raquel Meller's costumes. Like her sister artists, Case and Stanley, Miss van Gordon used a self-advertising piano. One wonders if these vulgarities of advertisement are to be the distinction of the American-born artist?

Her gown had an appropriate beauty and expressiveness, and was in harmony with the singing of great songs. In general effect, its freely flowing length of pure filmy white was given outline and intensity by a lower bordering of dark fur, making a significant curving line that balanced her handsome black head far more effectively than the usual pair of unhuman, sharply pointed shoes. It swayed in lovely lines as Cyrena, with a free stride, came magnificently on in her splendid height. She was a divinely tall person.

Not artistically significant, nor expressive of her art, but agreeable was the effect of warmth and elegance achieved by Hulda Lashanska, with massed darkness of hair, and rich dull reds and deep creams—and sashes tied perversely in front A chilly inelegance pervaded the attire of Toti dal Monte, who appeared in a dress that seemed all grey glittery glassy dangles, like a chandelier, with a very large pale-tomato colored flower close up against the full peony blossom of her attractive countenance.

On her first appearance here having worn the usual white summery attire, with gauzy sleeves that prettily bewinged her in the little wind of her swift exits, one was surprised a week later by Elly Ney's second appearance in wintry garb of rich-colored, betrained velvet, with a golden scarf. The reason for this was revealed at the end. Behind the scenes was Elly Ney, her hair in a dark cloud about her—a storm-cloud with soft fringy edges—and that resistless, love-inviting look with which she had just parted from a rapturous audience. A slim and agile young man, of charmingly polite address, who turned out to be her local manager, Mr. Raymond Brite, appeared in concerned enquiry. Whereupon Elly Ney held aloft a small elegantly shaped phial filed with some bright rose-pink liquid, and declared joyously that she "took it three

FROM A WATER COLOR SKETCH OF A SERIES OF COSTUMES, BY J. K. SENECA.

times a day!" Announced thus in that delightful voice, thus uplifted in those magical fingers, its brilliant hue against her darkly ardent face, one might have guessed it to be some distillation of life's joy she held there. . . . From this glorified medicine bottle one learned that the 'perfect climate' had not behaved well to her, and that she had had a chill, increased by the continued rain.

Myra Mortimer, the new American contralto, was another garbed in velvet, betrained, and of unrelieved black. With her black hair and her stillness in singing, the result was to almost identify her with the black piano behind her, which from the point of view of un ty of effect and no distracting accessories was so far good. Her broad pale face had not yet learned the tricks of flirting with an audience. The effect was indeed of an un-American and almost touching solemnity! Her accompanist, Conrad v. Bos's visage, gen-

HILLER'S STUDIO
OFFICIAL PHOTOGRAPHER FOR
CALIFORNIA SOUTHLAND
49 EAST COLORADO STREET
PASADENA, CALIFORNIA
ALBERT HILLER Phone, Fair Oaks 155

"The Gate to Healthful Beauty"
CORLANE
Marinello System
F. O. 1648 570 East Colorado St.
Pasadena
Opposite the Presbyterian Church

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

SAN FRANCISCO WOMEN—ACKNOWLEDGED TO BE THE BEST DRESSED ON THE CONTINENT— MEET AT THE FAIRMONT HOTEL FOR MANY AFFAIRS BOTH SOCIAL AND MUSICAL.

ial, convivial, and faintly jocose, emerged ruddily from this blackness, the brightest spot on the stage. The black tail of her gown came submissively round the corner behind her, seemed to stretch itself in line with the piano, and lie waiting for her to go, like a good little dog. Trains seem rather a mistake on the concert platform. Voluminous ones, accompanying a slow and stately walk, may be imposing. But a rather narrow and detached train, loping along on a bare stage after a figure in a rapid exit is slightly comic. (One remembers Elly Ney suddenly and impulsively picking hers up, either dissatisfied with the way it was coming along, or dubious about the floor, and going off so, unceremoniously . . . having left forgotten a long scarf adorning the chair back, and a little handkerchief tossed impetuously into the yawning recesses of the pianoforte.) Even the American soprano, Helen Stanley, whose appearance denoted the most intelligent and elaborate consideration of detail, had some sort of floor trailer on one side of her richly patterned gown, whose general effect of golden bronze was so admirably in harmony with herself and her surroundings.

The appellation of "Venus" and "Goddess" applied by eye- thrilled critics to Cecelia Hansen, make her attire of interest to her public. Her dress of very pale corn-colored satin had in front some adjunct which dangled a little distractingly. One wanted her not in assertively shimmering satins, but as that lovely young Saint Cecilia she could have looked; in a simple long pure white dress; her fair hair not prisoned in hard artificial waves, out of harmony with the flow of the music; and no rosy cheeks. Artists of the spirit should be always pale. And for that Saint Cecilia effect she smiled too much. Her playing was at times of that character that one hardly expected her to look pleased when we applauded. She was altogether, perhaps, exquisite enough to be able to deal a little in aloofness.

Elena Gerhardt's softly glimmering grey beaded dress seemed too conventional, but was not wholly inexpressive. An uncharacteristic note was the band half way round of dark grey fur—abrupt and gloomy. Two large flowers hung at the side, whose faint rose-mauve tones seemed to caress companioning hues—her skin's lovely fairness, and the dusk blue of her eyes—wonderful eyes, that held the concentrated life of a dozen ordinary pairs. Charm, unobtrusiveness, submissiveness to altering moods, characterized Matzenauer's white lacey gown, but she derided this harmony of effect by introducing the obnoxious detail of a large brown and yellow feather fan.

A PORTRAIT BUST BY CADORIN, SANTA BARBARA, CALIFORNIA.

There is a certain hardness and insistence about too glittering a concert stage garb which is against the conveyal of emotion. Claire Dux's white and crystalline dress, with its dancing sliveriness, lightly swinging, brightly gleaming, one might not have approved on another. But, though showing a little of that disintegration of personality that comes from the habitual surrender to the adoration of multitudes, there was about Claire Dux herself, her art, her spirit, a shining something that seemed able to assimilate this external brilliancy and make it seem indeed almost a symbol of what was within.

SLEEP

I.

Quietly like the paws of cats in grass,
Quietly like the mist and yellow fog,
Quietly like the darkness and the dew,
Quietly like the creeping vines in trees,
Quietly like the wings of moths at dusk,
Quietly wilt thou come at last, O sleep.

II.

I have set a golden snare for sleep,
Baited with the quiet count of sheep.
Sleep draws near on cautious paws,
Sniffs the tainted air, withdraws,
Wild and hard to catch and keep—
Is sleep.

III.

Then I try the gentle sound of rain,
And again
Sleep draws near
Till aware of the snare
Flies in fear.

IV.

Suddenly I grow aware of the light
Sleep has been my captive through the night;
But not sheep nor sound of rain
Brought her then nor will again.
Wild and hard to catch and keep
Is sleep—
Harder still to drive away
With the day. —*Eleanor Hoffmann.*

THE MUSICAL CENTER OF SAN FRANCISCO, THE FAIRMONT

CROWNING Nob Hill where the "Nabobs" of San Francisco built their finest houses, the Fairmont Hotel now takes its place as host to the city and its visitors. Here meet the musical clubs of the Bay District for program or conference; and here are held the notable functions for which San Francisco is famous.

The Fairmont itself is a stately building, rising in terraces from Powell Street and dominating the hills from the bay. To the thousands who cross from the Oakland side, its handsome, storied structure seems to send out a cordial welcome to the city; and from its great dining room one may view the sweep of the inland waters from the Golden Gate past Alcatraz and Yerba Buena to the southern harbor where ships from the frozen north and from the south seas meet to exchange their cargoes in friendly commerce.

The ball room on the terrace—pictured below on the occasion of a costume ball—is being enlarged to make a great convention hall, larger than any other similar room in the city. Out to the very edge of the balustrade of this famous terrace garden the new room will extend under the architectural direction of Mr. Myron Hunt, architect for the Linnard Hotels throughout their wide and extended service.

Thus, as in the medieval palaces of Europe, the people as a whole have inherited the places of bonanza kings and princes. And the rulers of republics—the people themselves—now enjoy the heritage of California made possible to them by the energy of those pioneers of the Pacific who built the railroads and founded the city by the Golden Gate and built their home on Nob Hill.

A resume of the weekly program at the Fairmont Hotel shows the use which the people of San Francisco make of its beautiful rooms devoted to entertainment. In true spirit of fine hospitality, this patrician among the hotels of the coast serves society without ostentation or visible effort.

Its fine orchestra alone draws the lovers of music to its concerts on Sunday evenings in the lobby; and the Red Room, the Florentine Room, the California Room and the Gold Room are engaged regularly by musical clubs, Kiwanis, Children's Hospital meetings, dancing classes or lunches of Methodists from some city parish.

On the Terrace floor will be given a dance by some college class or local club, while in the California Room the Federation of Women's Clubs of the city and county of San Francisco will meet to consider Americanization in all its perplexing phases.

Truly the Californians themselves have taken possession of Nob Hill at the Fairmont! The Bertola Assembly of California Women, native daughters and leaders in all that forms the distinctive life of Californians, makes the Fairmont its meeting place and center for entertainments and has thus set the approval of the city upon this popular, tourist hotel.

ON THE TERRACE OPENING OFF THE BALLROOM OF THE FAIRMONT HOTEL IN SAN FRANCISCO. PARTICIPANTS IN A COSTUME BALL POSED FOR THE PHOTOGRAPHER, WALTER SCOTT, SAN FRANCISCO.

(Continued from Page 14)

Giacomo, contrary to what one might reasonably expect from him, living as he does in a world of dreams, insists that life in its present aspects and in its future possibilities is without hope. "The rich somberness of your soul, the beauty of your temperament is overlaid by the frothing effervescence of gaiety," he continued. "It is discordant." For a moment I was without response. And then suddenly my defence came to me.

My eye fell on a pile of magazines, pamphlets, reprints, brochures. They had been accumulating for a week or two and now demanded reading. Picking one up at random I turned to my good friend. "Shall I read to you," I asked. He looked surprised. "It is a medical journal and I should not understand it," he said. "I will translate the medical terminology into simpler and more understandable form," I promised. "Perhaps an hour or two of this will convince you that while life is tremendously difficult, it is magnificently hopeful." I opened my journal at the first article.

"Progress in the Treatment of Skin Diseases," I read. "Please note the first word—'Progress.' In medicine progress is inevitably bound up with hope, with relief. It may even connote happiness."

The name of the author of the article brought to mind a quiet, earnest worker. I had met him at one of the meetings of the American Medical Association and was deeply impressed by his sincerity. The author recalled the fact that some twenty or twenty-five years ago, our entire equipment in the treatment of all diseases manifesting themselves in the skin, consisted of a dozen or so drugs. The oldest joke in the profession was a classification of all diseases of the skin into those treated by sulphur salve, and those treated by zinc salve. At the present time the modalities, or means at our disposal, for treating diseases of the skin number twenty-one, of which drugs form one. The author lays particular stress on the value of the Roentgen-Ray, or the X-Ray, as it is commonly known. He goes into a lengthy discussion of two diseases of the skin, in which the outlook ten or fifteen years ago was utterly hopeless as to life. I very carefully emphasized and re-iterated the names of the two diseases for my listener so that he would not forget them. They are *Mycosis Fungoides* and *Pemphigus*.

"The X-Ray has changed the status of the victim of *Mycosis Fungoides* from a hopeless, bedridden sufferer to a more or less ambulatory patient, whose chief concern should be that the management and supervision of his disease be in the hands of one who understands *Mycosis Fungoides*, with all its vagaries, and who is an expert in the use of the Roentgen-Ray in the treatment of the disease."

For the pitiful victims of *Pemphigus*, hope now lies in the use of certain drugs. You have heard of leprosy, Giacomo, its utter hopelessness is stressed in Biblical references and in other forms of literature. Long strides have been made in the treatment of leprosy, with certain products of chaulmoogra oil. In patients presenting early and benign lesions (manifestations of disease) we are looking forward toward actual cures."

I glanced over the technical discussion and resisted the temptation to read the whole aloud to my listener. The author goes on to give a number of miscellaneous citations to indicate the modern trend and progress in the treatment of skin diseases. I gave Giacomo the highlights of the article and let it go at that

"Is it not significant," I asked him, "that this man, concentrating into a few pages, years of experience with suffering humanity, years of work, years of study, can end on a note of hope in a chord of progress!"

The second article dealt with Erysipelas. The author reminds us that Erysipelas was first studied by Dr. Fehleisen in 1883. Here I was forced for a moment to stop my reading. The thought of Dr. Fehleisen brought his image to my mind. He had been a good friend. I recalled the splendidly handsome, white-haired old man, his English still tinctured by the speech of his native Germany. I remembered his unfailing appearance at the hospital every day. He worked one day; death interrupted the full schedule of the following day; this included an operation at eight o'clock in the morning. Dr. Fehleisen, after prolonged research, had found the cause of Erysipelas to be a micro-organism or germ, to which the name *Streptococcus Hemolyticus* was later given. His work for thirty years was followed by the work of many observers. In that time we learned that *Streptococcus Hemolyticus* was of various types or strains; that these cause such varied affections as Erysipelas, Scarlet Fever, Septicemia, or blood poisoning, etc. The author states that it was not until the fall of 1924, that with the help of various of his colleagues whose names are carefully given, the writer was able to immunize a donkey and later a horse, against the specific streptococcus causing Erysipelas, and to make a serum to combat the disease. A group of sixty patients had been treated with the serum, the case histories are given and in conclusion the author states that "the results obtained strongly suggested that the serum possessed therapeutic, that is curative, value when administered in the early stages of the disease, and in adequate doses."

I turned to Giacomo. "You are a man possessed of creative capacity, of imagination. Do not these qualities help you to visualize these patient workers in their laboratories and hospitals? Does not the faith, the hope which makes it possible for them to carry on, communicate itself to you? Do not the forty years of work begun by my revered friend, Dr. Fehleisen, mean something in lending to life hope, meaning, even cheerfulness, if it so please you to term it?"

I turned the page to an article on the use of glucose and insulin in the treatment of Vomiting of Pregnancy. "To make you understand this, Giacomo, you must know that a certain definite amount of sugar must circulate in the blood. You know, of course, that an excess of this causes a disease called diabetes. But it is not generally known that a diminution of blood sugar causes very serious symptoms. The liver cells store sugar in the form of glycogen. If for some reason the liver cells do not store glycogen, they may maintain their activity by storing fat, which eventually may result in fatty degeneration of the liver. The use of glucose (grape sugar) in this condition was first advocated in 1920. The physicians and research workers interested, held that 'while the causation of the nausea and vomiting of early pregnancy was still an unsolved problem, there was no doubt that the mother was suffering from a carbohydrate (sugars and starches) deficiency, on account of the sudden demand for glucose on the part of the developing embryo(child). If the mother's diet was rich in carbohydrates, there should be little or no toxemia, that is poisoning; but if the diet was deficient in this regard, the needs of the embryo were met by a depletion of the glycogen or sugar of the maternal liver.' The excessive demand of the embryo lead to a fatty replacement in the cells formerly storing glycogen, and later to a fatty degeneration if the deficiency was not corrected. Consequent on the impaired liver function, and the resulting toxemia (poisoning), there developed an acidosis, (production and circulation of acid substances in the body) an increased demand for carbohydrates and an intolerance for food. Hence the mother fed on her own tissues and a vicious circle was established."

The author goes on to state that in the series of cases treated by glucose and insulin the maternal blood sugar was uniformly low before beginning treatment. This explanation of the cause of Vomiting of Pregnancy was followed by the use of glucose and later glucose and insulin were used in the cases treated. I glanced through the details of the methods of administering remedies, the case histories, and then read the conclusion, as follows:

"It appears justifiable to conclude that this method of treatment is of decided value and constitutes a definite advance over the methods formerly employed for the relief of patients suffering from the toxemic vomiting of pregnancy."

We hastily skimmed over an article dealing with cardio-vascular (heart and blood vessel) reactions in athletic and non-athletic girls. Two hundred girls were studied in summer camps, pulse and blood pressure records during rest and activity were carefully noted and tabulations made. The results are suggestive and helpful to those who are engaged in supervising the physical activities of girls.

Turning the pages quickly, I glanced through some highly technical articles. I did not wish to bore my friend, but an article on enlarged tuberculous glands causing symptoms simulating asthma intrigued him. The importance of making a diagnosis in these cases was stressed, because they are highly contagious and should be differentiated from true asthma which is not ordinarily communicated to others.

Further on, a physician reports the recovery of a seven weeks' old infant suffering from meningitis; the specific serum was used in treatment. Within sixty days the little patient contracted pneumonia and recovered completely from both infections without complications. Nine months later the condition of the patient was reported as being normal.

I glanced through the reports of current medical literature, American and foreign, without further comment.

Giacomo continued smoking his huge, brown cigar. I laid the journal on the table. His eyes were dreamy, as if he were hearing strange harmonies.

"Write me a symphony," I asked. "Your composers have written of the soldier on the battlefield; they have in music re-created the din, the exaltation of victory in battle. Now you must tell us through your own form of expression of this more magnificent fight, this capturing of more elusive forces ranged against mankind. This, which I have just read to you, is the recounting of glorious adventure, the slaying of dragons more hideous, more terrifying than any visioned by the most sensitive child. I never read medical literature without a sense of mounting excitement and stimulation. To read it is to build hope and life and cheer, and so I plead guilty to hopefulness, to gaiety and to joy, my friend. If I have made you understand all this, you will write the symphony of the winning fight between man and the enemies of man, the Symphony of Hope and Exultation."

VERA SADICOFF GOLDMAN, M. D.

[Readers of this article who find questions arising as to terminology or subject, are requested to formulate their questions and mail them to the Editor. Opinions as to the value of this column are also invited. The Editor.]

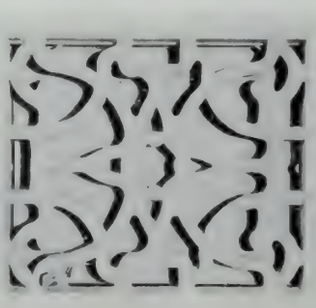
Tile for Everlasting Beauty

Genuine importations of Spanish, Italian, African, and Mexican tiles always in stock, as well as a complete line of American made tile, also foreign and domestic marble.

Mantels and sections of floors, walls for baths and other rooms in white and colors are kept on display. We also make tile fountains for gardens.

Z. B. GALLOWAY

95 S. Wilson Ave., Pasadena Terrace 5516



Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by Ohrmund Brothers

Pasadena Gas Appliance Co., Inc.

901 E. Colorado Street

Pasadena Fair Oaks 9393

A COURSE IN THE APPECIATION OF ARCHITECTURE

TOWN and city planning has been called by Miss Gere, in her outline for this course, "The Architect's Greatest Problem." It is indeed the greatest problem that Southern California has to study and solve with dispatch. For architects seldom have an opportunity to plan a town. That work is done by realtors before the architect is called in. Gridiron streets are laid out, boulevards are lined with commonplace shops and all chance for a beautiful village is lost before architects have anything to say about it. A town which grows naturally, with a village store and postoffice for its center, will often grow beautiful at the same time; but a town that is forced by subdividers who wish to realize on their investment is commercialized from its birth and never gets over it.

THIS IS A CARPENTER'S COLONIAL HOUSE, OF THE DAYS WHEN CONTRACTORS STUDIED PROPORTION, IN OLD MONTEREY. IT IS NOT SPANISH BUT AMERICAN BORN. THE INDIGEOUS ARCHITECTURE OF CALIFORNIA.

There is a way to plan a town so that its public buildings will be aqually convenient for all who live within the circle of its influence. This plan must be worked out by men and women who are willing to think the thing through from the first. Study of European cities and towns where our own race has lived longest show the paths which men have made, in going to and fro, crystalized into streets along the river bank or the sea shore or centering in a town plaza or village green where sports are enjoyed and pleasant, shady seats make gossip possible.

Certain towns built in California within the last half century show signs of thought in their plans. Corona is a circle, Orange has a very definite plan and gains beauty as its develops.

Notable to a degree are the new towns laid out by experts at Palos Verdes. We are indeed fortunate in having this fine example of what to do with a subdivision, right before us daily. How anyone can venture to lay out a subdivision or new town without going first to study this stupid subidivisions trailing along a boulevard that should be left to one side unhampered by local traffic are constantly being added to the sum of our sins in thoughtless building.

THIS LITTLE TOWN OF OJAI HAS GAINED MUCH REPUTE BY HAVING A BEAUTIFUL ARCADE ON EACH SIDE OF ITS ONE STREET, WHICH TRAILS OFF INTO THE COUNTRY DELIGHTFULLY. IT IS USED AS A TOWN CENTER BY HAPPY SUBURBANITES IN THAT BEAUTIFUL, CITYLESS VALLEY.

THIS VIRGIN LAND HAS BEEN PLANNED TO HOLD FIVE TOWNS, DREAMED COMPLETE IN THE MIND OF SOME ARTIST BEFORE THE GROUND IS BOKEN. PALOS VERDES ESTATES, CALIFORNIA.

Palos Verdes has planned five towns and when one buys a lot on a business street he buys a facade to go with it. Thus the plaza or street is made harmonious instead of a hit or miss conglomeration.

Below is a map of this peninsula—the turning point on our Coast and, we hope, in our town planning.

Notable, too, is San Clemente, a town now being laid out on the Coast below San Juan Capistrano by Mr. Ole Hanson, who studied the work being done by the reconstructionists of Santa Barbara and decided to buy a tract of unoccupied land and there lay out a town to be made from the beginning in harmonious architecture.

He chose the stucco or Spanish style because that is the logical house to build here where we have no forests. Then he invited the Consultant in Design of the Committee on Reconstruction in Santa Barbara, Mr. J. Wilmer Hershey, to give the benefit of his experience and talent to building a week-end town at San Clemente which should have the great advantage of being planned in the beginning to be rightly constructed instead of having to suffer an earthquake before it changed its building code to suit California conditions.

Houses make a town, no matter how well it is planned to begin with. We are, therefore, extending this course to study the indigeneous architecture of California, in the hope that the example of the women of Santa Barbara will be followed by all the Women's Clubs of California and the study of the elements of beauty in architecture be made the foundation of all

their study of art and architecture in the coming year. This course has proved so profitable to the contractors and builders who are using it that it will be continued for another year.

UNIVERSITY OF CALIFORNIA
College of Agriculture
Division of Landscape Design
Berkeley, California
June 11, 1926.

California Southland, Pasadena, California.
Gentlemen:

In the March number of th's year I noted an article of appreciation by Myron Hunt. I was particularly interested in Mr. Hunt's ideas of cooperation with Landscape Designers, and I should like to commend him personally for his broad-minded attitude. I trust you may be able to send this or a copy of it to him that he may know that his work as well as ideas of cooperation are appreciated by others who seek the finer things in art.

I wish also to commend the staff responsible for the fine articles published in the California Southland. We have copies at the University Library as well as in the department, and several have expressed their appreciation of the splendid material offered.

I expect to be in Southern California during my vacation period this summer, and will endeavor to visit your office during the next three weeks.

Very truly yours,
Signed H. W. SHEPHERD,
Assistant Professor of Landscape Designs.

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

THE TEA GARDEN OF EL ENCINO, ON THE COAST HIGHWAY MONTECITO, CALIFORNIA

Schaffer
GOWNS for
LARGE WOMEN
566 E. Colorado Opposite Presbyterian Church Pasadena

COURSE IN ARCHITECTURE CONTINUED

Mrs. Peters has asked that bibliography be published; and we therefore print this list of books to be found at The Rapid Blue Print Company, Los Angeles. We also again remind our readers that the Library of the A. A. A. in the Citizens Bank Building, Fifth and Spring Streets, Los Angeles, is open to them for reference uses.

1. The Beautiful Necessity.....*by Bragdon*
2. Elements of Dynamic Symmetry.....*by Hambridge*
3. Vignola, Esquie
4. The Elements and Theory of Architecture, 4 vols.....*by Gaudet*
5. First Book of Architecture, Doors and Windows.....*by Paladio*
6. Indication in Architectural Design.....*by Varon*
7. Elements of Form and Design in Classique Architecture.....*by Stratton*
8. Classic and Renaissance Architecture.*by Buhlmann*

Trusting that this list is what you desire, we remain
Very truly yours,
RAPID BLUE PRINT COMPANY,

SANTA BARBARA BETTER HOMES DEMONSTRATION HOUSE

Miss Pearl Chase, to whose eminent organizing powers is due much of the success of The Better Homes Week in Santa Barbara, has kindly consented to send a monthly report of the progress made in Santa Barbara, and we welcome the opportunity to give this interesting page to our readers of this column.

IN THE 1926 CAMPAIGN JUST FINISHED THIS HOUSE WAS CALLED DEMONSTRATION HOUSE NO. 1. IT WAS PLANNED BY THE OWNER WHO HAS BUILT SEVERAL HOUSES IN SANTA BARBARA AND WHO CLEVERLY TOOK NOTICE OF ALL THE BEAUTIFUL DESIGNS WHICH HAVE BEEN GIVEN TO SANTA BARBARA BY THE ARCHITECTURAL ADVISORY COMMITTEE WORKING UNDER THE NEW CODE

FLOOR AND PLOT PLAN. THE LOT WAS 50 x 107. WITH GREATER DEPTH A SPECIAL SPACE COULD BE DEVOTED TO THE CHILDRENS' PLAY YARD AND TO THE VEGETABLE GARDEN. THERE ARE FOUR FRUIT TREES IN THE BACK YARD AND ARTICHOKES, RHUBARB, PARSLEY, CARROTS AND BERRY BUSHES ARE EFFECTIVELY PLANTED IN THE BORDERS

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

BETTER HOMES DEMONSTRATION WEEK,---SANTA BARBARA

By PEARL CHASE, *Chairman Better Homes Committee*

(*Continued from Page 17*)

The front bedroom is cheerful and comfortable. The chiffonier, rocker, arm chair, dressing table and bedside table were painted a charming green to match the bed. The tones of the India Print spread are softly blended. They are emphasized by the gold and blue in the pottery, curtains and framed magazine prints.

The children's bedroom is especially attractive. All the furniture seems particularly appropriate, from the toy drawers and little chairs to the low play table whose legs fold up so that it can be slipped into the closet or under the bed. On each side of the room were fascinating fairy tale pictures. One advantage of leaving the walls untinted is found to be that finger and pencil marks are easily erased with the light use of sand paper. The narrow beds were made at the mill from a picture.

The little patio brightens the outlook from the living room and proves an attractive addition to the house when entertaining. It serves as well as an outdoor sitting room and play place for the children. The chairs are terra cotta color with waterproof cushions, painted oilcloth to be sure. The garden flowers are mostly blue, orange and yellow. Morning glory, delphinium, lobelia, aegeratum, and Australian bluebell, marigolds, calendulas, corieopsis, helichrysum, and nasturtiums.

Knowledge, taste and good sense in building and furnishing a small home, is increasing steadily, but there is still widespread need of improvement.

Important factors in the education of home makers are the special courses in the schools and clubs, woman's and home and garden magazines and their advertisers and the Better Homes in America movement.

In many rapidly growing communities, particularly in California, the trial and error method seems popular. Houses are frequently sold and there is opportunity and inducement for men and women to try their hands at building again and again.

The great majority of houses of moderate cost, say under $8000, are built from designs found in books of house plans, of variable quality. The furnishings are provided from the assortment of the local stores. There is always need to choose carefully and then plan wisely for the inevitable changes required in order to fit the house to the lot and its environment.

The final test of the good taste of the owners is the choice of hardware, the texture of the plaster walls and the color scheme, both inside and outside the house. It is here, as often as anywhere else, that they fail to secure satisfactory results.

FRONT BEDROOM. THE FURNITURE IS PAINTED GREEN, AND THERE ARE TONES OF GOLD AND BLUE IN THE CURTAINS, PICTURES AND IN THE INDIA PRINT ON THE BED

DEMONSTRATION HOUSE NO. 1. LIVING ROOM. THE FURNITURE IS OAK WITH A DULL FINISH. WROUGHT IRON FIXTURES AND LAMPS ARE EFFECTIVE. THE TAPESTRY ON THE TABLE, THE BRASS CANDLESTICKS AND BOWLS GIVE A GOLDEN ACCENT. THE ROOM IS MOST COMFORTABLY ARRANGED WITH THE SOFA BETWEEN THE TABLE AND THE FIREPLACE

DEMONSTRATION HOUSE NO. 1. THE PATIO OPENING FROM THE LIVING ROOM PROVIDES PLEASANT ACCOMMODATIONS FOR PIGEONS, GOLD FISH AND PEOPLE. THE FLOWERS ARE CHIEFLY GOLD, YELLOW AND BLUE

CHILDREN'S BEDROOM. THE FURNITURE IS A RICH, DARK BLUE, AND ROSE IS INTRODUCED IN THE BEDSPREADS AND FRILLED CURTAINS. A BUREAU, BOOKSHELF AND FAIRY TALE PICTURES COMPLETE THE FURNISHINGS

DINING ROOM, GAY WITH ITS SOFT GREEN PAINTED FURNITURE, TERRA COTTA COLORED CURTAINS, AND MEXICAN CHINA AND GLASS

The Classic Fold

By Fairfax Proudfit Walkup

Illustrated by M. V. Oates

FREEDOM sprang, like Athena, full grown from the mind of the Greeks. When one crosses the "tideless sea" of the Mediterranean, one leaves behind the heavy masses of Egypt. One leaves those temples, whose gigantic columns the arms cannot embrace,—those temples whose gods dwell, some of them, underground. The gods of the Greeks dwell on the mountain-top; and from these fair heights they do not hesitate to descend and mingle with mankind.

There is a clean wind, "a wild hill air, as if Pan were there, that sounds on the Argive sea." And indeed, in the groves of Greece, where maidens toss their bright veils in a dusk of dancing, one can still hear the pipes of Pan, "when spring comes tripping on the breeze."

Egypt was described, as being shaped like a lotus; she is drugged with the nepenthe of her own monotony. Greece, however, is shaped like a hand, a very graceful hand, that laves its sensitive fingers in the blue waters of the Mediterranean.

It is quite natural to find this grace and freedom reflected in every sweeping fold of Grecian dress. It is caught in the rhythmic line of the Winged Victory of Samothrace; it swathes the dignity of Sophocles. One speaks of the gods of Greece; but the people themselves have achieved immortality.

Phidias probably felt this when he adorned the walls of his perfect Parthenon with the imperishable figures of Athenian men and maidens, for they were worthy of being admitted to the presence of the most-high.

What a joyous procession it is, in festival garb, that comes to bring its offerings to Pallas! Here is a youth, curbing his restive steed. It might be young Pericles himself, in all the impetuosity of first achievement. He wears a short tunic—the Ionic Chiton. The word, meaning "a linen garment," was brought to the Aegean shores by the Phoenicians—those same Phoenicians who introduced the alphabet,—thus laying the lines for future controversies! The tunic (which has its modern replica in every fashion magazine) is a very simple garment. In fact, that which the young Grecian wears is only a rectangle of cloth, woven in one piece—about six feet wide and three and a half feet long. When this is doubled around the figure, it reaches just above the knees. It is fastened on both shoulders, though usually only on the right shoulder, leaving the left breast bare. A girdle confines it at the waist. It is such a garment the Amazons wear.

Over this Ionic chiton (usually of white, with a border), the youth might wear a chlamys, or short cloak, of wool. The chlamys also is a rectangle, about seven feet by three. It was fastened securely on the right shoulder, covering the left arm and hand. The Apollo Belvedere wears one, loosely draped around the left arm. Not only the gods, but the men also, often forgot to wear the chiton underneath!

Let us turn to the group of maidens, whose deft fingers have woven the chiton of fine linen and gold threads, the presentation of which is the occasion of this great festival. It is not often that the women of Greece have the opportunity of appearing in public; and, womanlike, they take full advantage of the situation! In the procession, one may see young maidens, in the soft Ionic Chiton, quite like that which their brothers wear, but wider and longer, and draped more carefully about the figure.

This chiton of soft, fine linen, measures twice the width of the maiden's outstretched arms, from finger tip to finger tip. It is a little longer than the length from shoulder to ground, to allow for a slight blouse at the waist. This garment, so simple (for it, too, like all Grecian garments, was woven in one piece), derives its charm from the grace and cleverness with which it is adjusted. To attain the effect seen on the Themis of Rhamnos, it was necessary to pin the material on each shoulder, allowing a bit more for the front, so that it droops in pleasing grace across the chest. Then, at regular intervals down the arm, to the elbow, brooches hold together the front and back, forming a sleeve, with interstices. But this would be bulky, did not a girdle hold this fullness in its proper place. This girdle, could be adjusted in three ways. First, it could be knotted around a high waist line. Second, it could be looped over the shoulders, and then knotted around the waist. It is thus seen in the statue of the Charioteer of Delphi. Third, it could be crossed over the breast, and then wound round the waist. This is the manner chosen by most of the maidens.

If the maidens did not wish the sleeved effect, they could wear the Ionic Chiton in a narrower version, without sleeves. Although the two sides might be pinned directly together, allowing no ends, as seen in the figures of the Three Fates, it was more usual to allow a bit on each side, which fell in graceful folds down the side of the waist, front and back. The girdle may be used in any of the three fashions, with all modes of dress.

CARYATID IN DORIC CHITON

The older men seen in the frieze, wear the long Ionic chiton, with or without sleeves. But the philosophers and sages, as evidence of their scorn of all adornment, wear only the Himation. This is a large cloak, used by both men and women,—always by women when appearing in public. It is a rectangle measuring some twelve or fifteen feet long, and about five or six feet deep—depending on the height of the wearer. Like the smaller chlamys, it was often of fine wool, colored, though it might be of linen, for summer wear. It was woven with a border, and further adorned with embroidery of gold or silver threads. The borders used were scrolls, or the so-called Wall of Troy, or other conventional designs. The Greeks were very fond of color, and did not adopt pure white garments till after the age of Pericles. They liked to sprinkle the groundwork of the dress with a design of stars, or small flowers.

Though Sophocles, or Euripides, with their one-piece garment, thus evaded much unnecessary toil, they were not exempt from certain obligations of taste; for good breeding was shown in the adjustment of the himation. First, one end was thrown over the left shoulder, until it almost touched the ground in front. Then the material was passed around the back, and over the right arm. It is here that the individual taste of the wearer was shown. It might be draped around, both ends drooping toward the ground, like a plain shawl. Or it might be drawn over the head, like a mantilla, and the right end left loose, or cast over the left shoulder. It is thus that Agamemnon is shown, as he advances to the sacrifice of Iphegenia. The right end might be thrown negligently over the left forearm, hanging down behind. There were seven different ways of adjusting the himation. Socrates, and other sages, usually threw the right end over the left shoulder, leaving a little pocket-like pouch for the right arm, so that the hand could be free. It was a mark of good taste to cover the left hand but of very bad taste, to cover the right hand! Though they had no etiquette books in those days, they knew "what was what!"

Plato tells many amusing stories of Socrates, who, in spite of his simplicity, did not eschew a certain sprightliness in dress, when going to a banquet. He put ribands about his hair, even if the himation he wore was threadbare; and sometimes he even wore sandals. This latter was quite unusual, for Socrates' hardihood was famous. Once, so Alcibiades recounts, during a campaign to the north of Greece, when all the other warriors wrapped their feet in felt and fleece against the bitter cold, and wore extra clothes, Socrates, in his single himation, walked barefooted on the icy roadways, and stood the cold better than the ordinary soldiers—who, however, "looked daggers at him!" Humanity doesn't change much!

There is another style of dress, worn by the women in the festival procession. This was the Doric chiton—such as one sees on most of the statues of Athena, of the Caryatidae, and of the Vestal Virgins, to mention a few instances. The Doric chiton differs from the Ionic in the fold which falls over, front and back, something like a bib. The Doric chiton, also, was very often of wool; it seems, in fact, to be the style adopted for the colder months, though it is worn at other seasons as well. It is usually narrower than the full Ionic—the measurements being from elbow to elbow, when the arms are outstretched. But the depth of the garment is much greater than the Ionic—instead of being only a trifle more than the height of the wearer, it is at least eighteen inches, often more, longer. If eighteen inches, the bib will fall just a bit above the waist line, as seen in the figure of the Caryatid. A simple girdle confines the waist. But, in the Dresden Pallas, for instance, the overfold is at least twenty-four inches, reaching to the hip line. This is an especially graceful style, as the edges of the material fall together in ripples down the side, giving a very charming effect.

It must always be borne in mind, too, that the Grecians allowed a little more of the material to blouse over either hip, giving a downward—curving line to the waist; this slight, crescent-shaped bulge is called the kolpos. It is quite necessary in order to get the classic effect.

(To be Continued)

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY

Established 1887

Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.

Los Angeles San Diego San Francisco

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State *Limited* East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island — Southern Pacific Lines

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a. m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations personal service, call on

Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B. F. Coons, General Agent, Rock Island Lines, 809 Van Nuys Bldg., Los Angeles, Calif.

A "comfy" lounge for women planned. A kind of traveling "no man's land."

HOMESPUN SPORTS COATS

Hand woven on our own looms by expert designers

Handwrought Silver and Pewter
Ideal for Wedding Gifts

HEWSON HAND CRAFT STUDIOS
602 E. Colorado St., Pasadena
2508½ W. Seventh St., Los Angeles

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE
FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
258 ROOMS - 258 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:
MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

CALENDAR

July 6, 10:30 a.m.—Meeting of the Board of Directors.

July 6, 12:30 p.m.—Round Table Luncheon, Mrs. Alma Whitaker, speaker.

July 7, 10:30 a.m.—Meeting of the Good Samaritan Committee.

July 13, 9:30 a.m.—Meeting of the Day Nursery Committee.

July 13, 10:30 a.m.—Meeting of the Executive Committee.

July 20, 10:30 a.m.—Meeting of the Executive Committee.

July 21, 10:30 a.m. Meeting of the Good Samaritan Committee.

July 27, 9:30 a.m.—Meeting Day Nursery Committee.

July 27, 10:30 a.m.—Meeting of the Executive Committee.

TO the many friends and League members who have so generously purchased Baby Bonds the Board of Directors expresses its sincere appreciation.

Final returns are not yet in for our Building Fund Campaign. A report now would be discouraging, for we have not yet raised enough to meet our minimum requirements. We feel that the time for preparation was rather short, but that before this time our message has reached many who are interested in our work and who will send in their pledges during this month. Surely we cannot fail to raise the full amount for such a worthy cause. If you have not sent in your "Baby Bonds" do so at once that the Day Nursery may render even greater service by extending its scope.

It is felt by all who know of the work of the League that our Building Fund appeal should not be confined to Los Angeles for our work is not sectional. Through our Woman's Exchange we have been able to help many in the cities and towns surrounding Los Angeles; and through our Location Bureau we have earned money directly for outside charities, particularly for several in Pasadena. This is the opportunity for our many friends in Southern California to put their stamp of approval on our work.

A NOVEL DONATION

One very good friend of the League's not only has given a generous subscription to our Building Fund, but has also donated a full-bearing avocado tree, from the sale of which we should realize a considerable sum. The League also, will receive a 20 per cent commission on other trees and shrubs of this estate which we are able to sell. This is not only a chance to secure some very beautiful trees but also to help swell our fund. Tell your friends and neighbors of this opportunity.

THE GOOD SAMARITAN

The wonderful growth of the Good Samaritan work is splendidly exemplified in its children's summer camp activities. Last year thirty-four youngsters were sent to enjoy for two weeks all the pleasures of out-door life amid entrancing mountain scenes. This year more than a hundred will have the same privilege. The first party of twenty-five has already left for the mountain camp. There the children will spend two weeks; then another party will be taken, and so on at fortnightly intervals during the summer vacation.

Careful provision has been made for the comfort and pleasure of the little charges. A playground director will have charge of recreations. There will be hikes, camp fires and all the other amusements that go with summer outings in the mountains. A competent nurse will be on duty at all times. There will be an abundance of good, wholesome food and a plentiful supply of real cow's milk.

Just think what this will mean to the poor kiddies who have heretofore always spent their holiday on the city streets with all their besetting dangers! The children will be transported both ways without charge and only the children of the worthy and needy will be chosen to make up the parties. This camp is conducted by another one of the Community Chest agencies, which through its co-operation opens to the League another channel of service.

COMMUNITY HOUSE AND DAY NURSERY

1506 De Longpre
Hollywood
Telephone HE 5133

SWEET GIRL GRADUATES

It is a real pleasure to have the privilege of contributing to the joy of school girls on their graduating day—one of the epochs in the lives of most. The Good Samaritan had this privilege recently. Some of the girls studied hard to attain the goal of their ambition and after school worked to earn money to continue their studies. Their earnings were barely enough for this purpose, so that there was nothing left to buy suitable dresses for the commencement exercises. The Good Samaritan cheerfully came to their aid and without the knowledge of any but the girls' and their mothers supplied dresses and shoes and stockings similar to those that the more fortunate of their classes were having. One of these girls so helped led her class in honors. All the girls expect to earn enough during vacation to repay the League.

THE DAY NURSERY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA READY FOR DESSERT AT THE HEAD OF THE TABLE. PHOTOGRAPH BY COURTESY OF THE FOX STUDIOS.

MOTOR CORP SERVICE

If the members of the League who so generously give of their time to the work of the Motor Corps could hear and read all the nice things that are said and written about them they would feel in no small measure repaid for their sacrifices. The Good Samaritan could scarcely function without the cars so generously placed at its disposal by committee members and the Motor Corps, which executes many of its missions of mercy—whether it is an emergency call from the Day Nursery, a collection to be made for the Thrift Shop, or whether to take a convalescent to a doctor, or a cripple for a ride, there are always cars available. And best of all the angels of mercy feel privileged in being permitted to do their "bit" in this way.

FILM LOCATION BUREAU

Here in Southern California there is just about every type of home and garden that can be conceived; but unfortunately all of them have not been placed at the disposal of our Location Bureau. Here is where our members can help us by inducing their friends to list their property with the League for use by the producing companies. League members can assure their friends that their homes and gardens will be under the most careful supervision all the time a company is using them. Thus far under our present system there has been general satisfaction expressed by property owners.

MAGIC WANDS AND CARPETS

Our Woman's Exchange is not an ordinary shop—almost every article has a tale to tell. No one would suspect that one of the 'hooked rugs' which adds its bit of color to the shop is literally a magic carpet—and yet it will provide the means of a much needed vacation. While some of the dainty baby bonnets and cunning booties are earning money for a new wheel chair. The life of some inner tubes were not ended when they no longer could serve their original purpose. In the clever hands of one of our shut-ins they were converted into attractive beach utility bags which literally "smile at miles" for through their sale in our shop, the dear old lady has saved almost enough money to buy a ticket to Florida where is a happy home with her daughter.

REAL ANTIQUES

You will find on display in our branch shop —830 S. Flower, a really choice collection of antique furniture. We are indebted to Meyer & Di Segni Studio for the privelege of displaying and selling this furniture and in this way earning money to enlarge our work.

A MODERN CINDERELLA

The cotillion to which our Cinderilla went was part of a movie set, and the favor was a very welcome pay envelope. The slippers which made it all possible were purchased from the Thrift Shop; a really nice pair of slippers which "just fit." The happy Cinderella was heard to say, "It's not so bad to be in someone else's shoes some times."

"We live in deeds, not years; in thought not breaths;
In feelings, not in figures on a dial.
We should count time by heart-throbs. He most lives
Who thinks most, feels the noblest, acts the best.
And he whose heart beats quickest lives the longest:
Lives in one hour more than in years do some
Whose fat blood sleeps as it slips along their veins,
Life is but a means unto an end; that end,
Beginning, mean and end to all things—God.
The dead have all the glory of the world.
—Browning.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

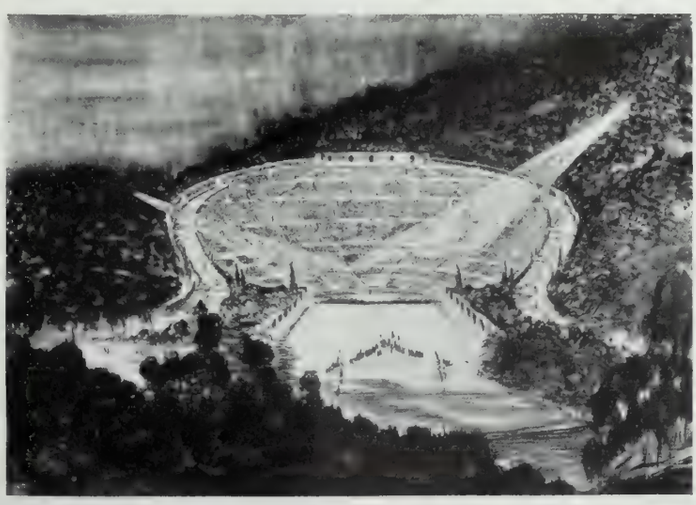
Coulter's Annual July Blanket Sale

Continues throughout the month of July; offering savings available at no other time of year on first-grade Bedding (only) of all styles.

Remember, Coulter's sell no "seconds"!

Coulter Dry Goods Co
FOUNDED IN 1876

Seventh Street at Olive



SKETCH OF HOLLYWOOD BOWL

The opening of the new Hollywood Bowl in June, 1926, marks the first step in the realization of a great project; a garden of music in Southern California.

It is the beginning of a plan to found among the hills, a spot of supreme beauty, where the music lovers of the world may gather in their pilgrimage.

The setting, designed by the Allied Architects Association of Los Angeles, adds the subtle beauty of architecture to the charm of nature in a sublime symphony of the arts.

ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES.

(Continued from Page 9)

A perennial stream of water, rising from a mass of bracken fern on the mountainside above the camp, flows through the center of the Newcomb place, sustaining dense jungles of willows and groves of cedars.

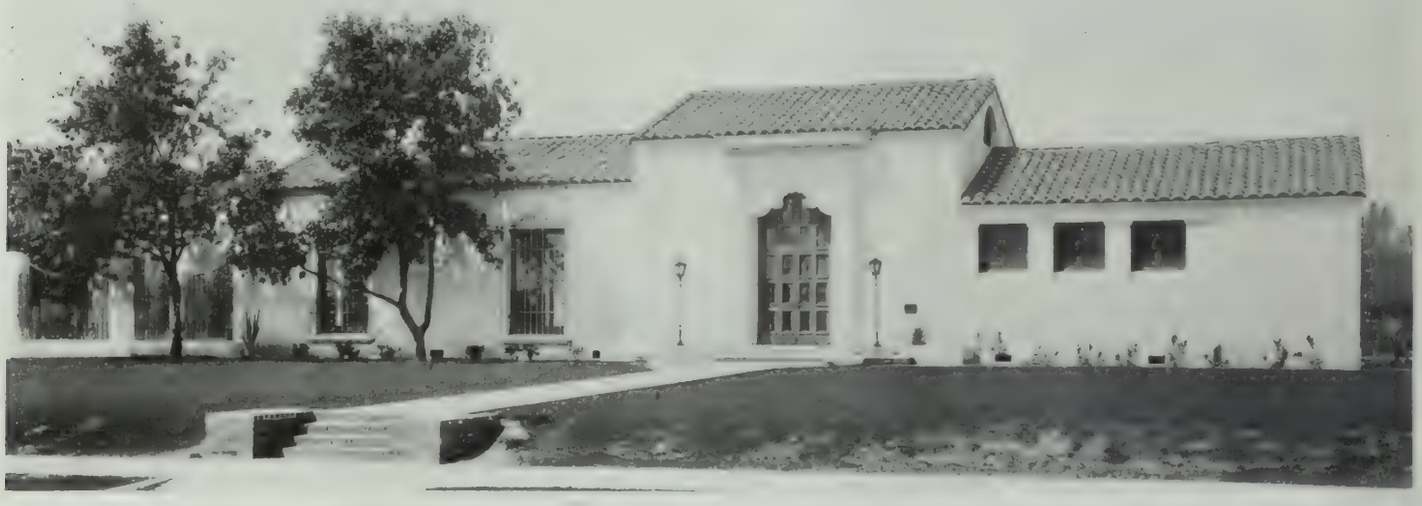
Past Newcomb's, one trail leads to the top of the range, turning eastward and crossing in due time Buckhorn Flat, a timbered, ferny nook made musical by singing waters hurrying downward and outward to the dusty reaches of the desert. A trail to the left of Chileo leads up to a somewhat level expanse known as Horse Flats, an old grazing ground. From this section the trail tops the ultimate ridge, follows a canyon winding leisurely downward, and crosses Pinyon Flat. This latter place, dry as summer's dust, is the habitat of a large stand of pinyon pines. Beyond extend treeless hills billowing outward towards the sands of the deserts.

In all this vast expense of timbered flats, deep canyons, and jagged cliffs, an area of at least 100 square miles, few indeed are the human habitations. There are a few miners' cabins scattered widely about, but besides Newcomb's there are in all this wide solitude only two permanent dwelling places,—Coldby's situated in Coldwater Canyon, a tributary of the Tejunga, and the Loomis Ranch, located in upper Alder Creek below Mt. Pacifico. Both are homes of hospitality where food and lodgings may be obtained by the wanderers of the high hills.

Colby's specialize not in learned blacksmiths but in college-bred cooks. Some years ago the cook was a mechanical engineer who had studied at home and abroad. The present cook, Joe Argay, informed the writer that he was a graduate of the University of Vienna.

Colby's have twenty-five acres of canyon bottom under cultivation, fruit being the main crop; Captain Loomis tills small plots of ground and also extracts small amounts of pay dirt from his gold diggings. Both ranches have to depend on the sturdy pack animal to freight goods in and out of their mountain fastnesses.

The new highways will make it possible for many to climb the mountains, whereas few are able to scale them now. In a short time the automobilist will be able to reach the heart of the mountain lands without toil or fatigue. The adventurer whose pulse is quickened by the world of beauty around him need not be content to admire only what he can see from the main highway. Parking his machine, his base of supplies, beneath wide-spreading conifers, he can strike off on foot to explore "fresh fields and pastures new,"—The Tejunga Narrows, Mt. Gleason, Mt. Pacifico, Mt. Waterman, and other delightful places. So let us remember that our playground of the near future will be the mighty reaches of this mountain wonderland.



RECENTLY FINISHED IS THE HANDSOME NEW LIBRARY BY MARSTON, VAN PELT AND MAYBURY, ARCHITECTS, PASADENA, CALIFORNIA

THE HILL AVENUE BRANCH OF PASADENA'S PUBLIC LIBRARY

By GEORGE ANTON DIEHL (*Member of the Library Staff*)

ONE of the most attractive buildings erected in Pasadena, California, during the past year is the branch library, situated on the corner of Hill Avenue and Green Street. It supersedes the inadequate little building formerly known as East Branch and, owing to its new location, bears the name of Hill Avenue Branch.

A bond issue of $50,000 was voted in January of 1924 to provide grounds and building for the new branch library. This appropriation was employed to the best possible advantage, and the combined efforts of those who were responsible for its expenditure have produced one of the most beautiful branch libraries in the country. It covers half a block of ground which is being planted with the choicest of ornamental shrubbery, and the site commands an unobstructed view of the mountains. The building is of Colonial design, constructed of hollow tile covered with white plaster and finished with a red tile roof. Marston, Van Pelt and Maybury are the architects.

A pleasing effect has been achieved in the approach to the front entrance by a wide brick walk corresponding in color to the roof. The walk widens at the entrance into a low porch which is flanked on either side by wrought iron lamps. At the vestibule, there are double doors of leaded glass set into a frame of handturned wood, and glass side lights.

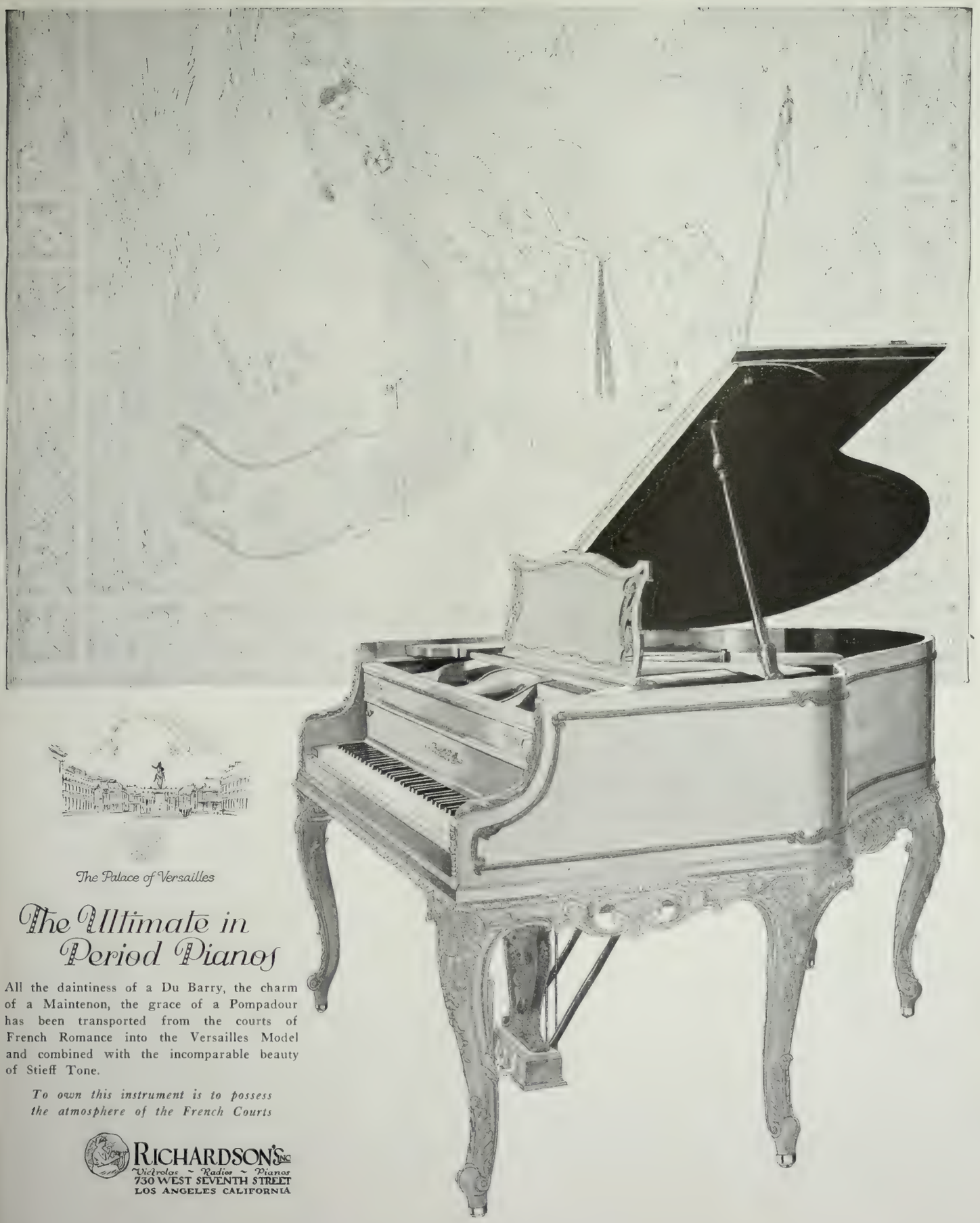
The main part of the interior is divided into three unbroken sections which open into each other and give the impression of spaciousness. These consist of a reading-room for adults, thirty-six by twenty-three feet; a space for charging-desk, book-stacks, pamphlet and picture filing-cases and index-table; and a boys' and girls' reading-room, thirty-six by twenty-nine, near the front entrance. A charming fireplace adorns the far end of this room, while floor lamps and cozy chairs add comfort to the adult reading-room. Oak of driftwood gray hue was used in woodwork and furniture in this part of the building, and monk's cloth hung from wrought iron rods for window draperies.

One of the very distinctive features of the library is a patio which may be entered through French doors from both adult reading-room and boys' and girls' room. It is enclosed on three sides by outer walls of the building and on the fourth by a garden wall. Large avacado trees lend it shade, and a pergola extending the length of one wall, partially sheltered by a low coping and overhead beams, forms a delightful out-of-doors reading-room.

In order that the work and supervision of the library may be accomplished most easily, the work-room is located so that the charging-desk can be watched while work is being done there. The telephone is located in this room, and lights and the unit-system furnace are controlled by switch-boards within easy reach of the librarian's desk. Closed cupboards and roomy shelves line the walls and a convenient place is provided for mending. Deliveries are made from the outside entrance, and all books and magazines are prepared in this room before being taken to the shelves for circulation.

Ivory colored woodwork and chintz draperies lend a cheerful atmosphere to the rear of the building which is reached by a doorway at the end of the boys' and girls' room and from the delivery entrance. The greater part of this space is devoted to staff quarters, janitor's closet and a stairway to the basement. There is also a club-room for story-hours and other meetings which is so arranged that additional seating capacity may be obtained by throwing open double doors to staff-room, hall and outside pergola.

Hill Avenue Branch is in close proximity to an active business district and adjacent to the High School. It has a capacity for 20,000 books and owns at present nearly 11,000. It serves more than 10,000 people. An increase in circulation of over 15,000 has been gained during its first year of service in the present location and the reading-rooms are constantly used.

INTERIOR OF BRANCH LIBRARY, BY MARSTON, VAN PELT AND MAYBURY

The Palace of Versailles

The Ultimate in Period Pianos

All the daintiness of a Du Barry, the charm of a Maintenon, the grace of a Pompadour has been transported from the courts of French Romance into the Versailles Model and combined with the incomparable beauty of Stieff Tone.

To own this instrument is to possess the atmosphere of the French Courts

RICHARDSON'S INC
Victrolas ~ Radios ~ Pianos
730 WEST SEVENTH STREET
LOS ANGELES CALIFORNIA

STIEFF

Master Piano-Forte Builders Since 1842

"La Venta" at Palos Verdes—reminiscent of the Old Spanish Mission—
overlooks ocean, valley and distant Santa Monica mountains

Palos Verdes Estates

JAY LAWYER
General Manager

BANK OF AMERICA
Trustee

LANE MORTGAGE BLDG., 8TH AND SPRING STS., LOS ANGELES
TELEPHONE VANDIKE 2481

Distinctive both in architecture and in the view it commands, "La Venta" (built by the Project) is the centre of much of the social activity of this charming seaside community.

To live in Palos Verdes is to find health and happiness.

PACIFIC GARDENS, FROM SEATTLE DOWN THE COAST

CALIFORNIA SOUTHLAND

"SUNLIT ARROYO" FROM A PAINTING BY SAM H. HARRIS, LOS ANGELES, REPRODUCED BY COURTESY OF "THUMB TACK"

No. 80 AUGUST, 1926 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE

O' Hara, Livermore & Arthur Baken

Decorators and Furnishers—Antiques

522 Sutter Street, San Francisco
644 E. Colorado Street, Pasadena, Calif., Terrace 2175

"GOOD ARCHITECTURE" **Out Next Month**
(Another Supplement to California Southland)

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

Tile for Everlasting Beauty

Genuine importations of Spanish, Italian, African, and Mexican tiles always in stock, as well as a complete line of American made tile, also foreign and domestic marble.

Mantels and sections of floors, walls for baths and other rooms in white and colors are kept on display. We also make tile fountains for gardens.

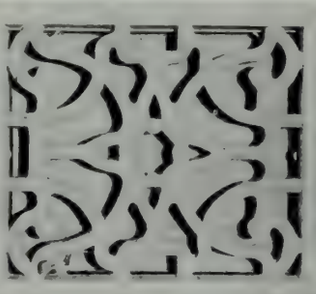
Z. B. GALLOWAY
95 S. Wilson Ave., Pasadena **Terrace 5516**

Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by Ohrmund Brothers

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Fair Oaks 9393



Detail study for the Macy Street Bridge.

The principal aim of the Allied Architects Association of Los Angeles is to advance the Art of Architecture.

Supplying the City of Los Angeles with Architectural Designs and Suggestions for Bridges and Viaducts is one of the many services of the Association performed for the Public without compensation.

ALLIED ARCHITECTS ASSOCIATION
OF LOS ANGELES

Santa Barbara Fiesta--August 26-27-28

A Feria de Los Paseos

Among the permanent pleasures of Santa Barbara may be counted El Castillo, that charming home of such individual shops. The building was designed by Wythe Blaine and Olsen with H. C. Peterson as associate, and is owned by E. J. Peterson of The Peterson Studio. It conforms so perfectly with the neighboring buildings, the

Community Arts Street Fair

Lobero Theater and that perfect group known as the de la Guerra Studios. That the details might lack nothing all the decorative tile used on the building was imported from Spain, while the tile over the entrance arch comes from Turkey. The roof tile is hand-made, hard burned and was furnished by Gladding McBean

Paseo Carrillo to Paseo del la Guerra

Entrance to the Street Fair, the land of unfailing delight may be made through the flagged pathway leading from East de la Guerra street to the studios, then through El Paseo, and along a winding path, skirting the booths, across Canon Perdido, for the nonce—The Land of China, thence around the Lobero Theater to Lobero Lane, through Callejon by El Castillo to Carrillo street. Or one may enter from Carrillo as one pleases, following Callejon and reversing the above order.

To the varied pleasures and unsurpassed charm of Santa Barbara's Fiesta, this year adds another touch of the old world in La Feria de Los Paseos, literally but not so musically known to us as a Street Fair. The most enticing sights and sounds lead to exploration and with each advance the lure grows ever stronger. At the outset are strolling musicians and others serenade us all along the way. A gypsy is greeted with glee and a glamourful fortune told, then comes a peddlar with his cart, heaped high with gleaming wares, to serve the eye and the appetite, especially one with a most intriguing confection from Sicily of a succulent sweetness. On either hand are gorgeously decorated booths from which are dispensed delights and charms as yet undreamed.

Now we reach Lobero Lane and the dancing section! Even this pleasure cannot dim the urge to seek just beyond the corner, when suddenly the shores of China flame forth, the land of the magnificent dragon, where you revel in the gorgeous burst of color. One never takes a guide book when on a real adventure, so you don't need an itemized account of every thing in store for a visitor but don't fail to go, go every one of the three days and store up enough happiness to last for three years.

For the very young there are burros to ride, games to play, and a chance to display their very own pets in a "Pet Animal Show." Not only do the burros serve the children as steeds but they patiently trot up and down, in and out, with their packs of varied character—food stuffs, toys and novelties, each one gayly bedecked as to head stall, and with tinkling bells to add to the pleasing sounds and merriment of the days. Nor do they envy the magnificent steeds entered in the Big Parade on Estado.

During the Fiesta not only Youth but every taste will be served. Drama is supplied at the Lobero Theater, where the "Romantic Young Lady" will appear the evenings of the 26 and 28. This is a Spanish play by Martinez Sierra, a charming comedy, with a setting in modern Madrid, directed by Frederick McConnell of the Cleveland Playhouse.

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date.* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA: The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA: "Unattached players will be glad to know that the Annandale Golf Club is now open to summer members as in previous years at special summer rates. The course is in excellent condition and will not be torn up with new work this summer."
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
August 1 to 8, Sixth Annual Regatta of the Southern Californa Yachting Association.
August 7, Balboa Tournament of Lights, 8 p.m.
August 13, 20, 27, Ladies' Bridge Luncheon, 12:30 Noon.
Saturday, August 14, Marions, snow birds and bay sloops, 2 p.m., informal dance, 8 p.m.
Sunday, August 15, Speedboat race (176 cu. in. class) 10 a.m., speed boat race (151 cu. in. class) 11 a.m., performance handicap and star class (ocean course) 2 p.m.
Saturday, August 31, Star fleet ball.
Saturday and Sunday, August 21 and 22, International star class regatta.
Saturday, August 28, Marions, snow birds and bay sloops (bay course) 2 p.m., informal dance, 8 p.m.
Sunday, August 29, Performance handicap and star class (ocean course).
Friday, September 3, Final ladies' bridge luncheon, 12:30 p.m.
Friday, September 4, Labor Day ball.
Saturday, Sunday and Monday, September 4, 5, and 6, Stag cruise to Catalina Island.

CORONADO COUNTRY CLUB: The third annual A. B. Spreckels Amateur Golf Tournament will be played August 25 to 28 inclusive. The tournament is open to all amateur golfers who are members of recognzed golf clubs affiliated with an association.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: George Wesley Bellow's Memorial Exhibition, and the loan exhibition from private collections will continue to September thirtieth. This collection includes canvases of old masters as well as contemporary artists.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

CANNEL AND CHAFFIN, 720 West Seventh Street, Los Angeles, are showing in their galleries the paintings of Frederic M. Grant to August 14. This is the first showing of Mr. Grant's work in Los Angeles. A comprehensive, general show will be arranged for the last half of the month.

THE BILTMORE SALON will show during the month an exceedingly interesting collection of small paintings and sketches by Western artists, all new things, not shown heretofore, and moderate in price.

BERNAYS, 2501 West Seventh Street at Carondelet, Los Angeles, has arranged a summer exhibition of paintings and color-etchings.

STONE INTERNATIONAL GALLERIES, Monrovia, is continuing the special summer exhibition of contemporary art, including oils, water colors and etchings.

KANST'S ART GALLERY on Mulholland Drive, Hollywoodland, is showing a collection of paintings by California artists, as well as by Eastern and European painters.

THE PRINT ROOMS, Hollywood, an unsurpassed collection of etchings and engravings, including good examples of the works of Rembrandt, Whistler, Durer, Millet, Corot, the Italian engravers, the French impressionists, and modern American and European etchers.

THE WILSHIRE GALLERIES, Wilshire Blvd., Los Angeles, are showing paintings and color prints, with an occasional etching.

PASADENA ART INSTITUTE, Carmelita Gardens, has arranged a special summer exhibition including paintings by the Pasadena Society of Artists, paintings by David Tauszky, water colors and oils by Loren Barton, a collection of water colors and pastels loaned by Mrs. H. A. Everett, and a collection of paintings loaned by Mrs. Charles Gildehaus.

THE FREE LANCE ART LEAGUE announces a change in name of the League and it will hereafter function as the Los Angeles Art League. The corresponding secretary is Dr. D. Challis Faust, 2223 Glover Place, Los Angeles, who will receive applications and give desired information.

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

The Westlake School for Girls

333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics

FALL TERM BEGINS SEPTEMBER 29TH

JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

An Ideal School for Young Women
Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles
WHitney 3427 —TELEPHONES— WHitney 7311

PACIFIC MILITARY ACADEMY

(Absolutely Fireproof)
Grammar and High School Departments
For Catalogue write
Commandant, P. O. Box No. 308, Culver City, Calif.
Telephones: { Los Angeles—EMpire 6022 / Culver City 3294

Norma Gould School of the Dance

announces

SUMMER COURSES FOR TEACHERS, PROFESSIONALS AND CHILDREN

Authentic Dances — Pantomime — Eurythmics

Special Feature—Fundamentals of Toe, Waltz Clog and Ballroom Dancing

July 5-August 13, 1926

Scholarship Awarded

460 N. Western Ave. **Send for Catalog**
HEmpstead 3530

THE WILLIAMS SCHOOL
for Handicapped Children

449 North Madison Avenue, Pasadena, California

For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development.
To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associate companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address

BEATRICE MICHAU WILLIAMS, Director

SCULPTOR OF SILVER

FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

Marlborough School for Girls

Boarding and Day School Accredited to Eastern and Western Colleges

5029 West Third Street

36TH YEAR

ADA S. BLAKE, Principal

MISS HARKER'S SCHOOL
FOR GIRLS

Palo Alto -:- -:- -:- California
"The Home of Stanford University"

Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year.

Directors: Ruby Mildred King, Grace Baylor Bobbitt.
Tel. WAshington 1612 **675 So. Vermont Ave., Los Angeles**

The Girls' Collegiate School 34th Year

NEWLY LOCATED IN THE COUNTRY

Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.

Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge

A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.

MARY L. RANNEY, AMIE C. RUMNEY, Principals.

324 Madeline Drive, Pasadena, California **Telephone Wakefield 5276**

The Elliott School for Girls

Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

Urban Military Academy
23rd YEAR

A good summer camp is an essential part of every real boy's education. Urban, with the most completely organized camp in the West offers a worthwhile summer in the High Sierras. Fishing, Swimming, Riding, all sports. Membership limited. Experienced staff. Enroll now. For information, see Secretary, Wilcox at Melrose, Los Angeles, California. HEmpstead 7602.

FINE PAINTINGS

STENDAHL ART GALLERIES

AMBASSADOR HOTEL LOS ANGELES

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

THE SAN DIEGO GALLERY OF FINE ARTS will continue the exhibition of the work of Southern California artists throughout the month. Six prizes were awarded; the Purchase Prize of $500 went to Cartaino S. Scarpitta for a marble bust of Miss Ellen Scripps. The First Prize of $100 was awarded Conrad Buff for his landscape painting, "Desert Hills." The Second Prize went to Katherine H. Wagenhals for the oil painting, "In the Park." The special first and second prizes in water color went to Karl Yens for his "The Pascha," and to Gertrude L. Little for her miniature, "Girl with a Parasol." A special prize was awarded to James T. Porter for his bronze "Portrait Bust of a Young Man."

AINSLEE GALLERIES, Barker Brothers, Los Angeles; Exhibition of American and European paintings.

LAGUNA BEACH ART ASSOCIATION has completed the purchase of the site for the new art gallery and Myron Hunt has submitted his plans for the building. The July exhibition of the association was an interesting one.

THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA has closed the shop but will continue to foster and promote the appreciation of handwork of those who work in the true craftsman spirit. The Society will pursue an educational program, sponsoring lectures and meetings with informative talks, and will hold exhibitions with honorary rewards.

PAINTERS AND SCULPTORS CLUB held an exhibition of unusual interest at the Stendahl Galleries, Ambassador Hotel, Los Angeles, during July. Among the members exhibiting were John Frost, Hanson Puthuff, Arthur Hill Gilbert, Haldane Douglas, Karl Yens, Leland Curtis, Fitch Fulton, D. B. Stuber, Henry M. Richter, Walter M. Chever, Edgar Alwyn Payne, and Max Wiesczorek. Finn Frolich was the only sculptor exhibiting.

KATHERINE LEIGHTON is sketching and painting in Glacier National Park again this summer.

ARTHUR HILL GILBERT is getting an exhibition together to forward to Macbeth's.

WILLIAM WENDT and AARON KILPATRICK are continuing their sketching trip through the High Sierras.

EDGAR PAYNE has also gone into the high mountains for sketching and painting material.

E. HODGSON SMART entertained with an Artists' Evening at his studio in the Post Bldg., 3305 Wilshire Blvd., last month. Two new Los Angeles portraits were shown, as well as paintings from the Royal Academy, London, The Salon Paris, and the National Gallery, Washington.

ROGER NOBLE BURNHAM and Mrs. Burnham are spending the summer months at Laguna Beach.

ART LEAGUE OF SANTA BARBARA opened an exhibition of paintings and tapestries in July which will continue to August 28th. Among the artists exhibiting are Colin Campbell Cooper, John M. Gamble, Fernand Lungren, Frank Morley Fletcher, Oscar R. Coast, William L. Otte, Howard Russell Butler, Edward Borein, Lilia Tuckerman, Edward T. Jewett, Dudley S. Carpenter, and Alexis Podchernikoff.

EDWARD BOREIN attended the Rodeo at Salinas in his constant search for new sketching material among the cattle, horses and horsemen.

DAVID ANTHONY TAUSZKY is again occupying the studio at 371 Arroyo Terrace and is doing some very interesting landscape work. His ambition is to paint California sunlight as it is, and to that end he is using pure pigment, applied with every size and kind of palette knife.

Music

HOLLYWOOD BOWL SUMMER SYMPHONY CONCERTS will continue through August 28, on Tuesday, Thursday, Friday and Saturday evenings at 8:30 o'clock. Willem van Hoogstraten, conductor of Portland Symphony, will conduct the Bowl concerts, August 3, 5, and 6, to be followed by Eugene Goossens. Alfred Hertz will conduct the final concerts of the season.

THE MORMON TABERNACLE CHOIR appeared in the Hollywood Bowl, July 28. The ensemble included more than two hundred highly trained mixed voices, and eighteen soloists.

THE SMALLMAN A CAPPELLA CHOIR of forty mixed voices is a special feature of this, the seventh annual season of the Pilgrimage Play, given nightly, except Sunday, in the Hollywood Hills. This beautiful unaccompanied singing dates back to earliest history, "a capella" meaning literally "chapel style," and is peculiarly appropriate to this sacred drama.

"THEATER OF THE STARS," the popular woodland theater at Fawnskin, Big Bear Lake, is continuing the concerts of the summer season.

FEDERATED CHURCH BROTHERHOODS of California announce the presentation of a musical pageant, "Down in Alabam," under their auspices, at the Shrine Auditorium, Los Angeles, Aug. 27.

Glorious Colors Run Riot in These New Silks for Fall

Our silk counters, heaped with the new fall arrivals, are a feast of color and design It seems that every conceivable shade must be represented here, from the elusive "cloud tones" in the georgettes and chiffons, to the vivid gleam of Mephisto red, crushed violet and glacier green in flat crepes and taffetas. This display is an inspiration to the home dressmaker, and should give her pleasure in planning her Fall garments.

Coulter Dry Goods Co
FOUNDED IN 1876
Seventh Street at Olive

FAMED ROUND THE WORLD

". . . in America we take the

Sunset Limited"

In Paris and wherever world travelers gather the Sunset Limited is well known. It is recognized as offering the most in transcontinental travel in the United States.

World travelers know the Sunset Limited's colorful route of historic and romantic interest—daily from San Francisco and Los Angeles, through the picturesque Southwest and Old South to New Orleans; then by train or by Southern Pacific steamship to New York (meals and berth included in the fare).

Known also to experienced travelers are Sunset Limited's refinements of service—it's handsome observation and club cars, comfortable lounge rooms and shower-baths; its ladies' maid, barber, valet; and its dining cars that specialize in typical southern and western dishes.

Southern Pacific

C. L. McFAUL, *Asst. Pass. Traffic Mgr.*, Los Angeles

SANTA ANA MUNICIPAL BAND, under the direction of Cianfoni, opened the season of summer concerts early in July at Birch Park. This band ranks among the best in Southern California.

KATHERYN COFFIELD, director of the Seven Arts Society of Long Beach, will present Richard Bonelli, Chicago Civic Opera baritone, in recital the 17th. On September 17th, Kathryn Meisel, contralto of the same organization, will appear. These concerts will be given at the Municipal Auditorium.

ARTLAND CLUB announces that following the close of the Sunday concerts by Tandler's Little Symphony, the Sunday afternoon music at the Club will consist of solo appearances by various artist members.

JOHN SMALLMAN opened the Smallman School of Music at the Pacific Palisades last month, and is planning to present the oratorio "Elijah," with a community chorus as a closing concert, August 15th.

GLENDALE SYMPHONY ORCHESTRA has secured Modest Altschuler as orchestra conductor. Mr. Altschuler is the founder and was for years the conductor of the Russian Symphony Orchestra and has many plans for the advancement of the Glendale organization.

THE PERSINGER STRING QUARTET, founded in 1916 and known as an integral part of the Chamber Music Society of San Francisco, will hereafter be known as the Persinger String Quartet of Santa Barbara and make that city its home. The Quartet is composed of Louis Persinger, violinist; Louis Ford, violinist; Nathan Firestone, violist, and Walter Ferner, violon-cellist, and is noted for the smoothness, precision and vitality of all performances. In addition to the series of chamber music concerts which the Quartet will give during the winter in Santa Barbara, there will also be a series of three symphony concerts in January, February and March and an Artists' Series, presenting Ossip Gabrilowitsch, Tito Schipa, Rosa Ponselle, Efrem Zimbalist, and Hans Kindler.

LUCILE CREWS MARSH, the first woman to win the Pulitzer prize in music, which was awarded to her symphonic poem, "To the Unknown Soldier," was honored by its presentation in the Hollywood Bowl last month, under the direction of Emil Oberhoffer.

HENRY EICHHEIM will conduct at the Hollywood Bowl on Saturday, August 7, on which program will be played one of his latest compositions, "Chinese Legend."

Mr. Eichheim is a distinguished composer-violinist with a background of twenty-odd years in the Boston Symphony Orchestra. The last twelve years of his life has been devoted to the study and assimilation of Oriental musical motives. Mr. Eichheim's compositions have been played by nearly every first rank Symphony Orchestra of the world (he has conducted the Los Angeles Orchestra some four times in his own compositions), and he is now engaged in writing compositions for Stokowski of the Philadelphia Orchestra, for Koussivitzki of the Boston Orchestra, and Alfred Hertz, San Francisco Orchestra.

ALICE COLEMAN BATCHELDER, pianist, with the co-operation of the Pasadent Community Playhouse Association, will present a series of eight Coleman Chamber Concerts in the Community Playhouse, during the season of 1926-27, Sunday afternoons, at four o'clock, beginning in October.

THE PACIFIC COAST DIVISION OF THE AMERICAN UNION OF SWEDISH SINGERS held its biennial singing festival in Oakland in July. Los Angeles was chosen for the next convention and festival to be held in 1928. The organization was founded in 1905.

LOS ANGELES GRAND OPERA ASSOCIATION is perfecting plans for the third season, which opens with the presentation of "Samson and Delilah," October 4 in the Shrine Auditorium, Los Angeles. Then follow in balanced, contrasted repertoire, the operas "Il Trovatore," by Verdi. "Barber of Seville" by Rossini, "Martha" by Flotow, "La Tosca," "Aida" by Verdi, 'Die Walkuri" by Wagner, "Rigoletti" by Verdi, "Madame Butterfly" by Puccini 'Faust" by Gounod, and "La Traviata" by Verdi. A season of two weeks, beginning Tuesday, October 4, with two Saturday matinee performances and a final performance on Monday, October 18, has been arranged. There will be opera on Wednesday, Thursday and Saturday of the first week, and on Monday, Tuesday, Thursday, Saturday and the following Monday the next week. All performances will be in the Shrine Auditorium. The complete repertoire of the Association shows a brilliant personnel of operatic stars for each opera of the eleven to be presented. The singers have been chosen for their respective parts according to roles held in previous operatic performances. All minor roles are to be filled from the ranks of the chorus, as chorus members only will be given an opportunity to try for these minor roles. Through the staging of the operas in the new Shrine Auditorium, which has a seating capacity of more than six thousand it is possible to offer grand opera in Los Angeles at the lowest price heretofore attempted in this country.

ANNOUNCEMENTS

PASADENA COMMUNITY PLAYERS announce unusually interesting programs for the month:

To August 7, "Caesar and Cleopatra" by George Bernard Shaw; August 12 to 21, "The Great God Brown" by Eugene O'Neal; August 26 to September 4, "Pygmalion," by George Bernard Shaw. Matinees are given on Saturdays only.

GILMOR BROWN, director of the Pasadena Community Playhouse, will spend his vacation, beginning in August, in studying the latest developments in the dramatic world of Europe, as he will visit the British centers of drama as well as those of the Continent. Maurice Wells, associate director of the Playhouse, will accompany Mr. Brown.

IRVING PICHEL, director of the Berkeley Little Theatre, will be the guest director at the Pasadena Community Playhouse during the absence of Gilmor Brown. Mr. Pilcher will direct the Community Arts Players, at Santa Barbara, next season.

LOBERO THEATER, Santa Barbara, will present the "Romanic Young Lady," August 26-27-28, under the direction of Frederick McConnell, director of the Cleveland Playhouse.

"OLD SPANISH DAYS" is the title under which Santa Barbara presents her Fiesta, three days of delightful entertainment, opening August 26 and continuing through the 28. All of her friends are invited to come and to come in costume, as all the hosts and hostesses will wear the Spanish colors and styles and every mode of charming entertainment will be found.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA announces the regular monthly Round Table luncheon will be held in the Studio Tea Room at the Community House, at 12:30 p. m. Madame Elinor Glyn will give a most interesting talk on "Russia," touching characters in some of her recent writings, August 5th, 9 p. m., on the Parrot Porch of the Ambassador.

PILGRIMAGE PLAY, now in the seventh annual season, is given every night at eight, except Sundays, in the open-air theater in the Hollywood Hills, at the junction of Cahuenga and Highland avenues. Reginald Pole portrays the role of the Christ; Helen Jerome Eddy assumes the part of Mary, the Mother. Jessie Arnold is the Mary Magdalene, with Montague Shaw, William Raymond, Belle Mitchell, Raymond Manion, Oscar Briggs, and Wharton James appearing in the cast.

POMONA COLLEGE CALENDAR

FOLLOWING the close of the Pomona College summer school on the Claremonth campus, at the Laguna Beach Marine Laboratory and also at the Pomona College camp in the mountains, the first annual post session of the summer school opened August 2d with two or three courses offered by college faculty members. The post session will close August 20th.

Pomona College regular winter semester's work opens on September 17th.

One of the most coveted of recent architectural commissions in Southern California has been awarded to Gordon B. Kaufmann, prominent Los Angeles architect, by the Scripp's College for Women board of trustees. Mr. Kaufmann has been given the commission to handle the achitectural plans for the first building, a women's dormitory, to be erected this fall and for subsequent buildings.

It is the plan of the board of trustees of the new institution that Scripp's College for Women will be constructed along Spanish-California designs, which will harmoniously fit into the architectural plan of Pomona college buildings.

WOMEN'S CLUBS

FRIDAY MORNING CLUB officers for the season of 1926-27 are as follows: President, Mrs. Charles F. Turner; first vice-president, Mrs. John J. Abramson; second vice-president, Mrs. Myron Westover; recording secretary, Miss Therese Levy; corresponding secretary, Mrs. Charles Lincoln Benham; treasurer, Mrs. Carrie S. Green; directors, Mrs. Martin G. Carter, Mrs. Richard Stanley Davis, Mrs. Caroline B. Eager, Mrs. Everett B. Latham, Mrs. Elmer Random Misemer.

TUESDAY MUSICAL CLUB of Pasadena has elected the following officials for the season of 1926-27: Mrs. George T. Judd, president; Mrs. Leon Eliel, first vice-president; Mrs. Henley Bussing, second vice-president; Mrs. Edward H. Mitchell, recording secretary; Mrs. Desmond Williamson, corresponding secretary; Mrs. Harry D. Pyle, treasurer, with Mrs. Maurice McLoughlin (re-elected) as the program chairman for the year.

THE RUSKIN ART CLUB now own their own club house, a building of concrete of mission type, built around a patio, at the corner of Plymouth and Eighth Streets, Los Angeles. Miss Pansy Whitacre is the president.

BUSINESS WOMEN'S CLUB held the installation dinner in the new club house, 975 South Hoover street, Los Angeles, last month. The newly elected officers are: Miss Ethel Jackson, president; Miss Maude Gardenshire, first vice-president; Miss Edna Edholm, second vice-president; Miss Camilla Mairs, third vice-president; Mrs. Hulda Wurts, treasurer; Miss Mildred Roberts, auditor, and Miss Bertha Pratt, secretary.

The Cheesewright Studios, Inc.

Furnishers and Decorators

Pasadena, California

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.
Dinner Dance Every Saturday Night.

Bernays

2501 WEST SEVENTH STREET
LOS ANGELES, CALIFORNIA

GALLERIES—PICTURES—FRAMING

Visitors Welcome

Eleanor and . . . .
Hollingsworth Beach

French and Italian Arts

630 East Colorado Street
Pasadena,
California

PLAYWRITING CLASS of the Pasadena Center of the Drama League of America will meet with Mrs. Lawrence Keck, of South Pasadena, this month.

VAN NUYS WOMAN'S CLUB held the annual dinner, with installation of officers in June and announced a program of work to include the remodeling and enlargement of the clubhouse. Mrs. Estelle Moehn is the new president, Mrs. B. R. Holloway retiring after two years of service.

LOS ANGELES ADVERTISING ASSOCIATION is the new name of the former Woman's Advertising Club. The following officers will serve for the coming year: President, Mrs. Gertrude Maynard; vice president, Kate Brew Vaughn; secretary, Gladys Harvey Knight; treasurer. Ruth Patterson. The board of directors is composed of Ruth Stonier, Edith James, Florence Schindler and Rosalind Bates.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB held the seventh annual convention of the southern district in Anaheim in June. Mrs. George L. Winters of Uplands was elected president.

WEDNESDAY MORNING CLUB, Los Angeles, announce the following new executives: President, Mrs. H. L. Snow; first vice president, Mrs. Frank E. Wilmot; second vice president, Mrs. E. J. Kee; third vice president, Mrs. Robert Stanton; treasurer, Mrs. E. Q. Bowden; recording secretary, Mrs. A. S. Brunger; financial secretary, Mrs. Arthur Champlin; corresponding secretary, Mrs. Marian Phillips; board of directors, Mmes. Mary Pech, Arthur M. Olson, Louise Schulmann, F. W. Rottger, F. R. Galbraith, Cassius D. Blair and Frank O'Brien.

JUNIOR EBELL CLUB, of Los Angeles, covers a variety of interests during the year: Mrs. Dudley Frank, president, announced chairman of committees as follows: Mrs. Loren Babcock, assisted by Mrs. Lawrence Overell, benefits; Mrs. George Orme, assisted by Miss Doris Graves, card parties; Mrs. Lombard Smith, assisted by Mrs. Georgia Toolen, courtesy; Mrs. S. Kendall Gibson, assisted by Mrs. Fred Turner, dances; Miss Pauline Fischer, assisted by Mrs. Georgia Wustum, decoration; Miss Alice Warmbath, assisted by Mrs. Richard E. Letts, drama; Mrs. Albert Niblo, drama workshop; Miss Eva Ellen Haight, assisted by Mrs. Terrill Stevens, fashion shows; Mrs. Lombard Jurden, assisted by Mrs. James A. Donlon, posters; Mrs. Edmund Jackson, assisted by Miss Orris Cook, programs; Miss Carol Botsford, special programs; Miss Louise Ley, publicity; Miss Margaret Ross, assisted by Miss Betty Wheat, social welfare; Miss Dorothy Cooke, assisted by Miss Margaret Anderson, junior gifts; Miss Alice Nelson, assisted by Miss Suzanne Watson, telephone; Mrs. Dale Bacheller and Mrs. Howard Cote, tickets.

McDOWELL CLUB OF ALLIED ARTS, Los Angeles, announce the following election of officers: Mrs. Ralph aughlin, president; Mrs. Susan Funk, first vice president; Mrs. A. C. Miller, second vice president; Miss Christine De Vitt, recording secretray; Mrs. W. B. Albertson, corresponding secretary; Mrs. Leonard Roberts, treasurer, and Mrs. Emelia Goldsworth Clar, Mrs. Inez Harvout, Mrs. Dixie Gray and Miss Clara C. Wood, directors.

WOMAN'S PRESS CLUB OF SOUTHERN CALIFORNIA installed the new officers at a garden party in June: Mrs. Nellie Graham Sinclair re-elected president; first vice president, Leetha Journey Probst; second vice president, Elsie Noble Caldwell; secretary, Rena Bowling; corresponding secretary, Helen Vaughn; treasurer, Rose Baruch; auditor, Hester Moffatt; historian, Emma Seckle Marshall; directors, Mary Clough Watson, Clara Spalsing Ellis and Emily Wright.

LOS ANGELES CENTER, DRAMA LEAGUE OF AMERICA, announces the following officers for the ensuing year: Mrs. W. E. Silverwood, president; Mrs. Beatrix Duane, first vice president; Mrs. W. M. Williams, second vice president; Dr. J. Fraser Barbrick, treasurer; Miss Bird Sundy, recording secretary; Mrs. Kate McBride, corresponding secretary; Mrs. J. B. Stearns, Mrs. Robert Leland Gillespie and W. R. McDonald, executive directors; L. E. Behymer, Maurice Brown, Frayne Williams, Sigurd Russel, Margaret Barbrick Gillette. Mrs. Herbert Peery, Mrs. Ellspeth MacNeil, Mrs. A. H. Perdue and Cora Mel Patton, advisory board.

PASADENA CENTER, DRAMA LEAGUE OF AMERICA, announces the following officers will serve during 1926-1927: President, Mrs. Charles P. McCullough; first vice president, Mrs. Howard W. Wright; second vice president, Miss Eleanor M. Bissell; third vice president, Mrs. J. C. Gripper; recording secretary, Miss Louise Crawford; corresponding secretary, Miss Elizabeth Connor; treasurer, Karl A. Kieling. Members of the board are: Mrs. H. C. Barrell, Gilmor Brown, Mrs. Alson S. Clark, Clinton Churchill Clarke, Mrs. Harry Coleman, Miss Hildegarde Flanner, Mrs. L. Van Horne Gerdine, Mrs. A. Dwight Gibbs, Mrs. Henry Godfrey, Mrs. George E. Hale, Mrs. George R. MacMinn, George B. Maxwell, Mrs. Robert A. Millikan, Mrs. Samuel B. Morris, Mrs. William B. Munro, Mrs. Desaix Myers, Mrs. Frank H. Sellers, Mrs. H. I. Stuart, Mrs. J. S. Torrance, Miss Louise West, Mrs. F. B. Wetherby and Mrs. Walter S. Wright.

Mt. LOWE

"Earth has no finer view to show"

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 4100-TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

CHARLES B. HERVEY, *Proprietor*

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

No. 80 AUGUST, 1926 Vol. VIII

CONTENTS

	PAGE
"SUNLIT ARROYO," A PAINTING BY SAM HARRIS.....*Cover Design*	
SANTA BARBARA FIESTA	3
SOUTHLAND CALENDAR .....*Ellen Leech*	4-6
WINGS AND SURF .....*Theresa Homet Patterson*	9
WILLIAM RITSCHEL, PAINTER.....*Christine Curtis*	10
THE AMERICAN SCULPTOR, LENZ.....*M. Urmy Seares*	11
FAREWELL TO SPRING .....*Anna Head*	12
WITHIN GARDEN GATES .....*Ervanna Bowen Bissell*	12-13
THE INCURABLE OPTIMIST.....*Vera Sadicoff-Goldman*	14
THE TOWN DOCTOR AND HOW TO FIND HIM.....	14
RECENT BOOKS—REVIEWS .....*Louise Morgrage*	15
AT THE LEAGUE OF NATIONS.....*President James A. Blaisdell*	16
THE SOUTHWEST MUSEUM.....*Director James A. B. Scherer*	17
SPORTS AFIELD AND AFLOAT.....*Ellen Leech*	18
THE AMERICAN INSTITUTE OF ARCHITECTS....*H. O. Sexsmith*	20
THE ARCHITECTURAL CLUB OF LOS ANGELES.....	21
RAQUEL MELLER .....*Jessica Kate Seneca*	22
A DELIGHTFUL FARM HOUSE BY ROLAND COATE, ARCHITECT...	23
BETTER HOMES IN AMERICA.....*Pearl Chase, Editor*	24
IN THE INTEREST OF THE LANDSCAPE ALONE.....	25
THE ASSISTANCE LEAGUE BULLETIN.....	26
THE HOMES OF SAN CLEMENTE.....	27

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
R. B. URMY, JR., *Business Manager*
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. ROBINSON CO.
LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Round the World Cruises
$1250.00 and up
Mediterranean Cruises
$600 and up

Agency for all tours and cruises. Here for your convenience. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Terrace 8026

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

Announcements Invitations

Fine
Printing
Embossing

Thompson Advertising Company
Frank B. Guernsey
Suite 307 Braley Bldg.
Phone Fair Oak 7034 Pasadena

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

WINGS AND SURF

By THERESA HOMET PATTERSON

WE greet with pleasure and regret the new Coast highway upon which the beach towns are strung. It will be another Amalfi-Sorrento or Grande Corniche—but it bursts into the privacy of the shore birds. For them there will be no more strolling unobserved up and down the beach, no dreamy hours of safety on the sand. Many of them will seek new solitudes—seek, but will they find—while others will stand their ground; but we shall hardly see any of them except the Gulls mixing with the bathers on the sand.

California will build more stately mansions, drain more lakes and sloughs, subdivide more meadows, unroll more ribbon roads through valley and desert, open up the mountain fastnesses—but where is the charm to be—with our wild life gone? Everything will be cultivated and tame—everything but the sea. Maybe Byron was thinking of the birds when he said, "Man marks the earth with ruin—his control Stops with the shore."

The birds shuttling back and forth weave the land and sea together on the endless shore line. All through August and September the migrating birds will be dropping in from the breeding grounds from north and east, and in case of the Herman Gull from the south, trailing the young birds after them. Every day holds a surprise. Many will have shed the nuptial garments and appear in browns and grays making it hard to identify them, having to depend upon manners and location. Some are on the rocks, some on the sand, others are wave margins, many are riders of the sea, while some are ever on the wing.

The Western Gull is an all year resident. Bonaparte, the smallest of the family will be back in August. Herring California and Ring-billed, in September. The Gulls add such beauty to our coast that we do not dwell upon their code of morals which is, what's thine is mine. The California Gull is very valuable in destroying earth worms, grass-hoppers and rodents on his journeys inland. Eighteen come every morning to a certain point to be fed. They are eighteen individuals. One is lame, one is boss and the others look to see where he is before grabbing food.

The Terns are among our most traveled guests and royal guests they are too. It was the Arctic Tern who first discovered the North and South poles, and had there been any land would have nested there. As it is he goes up where the sun does not set for his nesting. After a few little non-stop runs of two thousand miles or so passing us well out at sea he winters in twenty-four hours of sunlight. He is embodied light, a winged joy with the sky for playground and the sea for food. Swallow-like with more than Swallow grace they turn all labor into play. They are exquisitely modeled with slender wing and forked tail; their color white shading into blue gray with black on the head. The Least Tern summers here. If I covet any ones wealth it is to buy the alkaline land back of Playa del Rey for the Terns and their friends the Avocets and Stilts.

One never knows what may appear. Today it might be the Man-O-War-Bird would dive for a fish or hold up a Pelican. They are

"TIME WRITES NO WRINKLE ON THINE AZURE BROW. SUCH AS CREATION'S DAWN BEHELD THOU ROLLEST NOW."
THE PACIFIC AT PALOS VERDES, CALIFORNIA.

the masters of air craft and high diving. Volition seems the invisible power by which the Grebe sinks and the Man-O-War lies on the air and the Gull rises, turns and advances—Hawks and Eagles the same. How can they go for such distances, and spiral, with no visible movement of the wing?

The Gulls hovering over the deck add so much beauty and interest that I am always sorry to see them "turn again home." Shearwaters, Fulmans, Petrels, Murrelets and Auklets are riders of the sea and enter into the joys of an ocean voyage. When I am by the sea it seems restless; when I am in it, it seems over-powering; but when I am on it I fall in with its moods and the rising and falling of the ship is like deep breathing.

Along the rocky shores may be seen the Wandering Tatler, Spotted Sandpiper, Black Turnstones, and by rare good fortune the Surf-bird. The Wandering Tatler must have been misnamed as he prefers to wander alone and how can he get anything to tattle that way? Oh, I suppose he makes it up, which gives it a human flavor. Their Plymouth Rock lining becomes white in winter. I trust they keep the white line over the eye which gives them such a wise look. The surf has no more terrors for them than it has for a cork. Being a wanderer without the love of locality that most birds have, the coast highway will not grieve him, but what about us? Goodbye little Only-kind-of-Tatler-that-we-like. The Cormorant, that inveterate fisherman, may happen along or the Spotted Sand Piper so common inland may come teetering onto the beach just to see how the salt water birds deport themselves. I guarantee he can't find one to out-teeter him. If that does not identify him his "peet-weet" will. The Turnstone wears a calico dress (which means spotted) orange shoes and stockings, his bill has an upward tilt to help in turning stones and he can also scratch for a living. The Black Turnstone is happiest where rocks and spray meet, but those with the black collar trip after the wave for their fresh meat. The Surf-bird visits such rocky head-lands as our picture shows. He has managed to keep his nesting ground a secret. The Godwits have slightly upturned bills for probing mud and sand.

We could set the clock in La Jolla by the low line of pelicans going north in the morning, south in the evening. What a humiliated complex they must have after all that has been said about their appetites. About August fifteenth the Sanderlings will arrive from Arctic regions shrouded in the mystery of migration. They must tap divine strength on those great stretches of sea without food when going to the islands. Storms, avalanches, glaciers, big bears and little Snow-birds, but they will be too much occupied to tell us about it; Oh, so busy tripping after each wave, snipping the sand fleas, turning back with the next wave so close to their heels that we try to help them hurry. If their feet can't make it the wing can. The rythmic repetition is fascinating and recommended to those who need to get interested in something. With a swirl of glittering white they are off down the beach. Among the friends of the Sanderling there is a small edition of the Kildeer whose course is run from birth to death in the sand. He has but one black collar and that does not meet. You will lose your heart to him at first sight. Though black and white mark his gray suit he is camouflaged in his sand and shell setting. The Snowy Plover runs and stops: runs and stops. Dawson's story of this little sweetheart ought to go down as a classic.

THE PACIFIC AT CARMEL. WM. RITSCHEL, PAINTER

The Hudsonian Curlews must think of the sea as a mother for they run to her when frightened. They go north in Wild-Goose formation. There isn't the same urge for any of the birds to hurry in their return but these Curlews certainly do hurry back to California, getting their nesting all over up on the Yukon before the tourists get there. They have long sickle bills but that is no reason for their being called Jacks! They will be abundant until October—when off they go. What sets the day? Think of having no packing and a group with but a single thought. A month later than the Jacks the Western Willet stops over on his way to Brazil. He has learned one cannot be too careful and is quick to give the cry of alarm. Dawson, with his almost uncanny observation of detail, speaks of the way Willets, with other shore birds, "after hauling in their sails, fold the wings with momentary deliberation." Be sure to take a bird book to the beach. It will give you an introduction to all the folks you may meet there.

PAINTERS AND SCULPTORS IN THE WEST

A MARINE BY WILLIAM RITSCHEL, AMERICAN PAINTER, NEW YORK, AND CARMEL-BY-THE-SEA, CALIFORNIA, SHOWN IN THE EXHIBITION OF MR. RITSCHEL'S PAINTINGS IN NEW YORK

WILLIAM RITSCHEL, CALIFORNIA'S PAINTER OF THE SEA

By CHRISTINE TURNER CURTIS

A GROUP of superb marines painted by William Ritschel, N. A., together with a sprinkling of South Sea studies made up one of the most bracing of the spring exhibits at the Milch galleries, New York City.

Exulting in those canvases of tossed blue-green Pacific, whose slosh seemed almost audible in the small exhibition room, California lovers breathed deeply as if scenting the coast of distant Carmel. For here it is, on a bold headland, that William Ritschel, after many years of wandering has built his home. Here, he is a familiar figure on the pale-brown jutting cliffs, looking off to the changing ocean which he loves in every mood.

The artist was born in Germany, but when he began to study art, his first thought was the sea, and he spent years of apprenticeship in Holland and along the fjords of Norway, where sky and water play a hundred symphonies of color in a single day, and where with a devout brush he tried to catch them all.

The result is an idiom of the sea which few marine painters have attained and which has brought William Ritschel high praise in Europe and America. He has exhibited in all the prominent galleries of the art centers of the world. Recently his "Glory of Morning," a gorgeous marine of the Carmel coast, was purchased by the most eminent collector in England after exhibition at the Royal Academy. At the spring showing of the National Academy in New York his "Enchanted Pool" attracted scores of admirers.

Mr. Ritschel has just returned from a trip around the world, for the purpose of observation and work. Among the striking records of this journey is his large canvas, "The Horses of St. Mark's." Grounded

"STAR DUST"
An ornamental statue in bronze, silver, and gold, which required thirteen different castings for the different metals used. Each casting required as much labor as to make an individual statue. So great is the skill required that it has been admitted by the jury on architecture display at the architectural and allied arts exposition. It is sixteen inches high. The female figure is in golden bronze, commonly called Russian bronze; the male figure is in Roman coin bronze of a reddish hue; the drapery is in silver. It required many months of labor to make for each different metal must be cast at a different heat, and all the work must be done by the same man. It is a splendid example of individual effort and is the work of Alfred David Lenz

in mysterious blue shadows, the cold outlines of the great bronze horses cut sharply on the cloud-masses of a pallid sky, and seem to mount from a troublous earth in the serenity and immensity of upper air. Delicate studies of the sea life of the Southern Islands and the picturesque Islanders show another phase of the artist's versatility.

But it was, perhaps, to the colors of the moody green Pacific to which most visitors turned with thirsty eyes. For William Ritschel knows how to transfer the life of the ocean to his canvas, to snare the sidlings and chucklings of the waves, to catch the cool mist that blows from the tip of the combers, so that the vigor and scent of the ocean pour out from the paint.

THE HORSES OF ST. MARKS. A PAINTING BY WILLIAM RITSCHEL

THE AMERICAN SCULPTOR, LENZ

By M. URMY SEARES

ACROSS the bay from San Francisco, on the shore below Tamalpais and up the slopes of this wooded mountain, there are retreats among the trees where artists and nature lovers hide and rest, and dream.

One such cottage peeks out among the leafy boscage and from its little porch the view embraces wide stretches of the bay, with Alcatraz, Angel Island and the Contra Costa shore. Here dwelt for a season that forerunner of the American renaissance in sculpture, Alfred David Lenz, whose recent death has placed his works among the immortals of America.

For three reasons the works of this artist are to be called great. In conception there is within them that spiritual quality which, appropriating the universal knowledge of his age, enables the artist, the poet, the mystic to grasp and to record the highest thought of which the race is capable. From the swirl of nebulous matter there is flung off into sunlit space humanity itself as "star dust." The sweep of trailing glory, the uplifted faces, the eager manliness combined with tender femininity of this little statue bespeak a strong soul that had mastered universal truths.

But besides the mastery of life's mysteries, the poet, the artist must master his medium and know its every quality. This, to an unusual degree did Alfred Lenz in his studio at Flushing, New York.

Likened to the work of Benvenuto Cellini and greeted as so finely proportioned that it indicates a return to the sane and wholesome qualities of the Italian Renaissance, his spirited and graceful "Atlanta's Race" was pictured in The International Studio at the time of

THIS SPIRITED, GRACEFUL FIGURE IN BRONZE AND PRECIOUS METALS, DESIGNED AND CAST BY ALFRED LENZ, SCULPTOR, IS IN THE METROPOLITAN MUSEUM OF ART. PAVLOWA IN THE BUTTERFLY DANCE.

its exhibition in New York last year. In the possession of Mr. Allen Balch, president of the Hollywood Bowl Association, California, is a ring made for him by Lenz a few years ago. Tenderly modeled and wrought by the artist are two figures curved around the ring as though resting there after their flight into space.

This sculptor was called at the beginning of this sketch a forerunner of the American Renaissance because he not only has the spiritual qualities of the poet and artist; not only does he accomplish his end in his chosen materials, but he has the third quality of greatness by which, delving deep into the art work of the past, working patiently for hours to discover new methods he has been enabled to put the vital modern energy of today into the learning of yesterday, to add to it instead of discarding it, and thus in his exquisite little statues, to "bring back to earth some long lost loveliness."

A California Wildflower

This charming flower is found among the dried grasses of the coastal region after most other blooms have faded; and has inspired several popular names as "Farewell to Spring" or "Summer's Darling." It has delicate, satiny rose-colored petals

with bright carmine blotches at centre, its shaping showing relation to the Evening Primrose. Forty other species and varieties are described by Jepson in his new botany, varying in tints and markings. So, hardly any locality is without some form.

GODETIA AMVERNA, OFTEN CALLED "SUMMER'S DARLING" OR "FAREWELL TO SPRING." PHOTOGRAPH AND NOTES BY COURTESY OF MISS ANNA HEAD, BERKELY, CALIFORNIA

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

LAVENDER ALYSSUM AND BLUE CONVOLVULUS COVER THE POOL'S COPING—WRERE BIRDS BATHE AND PREEN THEIR FEATHERS ON THE FOUNTAIN'S RIM IN MISS JANE RAWLING'S GARDEN

WHERE are you going to spend your vacation? Instead of camping, fishing or lounging at the seashore, why don't you start on the trail of gardens? Not looking for any or every garden, but searching for the loveliest one. Going like a floral pilgrim on a Quest for the Ideal Garden. It is great sport. I know for I have just come back from one.

It was a long trail stretching into Alabama and the hanging gardens of Birmingham. The art of the Olmsteds has made the side of Iron Mountain a place of winding roads and artistic homesites. The native, igneous rock has been used for retaining walls, foundations and chimneys, striking a chord of color from pale buff through orange to deep brown. The steep banks are draped with honeysuckle, its yellow blossoms interwined with lavender vetch. Pink azalia grows wild and the flowering dogwood holds its white bracts against a background of oak and pine.

My trail wound north and westward across desert gardens planted with such varied color and on so vast a scale that human efforts seemed futile in comparison. I passed by frontier gardens that touched the heart. Little plots of ground where stunted plants struggled in poor soil and searing sunshine tended by some flower-loving woman in memory of her life "back home."

Following by motor a portion of the trail Lewis and Clark cut through the wilderness, I came to woodland gardens thick with bracken and clumps of white-plumed spirea—twin cousin to the greenhouse Astilbe. Lavender Gilia, bluebells and yellow coreopsis grew in the shade of Douglas firs. Sometimes a Veery's song rang from the covert of ferns and once, down by the brook, came the "witchety,witchety" call of the Maryland Yellow-throat.

Alas, there were acres of gaunt gardens where blackened trees still stood. Around them the ground was ablaze with fireweed, Nature's kindly flame that follows the torch.

There were wind-blown gardens in neglected fields where the blue cornflower and pink fleabane grew among the ripening wheat. In the hollows, pasture ponds were fringed with rushes that hid the red-winged black-bird's nest.

I rode for miles between roadside gardens where the blossoming weeds made gay the way. Blue chicory and Queen Anne's lace, patches of purple clover, countless yellow marigolds growing among the tansy's daisies and the dusty-white of yarrow. While always a meadowlark sang from some fence-post ahead.

I climbed the hills of Seattle where from many a lovely garden one caught glimpses of Mount Rainier rising ghost-like above the clouds. Or looking westward saw the Olympic Range,

ONE WAITS TO SEE THIS ADORABLE CHILD WADE AMONG THE LILY PADS. FIGURE BY MISS GRAVATH. MRS. MURRAY JOHNSON'S GARDEN POOL IN PIEDMONT, CALIFORNIA

GARDENS OF PIEDMONT, CALIFORNIA

"Those snowy mountains that like a string
of pearls are bound
About that glowing sapphire—Puget
Sound."

But trails must end and mine did on the hills above the Golden Gate. In the Piedmont gardens, it seemed as if I were nearing my goal. They have individual charm. To overcome Nature's obstacles seems to have brought out all man's ingenuity. Or shall I say woman's? In most cases it is the woman who plans and works her garden. Mrs. Waldron the garden club's president—has the joy of making a hillside garden where trees overhang the banks and a brook gurgles at the botttom. One envies her the chance to grow ferns, sedums, vines and other creeping plants among her rocks.

Mrs. Green's garden is like a gay rug, its grassy center bordered by lovely designs in color. Hollyhocks, delphiniums and giant pink mallows carry the floor pattern up until the whole seems living walls hung with flowered chintz. It is an out-of-door room loved and lived in.

Did you ever see a house which had slipped halfway down a hill and perched there in a garden blossoming above and below it? Look for Mrs. Mark Noble's. You walk down between blooming plants and shrubs, through the hall and out onto a terrace where pink climbing roses, mauve and blue flowers overflow the banks onto the paths and steps of the varying levels. Never have I seen more perfect Rosy Morn petunias since the days when these white throated, pink-rimmed beauties came to brighten our borders. I have blamed the California sun for the carmine color which dyed my plants. It is a joy to know that Hallewell keeps a pure seed-strain of clear white and pink.

WALL FOUNTAIN BY ENID FOSTER IN THE GARDEN OF MRS. ARTHUR TASHEIRA SURROUNDED BY BLUE FLOWERS LIKE REFLECTIONS OF BLUE SKY—AND THE BLUE WATERS OF THE BAY

MRS WALTER STARR'S GREEN CLOSE CIRCLED BY BLOSSOMING FRUIT TREES. LAVENDAR AND YELLOW IRIS WITH BLUE BANDS OF FORGETMENOT BORDER THE BRICK WALK

The rock-edged pool in Mrs. Murray Johnson's gardens chains your feet. You wait, moment by moment, to see the cunning child slide into the water to wade among the lily pads. Miss Cravath has caught the spirit of childhood and fixed it in the little figure sitting among the flowers.

In Miss Jane Rawling's garden you go by stepping-stones to the pool set in the green grass. The water drips from the fountain's shallow bowl into the basin below. Lavender alyssum and blue convolvulus creep among the iris and phlox, softening the hard lines of the cement coping. Birds come to drink and bathe, preening their feathers as they perch on the fountain's rim.

The lily pond is set flush with the brick wall in Mrs. Walter Starr's green Close. It is walled-in by a cypress hedge against which apple and pear hold their blossoming boughs. Underneath them rise stalks of lavender and purple and yellow iris, while blue forgetmenots fringe the borders. The taller trees are kept without this little garden and come in only by reflection below the water lilies' opening buds.

Mrs. Arthur Tasheira was the Piedmont Garden Club's first president. She has a blue garden, blue flowers in every shade and tone shimmering like the waters of the Bay under a California sun. But she not only grows pure color, she seeks purity of line and has brought unfading beauty in her use of this wall-fountain by Enid Foster. The figure's delicate loveliness is held in clear relief unmarred by planting. Nothing is allowed to hide its sculptured grace. Only the sun's shadow touches this exquisite work of a gifted artist.

One is much impressed by the design of Mrs. Moffat's garden. It is so admirably planned. From the house terrace the ground slopes to the east. Half-way down the central path, it is bi-sected by another one, and radiating paths meet, diverge, giving access to different levels. Flowers border the walks. Vistas open under drooping branches or are closed by well placed shrubbery. It is a garden of pictures, none more deftly wrought than the rose-garden. Tall velvety-crimson clusters are held above a ground cover of lavender and purple violas. In the sunshine, with half shadows cast by the trees or a passing cloud, this daring composition makes you catch your breath. Vibrating with color, it seems a stained glass window or an Oriental jewel set in greenish gold.

No, I did not find my garden ideal. The lure of the elusive is still strong. Soon I shall start again on my quest. Meanwhile I have brought back so many charming features that someday perhaps—who knows! I shall combine them into an ideal garden of my own!

MRS. JAMES K. MOFFAT'S ROSE-GARDEN AN ORIENTAL JEWEL . . . WHERE CRIMSON ROSES SPREAD VELVET PEDALS ABOVE A CARPET OF PURPLE AND LAVENDER VIOLAS, PIEDMONT, CALIFORNIA

THE INCURABLE OPTIMIST

By VERA SADICOFF-GOLDMAN, M. D.

IT IS June,—but the day is cool. A westerly wind makes me draw my wrap closer about me. The fog plays hide and seek in the tops of the tall eucalyptus trees, lazily drawing delicate chiffons before them.

I am with Ingrid in her garden. Ingrid is beautiful with rare beauty. It appears that the sun has hidden in Ingrid's hair and tinctured it with gold. It is gold tissue blowing about her face. Her skin, with the tiny freckles over the nose, has a hint of gold in its structure. Her blue eyes become melting, golden, when she speaks, for Ingrid rarely speaks of things inanimate. It is life that she is concerned with, and with life and all things having the gift of life, she has a boundless sympathy and understanding. The warm, melting look is in her eyes when she speaks of her tall, blond, god-like sons, of her husband who is sometimes ill, and sometimes weary. It is there as she uncovers the boxes, cans and jars with tiny seedlings struggling toward the light, and as she stoops to pat her three huge dogs.

Ingrid's garden is a series of surprises. Ingrid's terraces are so overgrown that each is isolated from the others. The wind does not penetrate the guarded quiet of this spot. Ingrid leads me to the highest terrace, along the narrowest of paths. "I will show you my bees," she says. I look at her with inquiry, and a little fear—I am ready to run. She reassures me. "It is so cold today, they will not fly. Poor things, I hate to have them get so cold," she says, pityingly. She lifts the cover of the hive and exposes the frames covered with bees. A few of the bees cling to her hand. Gently, lovingly, caressingly she puts them back on the frame. She lets me examine an empty frame. It is exquisite in its perfection, consisting of two rows of hexagon shaped cells on either side of a central partition. She explains the structure of the hive, replaces the cover and leads me into the house for coffee, with biscuits and amber honey in the comb. And as we sit and chat, Ingrid talks of the habits of her bees. Ingrid would be a splendid sociologist and economist, I think. She understands the social organization of the hive so thoroughly. But it is difficult to label Ingrid, to place her in a pigeon-hole. I remember that but a moment before it had occurred to me what a fine biologist she would make, and then dismissed that thought. The superb creature that Ingrid is, the product of Norse ancestry and life, needs no classification.

Ingrid talks of the worker bee, carrying on for the common good without one thought of individual profit or aggrandizement. Her imagination is stirred by the development of the queen-bee. When the bees need a queen in the hive, they feed the larvae food called "queen-bread." The larvae are given great care. Those that go to make a queen do not differ from the larvae that make a worker bee, but the food and care they get is different and better. They are "trained to be queens."

"On spring mornings I have gone to the hive and listened for the 'piping of the queen'", Ingrid tells me. "It is such a plaintive cry. Is it not sad to think that of all the queens, only one will live. The most beautiful, the strongest will sail into the sky and there find her mate. He must be well worthy of her gracious favor. The queen selects the drone that flies the highest, and whose buzz is the most musical. When she returns to the hive the queen is ready for her work of laying eggs, of populating her world, while the worker bees care for and feed the numerous young." As she talks, Ingrid refills my cup; she urges me to eat of her honey. "It is there for man's use," she tells me simply.

"Is it not, rather, for the use of the bees," I ask.

"No, there is enough for both bees and man, they make so much more than they need. It is so planned." Her faith is simple, direct, unquestioning. "I must take some to the babies of my neighbor."

"Yes, do," I urged, "nothing can be better for them." Ingrid looks at me questioningly. I bring forth a tiny pamphlet published by a pharmaceutical house. In it is a reprint of an article from the London Lancet, with interesting comment by the editor, on "Honey: Its Value in Heart Failure," by Dr. A. N. W. Thomas of Edinburgh.

"You see," I continue, "we live in the happy period where the 'old wives' empirical knowledge of what is beneficial to mankind, is being explained by definite scientific facts. We always knew that honey in some way was helpful; now we know the reasons why it is helpful." I turned to the article and read: "The bee takes the nectar from various flowers into its crop. There the nectar is digested by means of an enzyme called invertase, secreted by glands in the head and thorax of the bee. The honey is deposited in the hive but the conversion continues after it has been deposited." "You, Ingrid, in your personal experience have, no doubt, found that the honey which has been in the hive some time, is much better than the honey which has been there but a short time. It is thought that honey seldom gives rise to fermentation in the alimentary canal (stomach and intestines) since it is so rapidly absorbed there is little time for bacterial action. This makes it valuable in the feeding of infants and children. Honey has a value in stimulating peristalsis (action of the bowels) and digestion." After this digression I read on: "The main use of sugar in the body is to supply muscular energy. An instrument has been devised, called an ergograph, measuring the energizing effect of sugar on muscular effect. It has been computed that muscle in action can consume three and a half times as much sugar as muscle at rest. Starling found that a normal heart used up sugar at the rate of about four milligrams per gram of heart, per hour. If sugar, and pre-eminently honey, be the most potent fuel to provide energy for the muscles, should we not remember to give it for that all important and most vital muscle of all—the heart, which gets no physical rest; other muscles, yes, but, for the heart no respite—until the 'tale is told'."

The author goes on to say, that "in severe cases of malnutrition with heart weakness he has found honey to have a marked effect in reviving heart action, and keeping the patient alive. He has had further evidence of this in a recent case of pneumonia. The patient consumed two pounds of honey during the illness; there was an early crisis with no subsequent rise of temperature, and an exceptionally good pulse. Instead of depending on milk and beef extract, as is done in so many cases of fever, when the storage of sugar in the body is rapidly being used up, the author advised that honey be given for general physical repair and above all, for heart failure: and for reasons similar to those set out above, grapes constitute a valuable adjunct. Herbiverous animals thrive on clover, no doubt because of the nectar which is probably vitaminous in the white and red clover flowers." Dr. Thomas concludes his article with the Biblical injunction, "My son, eat thou of honey because it is good." Prov. 24:12.

The reading ended, I turn my attention to my rapidly cooling coffee. Ingrid looks at me gravely. "It is good to know this," she says, "I shall give my bees greater care, more time than before. We shall have more honey to build young human lives to sustain the old. I am so grateful to you. It is a joy to know the why and wherefore of things, to do our work with an intelligent understanding of its value in making life easier and better. It makes me more optimistic, happier," she continues smilingly.

"Yes, the constant reading, the contact with medical thought and medical progress has made an Incurable Optimist of me, too," I answer, as I rise to leave. And as I stand at the door bidding my hostess farewell, the gold of her hair becomes dispersed into a shining halo.

THE TOWN PHYSICIAN—THE CLINIC AND HOSPITAL

HAVE you called your town doctor? Let us hope that there has been no need to do so. Yet there is no more straight path to knowledge of what science and research can do to keep us healthy than the path which leads through our city hall with its emergenncy hospital.

Much credit is due Dr. Troensegaard, chief surgeon of the emergency hospital, for his organized method of handling the victims of the New Year's Day accident,. and the whole force from boy and girl scouts through police, nurses and doctors.

Setting aside all idea of favoritism or personal acquaintance, one can, by a little study obtain a clear view of what the profession of medicine has to offer as a result of its hun dreds of years of study, if he will stroll downtown and, entering the immaculate little wards, follow the course of a cure through the further medical care one may receive at our clinics, dispensary and the Pasadena hospital.

Pasadena offers an unusually fine opportunity to make this investigation and thus find out who are the real doctors and who are the quacks. The Pasadena Hospital, because of the devotion of its Board of Directors and its highly effective management, today leads in modern service.

The Pasadena Hospital Association is doing its utmost to reduce the cost of hospital service to the patient. Its yearly budget is framed to meet its expenses without profit.

There now exists in Pasadena a large field for hospital service to those to whom the actual cost of the service given is a severe hardship. The Pasadena Hospital is fully organized and ready to give ever increasing, efficient and sympathetic care to those patients and it can so give to a greater number, provided it is assured that any deficit arising from this extension of its work will be fully paid.

It is, therefore, asking the public it serves to act as guarantor of any possible deficiency arising from the work of the Pasadena Hospital Association for the current fiscal year, and calls on everyone supplied with this world's goods to pay to its treasurer his or her proportionate share of any such deficit.

The great field of scientific, medical and surgical knowledge is therefore open to everyone. The best surgeons and physicians all have access to everything that anyone of them knows or discovers. No substitute for a proper diagnosis is excusable when one lives in a city supplied with a health system such as this.

Dr. Stanley Black who as City Physician and Pathologist of Pasadena in the past set a high standard for the Profession of Medicine and inspired all who knew him

So desirous are his fellow seekers-after-knowledge to perpetuate his ideals, that they have furnished a meeting room in the new Professional building as a memorial to Dr. Black

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

ACOMA, THE SKY CITY

By MRS. WILLIAM T. SEDGWICK. *Harvard University Press*

The traveller on the comfortable Santa Fe Limited, winding through the barren wastes of New Mexico, finds it difficult to believe, that four hundred years ago, European adventurers, were exploring this colorful region, and associating in more or less hostile fashion, with the picturesque natives. It is territory with a wonderfully impressive and romantic background, a fact long since accepted by historical students, who have conducted their efforts at research therein accordingly. This work, we have before us, places its author among the most enthusiastic and thorough-going investigators, for in preparation for her subject, she has apparently consulted much matter unpublished, as well as published, on this most interesting region. The focus of her efforts is the pueblo settlement of Acoma, belonging to the Keresan nation. Situated about twenty miles south of the railroad station of Laguna, on an almost impregnable island mesa, seventy acres in extent, and rising about three hundred feet above the plain surrounding it, this remarkable Indian Village was seen first by Europeans, nearly a hundred years before the English settled Plymouth, Massachusetts.

All of this history is related by Mrs. Sedgwick very succinctly, with an instructive account, which naturally, like all late historical work, destroys more or less the traditions, which we grew up with, and which generally sooner or later get tossed unconcernedly into the historical rubbish heap. It has always been so pleasant to regard the Spaniards as cruel and self-seeking, and the Americans most philanthropic in the treatment of these pueblo Indians, but we surmise that Mrs. Sedgwick does not take any such comforting view of the American regime. However putting aside the question of opinions, any reader, even slightly interested in pueblo Indians, will find much worth while information in the pages of this book.

LILITH

By GEORGE STIRLING. *The Macmillan Company*

Poetry without fire, brilliantly hard, and cold like beautifully chiselled marble, is the kind Mr. Stirling has written in this dramatic poem entitled "Lilith". Our friend, the practical business man who gave a verdict on "The Goat Song", likens this poem to the resplendent frosting on a wedding cake he once saw displayed. However, he adds, that Stirling has included in his frosting, "far more than whites of eggs, and sugar, for there are some very beautiful passages in the poem". Which acknowledgment, coming as it does from a typical level-headed man of worldly affairs, is very high praise indeed.

The setting of "Lilith" is placed in the medieval age, that happy hunting ground of poets, in search of glamourous or symbolical effect. Lilith, the enchantress, eternally young, and always fair, so tempts Tancred, at different periods of his life, in youth, and later in middle age, that he commits unworthy deeds. When ultimately her seductive powers fail to allure him farther in his old age, she takes to reasoning, good sound logical reasoning too, but of course that fails as well. Surely this is the conception, that woman with her tricky wiles, has a baleful influence on man's sense of rectitude, an idea originated perhaps by Adam, when he said, "The woman tempted me and I did eat", and of which the essence is contained in the French saying "Cherchez la femme", whenever some man is discovered in a more or less distressing plight. Apparently, Mr. Stirling, as well as Adam, and the French, and doubtless many others, assumes, that the feminine lure is responsible for much of the crookedness going on everywhere, so upsetting to the peace and comfort of an otherwise fairly decent world.

GEORGE STIRLING. THE AUTHOR OF "LILITH"

As a poet, Mr. Stirling shows evidence of possessing much talent, but he occasionally fails in his craftmanship. He outlines his situations too sharply, neglecting that delicate shading so necessary for an artistic effect, and in the last scene, which heaven knows is founded on absolute truth, he makes an abrupt change from symbolical to realistic treatment, which somehow strikes the wrong key in the harmony of the poem. It takes colossal genius to depict the heart-breaking facts of life, truthfully, faithfully, and yet acceptably.

Mr. Edmund Vance Cooke must have been reading "Lilith," for he comes to the defense of womankind in a most unusual poem, entitled "Adam." It was published in the July Bookman, and quoted by The Literary Digest with the comment, "Sometimes an idea turned inside out, reveals a surprising fruitfulness of new thought." Here are the verses and our thanks to Mr. Cooke.

". . . She gave me of the tree and I did eat."
Gen. III. 12.

"The woman tempted me and I did eat"
Aye and the honest words I still repeat.
The woman tempted me. T'is no pretense
Nor need I vindication nor defense
There is no guilt nor innocence.

Lord God, I ask You! Why, these beasts can see!
She is a temptress and was meant to be!
She is the Fruitful one, Lord God, and she,
The Knowledge I have taken from your Tree.
The woman tempted me—and tempts me still!
Lord God, I pray You, that she ever will.

I take Your banishment without demur.
A fig for Paradise. You but confer
A hardier Paradise, henceforth with her,
My own sweet temptress—and my comforter.
And so I say again, for good or ill
The woman tempted me—and tempts me still.
Lord God I pray You that she ever will.

Courtesy of Courtenay Monsen. *Photograph by Frederick Monsen.*

AN UNUSUAL VIEW OF KATZIMO, FROM THE TOP OF ACOMA, NEW MEXICO. THIS IS A CORNER OF THE VIEW GIVEN OF THE CLIFFS OF ACOMA, ON PAGE 165, IN MRS. SEDGWICK'S BOOK, WHICH CONTAINS MANY ADMIRABLE ILLUSTRATIONS.

SOUTHLAND

A Crucial Day at the League of Nations

Reprinted in part from The Pomona College Quarterly Magazine

THE scene is set in the old, inadequate, severely plain Hall of the Reformation about a stone's throw from the shore of Lake Geneva. You saluted Mont Blanc as you came into the room where the representatives of forty-nine nations are gathered in the final session of the extraordinary meeting of the Assembly of the League of Nations. The Assembly itself occupies almost the entire floor of the building while press and people are crowded into every inch of space in the two narrow galleries which parallel the three sides. It is said that the meeting was to have been held in a more adequate theater but it was appointed here that all the former circumstances might surround the greatest event in League history—the admission of Germany.

It is the ninth day since the Assembly had its opening and only previous session. Then the enthusiasm had been beyond bounds as the newly elected President, Affonso Da-Costa of Portugal, felicitated the Assembly on the coming event. The old days and old attitudes were over. The face of Europe was toward the dawn. Then the Assembly had adjourned to await the advice of the Council which should come at any moment. A day—at most two—should complete the memorable transaction.

It is not essential to the outcome to recount the European differences which speedily arose in the League Council for they were resolved in due time and the final result sprang from other causes. Nevertheless these continental conflicts not only throw light on the European situation but it should be made clear that they served also to fan into still higher flame the keen feelings of expectancy and concern. At or after Locarno it appeared that Poland aspired to a permanent seat in the Council. At Locarno no particular stipulation had been made that the form of the Council should remain unchanged but Germany not unnaturally assumed that she was to join the League as it then existed.

But when the enlargement of the Council was proposed **Germany objected** to the change of the organization [!] To meet the difficulty Mr. Vandervelde, the Belgian delegate, proposed to resign his temporary seat that a Polish delegate might replace him, but to this France objected. The upshot was that two of the most valuable members of the Council, Dr. Unden of Sweden and Dr. Benes of Czechoslovakia offered to give up their temporary seats, Holland and Poland being substituted as thus presenting an equitable representation. This magnanimous offer was tentatively accepted and seemed to furnish a satisfactory compromise after long and heated days of perplexity.

However a change in the Council must be by unanimous consent of its members and when all the shifting had been accomplished, through a patience and persistence which certainly made a most hopeful phase of the situation, a new difficulty suddenly arose. As the price of her vote for Germany, Brazil demanded that her own temporary seat be made permanent. The Brazilian delegate announced that he was so instructed by his government and that he had no option. Cablegrams to the President of Brazil from many sources in both hemispheres either failed to find him or to change the situation. The *impasse* was final.

Such was the background of the final session of the Assembly and it is a tense moment when the president calls the body to order and announces that the Chairman of the Committee on Germany's admission will make his report. Somehow every one feels that all Europe is at attention as Sir Austen Chamberlain, finely-groomed English gentleman, steps forward and asks that the honorable delegate from Brazil be heard. The Brazilian representative presents a written statement. Until this moment there were many who believed that he would find some way of escape. He evidently realizes that he alone is staying the will of half a hundred nations for the paper trembles in his hands, yet he speaks with a ringing voice. The decision is final and irrevocable.

Then Sir Austen again takes the floor and in deliberate extempore speech, vibrant with suppressed feeling, expresses his regret that it is impossible to give Germany a permanent place on the Council at this time and since her request was based on this understanding that the whole question of her admission into the League must be deferred until the September meeting. He does not say it but every one is thinking that then the Assembly will elect a new panel of temporary seats and Germany will find her *entree*. Following Chamberlain comes Briand who is everywhere cheered as he appears in Geneva. In a thrilling and earnest speech he, too, affirms Germany's right to her seat, moves a vote of assurance to her on the part of the Assembly and expresses his joy in the reaffirmation of the Locarno pact which has been made at the suggestion of Germany.

Then follows three speeches of outstanding importance: Viscount Ishii, the reserved and impressive ambassador of Japan at Paris, suggesting that he should advise the Council, of which he is President, to appoint a commission to examine into the composition and method of election of the Council and report to the Assembly in September; M. Unden, so weak from recent illness that another read the speech, but whose appearance gave the opportunity of tremendous applause, and perhaps most important of all, M. Cabeleo of Paraguay courteously but definitely disclaiming the attitude of Brazil in the name of the other South American states.

Then in rapid succession world spokesmen of many nationalities follow each other in a brilliant procession: Motta, the able and vigorous representative of Switzerland; M. Loudon of the Netherlands; the stately, handsome and honored international nobleman, Fridtjof Nansen; M. Piip of Esthonia; the short, modest Chao-Hsin Chu of China saying in simple language some profoundly important things; and finally M. Mehdi Frasheri, the dark-skinned Albanian delegate, whose divergence from the proposed action was greeted with the longest and most enthusiastic applause. He was for direct action. He believed that the Assembly was superior to the temporary members of the Council; they stood in a different category from the permanent members. Might they not be recalled and the Assembly proceed to its purpose without delay? That he carried the enthusiastic impulses of the Assembly was obvious. It was a thrilling incident, this diffident, unfamed olive-hued representative of backward Albania speaking out alone the aggressive mind of the civilized world. But more conservative counsels, probably wisely, were to prevail.

Even in this hurried review we must stop to pay heed to the words of Chao-Hsin Chu, just mentioned. It is an open secret that China though aspiring to a permanent seat in the Council has not paid the regular dues. But the message was none the less weighty. First, in the further proposed development of the League it must not assume that the great military powers are *ipso facto* the dominant partners in the League. Such assumption could only operate to re-entrench militarism. Second, European affairs are vital but the League is an affair of the whole world. It should have its eyes on the whole world with equal devotion. If this political philosophy of the Chinese delegate may now be over-idealistic, it is nevertheless indisputable and these principles will be major axioms of the League which by the slow beating out of experience is sometime to eventuate.

At last the final moment comes. The session began at ten o'clock and it is now one. The Portuguese President calls the end of the debate and declares Briand's motion carried without opposition. He makes a closing address in French, assuming Germany's entrance in September and before the interpreter finishes the English translation the hall is empty and the drama is ended. JAMES A. BLAISDELL

Pres. of Pomona College, Contributing Editor "The Congregationalist"

OPINION

The Southwest Museum

IN planning its future work the Southwest Museum has asked this country's leaders in its line to act as an Advisory Council to The Southwest Museum.

Dr. John C. Merriam has consented to be chairman of this Advisory Council, and will soon arrive in Los Angeles to act in this capacity. He is president of the Carnegie Institution of Washington.

Dr. James H. Breasted, famous Egyptologist now in Chicago, will be the second member of the Council and a third scientific man will be named later.

Our **field**, vast as it is, is after all only the eastern shore of the gigantic "Pacific area," an area eloquently foreshadowed by President Lincoln's secretary of state, William F. Seward, as the theatre for the drama of man in the world's great hereafter. Like many another prophet, Seward spoke more wisely than he knew. Scientific students of history have now come to regard the Pacific Ocean not as a sundering gulf betwixt different races of men, but as the last of the "wet-ways"—in the phrase of Homer—in the long upward journey of man toward complete civilization, attainable only through a synthesis of culture and the intellectual solidarity of mankind.

Contrary to a general belief, the spread of man's culture seems to have followed the "wet-ways" rather than the roads of dry land. For example, the western beneficiaries of the earlier civilizational development, including ourselves, profited at first from the rivers: two rivers, on either side of the Afrıco-Eurasian land-bridge—the Nile and the Euphrates, with their rich alluvial valleys, which cradled man's very first culture.

Next to the river as our friend came the sea; when the wet-ways of the Mediterranean gradually so influenced the western man's view of the world that he called the whole earth, as he knew it, 'a ring of lands," an **Orbis Terrarum** encircling a single water-basin, on the inward-sloping rim of which, as on its islands, he cultivated the precious seeds of civilization transplanted from the valleys of the Nile and Euphrates.

Next after the sea came the ocean. The third day of our civilization dawned "when Caesar's galleys with oars, pine-built, from the Midland Sea, met the oaken sailing craft of the ocean-going Veneti,—" from which moment of dawn our day-star moved ever westward, until Columbus saw its moving and followed it across the Atlantic. By virtue of the discovery and settlement of this New World and of the flood of occidental culture that streamed across the Atlantic, that ocean itself ceased to be a great divide or an ultimate outland sea, but, like the Mediterranean and the old Aegean before it, became a connecting water-way between the United States of America and the disunited states of Europe; and, in turn, the Atlantic became also an avenue, "beyond its gates of Horn and Good Hope, into what might well seem at last a real ocean."

These are the chief successive scenes in the Drama of History, declares Professor Myres, of the chair of Ancient History at Oxford, who challenges the sundering power of the Pacific with the eloquently suggestive question—

Is not, after all, what seemed to be at last an outer sea, itself really landlocked like its prototypes? Have not the eastern and western halves of our Mercator's Projection served their turn long enough as coastlands of the Atlantic? Ought they not now, in fact, to be transposed, to be the inward-facing shores of a Pacific world?

Our own Roosevelt, discarding question-marks, used the exclamation-point in dealing with this same vital fact. A quarter of a century ago he exclaimed:

The Mediterranean era died with the discovery of America; the Atlantic era has now reached the height of its development, and must soon exhaust the resources at its command; the Pacific era, destined to be the greatest of all, is just at its dawn!

Like some stout Cortes silent upon a peak, our Southwest Museum sturdily faces the Pacific, holding its post as a sentinel and harbinger of a new era in man's affairs, of which the gigantic setting is the **Orbis Terrarum** engirdling this greatest of all midland seas, this wet-way connecting the world's hemispheres.

Anthropology, which is the Southwest Museum's **subject**, gives point to this suggestion of the essential solidarity of mankind by one of its most firmly established assumptions. So little is the Pacific Ocean a sundering gulf in the solidarity of mankind that authentic scholars quite generally agree that over the steppingstones of the Aleutian Islands or, still more probably, by way of the ice-floes of Behring Sea, came the aboriginal Americans out of Asia. In a great book on "The American Indian" Clark Wissler, for example, not only says flatly that "the Indian came here from Asia, at a relatively recent period," but adds that "the solution of our New World problem lies as much in the heart of Asia as in Mexico or Peru."

While the Southwest Museum cannot emulate the example of the American Museum of Natural History in sending expeditions into Asia, it is fortunately possible for us to establish friendly contacts with the Far East by means of its art. Through the warm sympathies of the late Director, Hector Alliot, assisted by Dr Norman Bridge, Mr. J. S. Torrance, Mrs. Edwin Greble, and the Rev. Herbert E. House, the Southwest Museum already possesses a small but very choice collection illustrating the venerable civilization of China and the refinement of the arts of Japan.

This rare collection should be utilized not only to exemplify the civilization that developed in Asia after certain Asiatic wanderers had become the first Americans, but also to enlighten our darkness. Nothing so wounds oriental susceptibilities as our crass ignorance of Asia, and there is no better demonstration of oriental culture than its marvelous achievements in art. False words deceive the ear, but art speaks truth to the eye. Our Asiatic Hall should be used to enlighten our own people, and also to greet cultured oriental visitors with a finer touch of hospitality than that of mere banquets and banners. Wise men from the East, many of whom speak the language of Shakespeare and Washington, Milton and Lincoln, may perhaps be induced by this welcoming touch of their homeland to address our Museum public concerning oriental art, and interpret its message to us. Light will thus come to us out of the East, while a new warmth may touch the heart of the East as we throw off our "superiority complex"—a silly camouflage for ignorance—and give credit where credit is due.

JAMES A. B. SCHERER
Director Southwest Museum.

Songs of The Spirit—III

These songs will be published later in book form.

The Poet

What is it that this word-musician seeks
As up and down the World's long lane he roves,
While listening to harps in wind-swept groves,
Or gazing tear-dimmed on far mountain peaks?
Why does he haunt calm brooks and quiet creeks,
And watch the waters glide toward shell-strewn coves,
Or nightly stray, a shepherd to the droves
On Slumber Hill, where Rest her care bespeaks?

From poet-lyre he strives to draw a tune—
Some bliss-bound, age-forgotten, rhythmic rune;
The murmured cadence of an Eden day;
A melody of beauty and noblesse,
That shall in some sweet, tender, haunting way
Bring back to Earth some long-lost loveliness.

—*Clarence Urmy.*

SPORTS AFIELD AND AFLOAT:
REGATTAS, FIESTAS, GOLF AND POLO TOURNAMENTS

The motor boats were making history for themselves last month at the nineteenth annual regatta of the Mississippi Valley Power Boat Association. In the 215 hydroplane class,

the General, owned by the Barnesons of Los Angeles made a record of 39.7 miles an hour. Little Star ranked second, and Midge II, owned by Del Lord of Los Angeles was third.

CARLETON BURKE, CAPTAIN OF THE MIDWICK TEAM, ON THE BALL, SAVING THE GOAL. WITH ERIC PEDLEY, ARTHUR PERKINS AND TED MILLER, CAPTAIN BURKE HAS AN ALMOST INVINCIBLE FOUR, AS THEY PROVED IN WINNING BOTH THE JUNIOR AND OPEN CHAMPIONSHIPS IN THE EAST, AND BID FAIR TO REPEAT THAT PERFORMANCE THIS FALL AT MEADOWBROOK. ELMER BOESEKE WILL PROBABLY PLAY WITH MIDWICK

Lord Wodehouse, who played with the Santa Barbara polo team last season until his return to England to enter the big matches there, has shipped his ponies back to the United States and will enter the games at Westchester with the opening of the Junior championship play this month

Yachting interest and yachting gossip practically encircled the world last month and this. First with the yachts racing from San Pedro to Honolulu, and then racing back again, with the Invader the victor both going and coming. Then closely follows two interesting regattas: The English enthusiasts gather at Cowes for their yachting week, August 2-7, when King George and Queen Mary make the "Victoria and Albert" their home, and the King races his "Britannia" every day. And here at

Newport Harbor we have the Sixth Annual Southern California regatta, August 1-8. At Coronado last month the R-sloops raced over the twelve mile triangular course of Coronado for the "Times" cup, one of the oldest Pacific Coast Yachting trophies. The "Patricia" was the winner. Among the young people interested in all aquatic sports are Miss Mildred Landis, Philadelphia, Ernest Simpson, Los Angeles, Miss Winifred Parker, Glendale, Miss Janet Wigmore, Los Angeles, and Miss Sari Allen, Glendale, guests of Hotel del Coronado.

R-BOATS, STAR BOATS, SCHOONERS, YAWLS, AND MOTOR BOATS; YACHTS FROM THE ENTIRE COAST, HUNDREDS OF THEM, GATHER AT BALBOA AND NEWPORT FOR THE REGATTA IN AUGUST. THE FASTEST SLOOPS AND SCHOONERS WILL RACE. AND THOSE NOT SO FAST WILL HAVE JUST AS MUCH FUN IN ALL THE ENTERTAINMENT OFFERED

Trails along the cliffs as well as on the Beach into the back country offer hours and days of delight to the members of the Palos Verdes Colony

Staff-Commodore Albert Soiland of the Pacific Coast Yachting Association used his influence, if not his sextant, in the decision to hold racing series, for deciding the champion R Sloop Skipper of the Pacific Coast, on the San Francisco Bay, August 27-28, following the Pacific Coast Regatta. Ted Geary will represent the Seattle Yacht Club; Lester Stone, the San Francicso Yacht Club, and Ben Weston, Southern California

On the northern waters a heavy weather boat is necessary, and Spaulding's "Debra," Reasseau's "Lady Gay," and Stone's "Rascal" have been selected for the race. The ultimate idea is to foster a similar series of races in the East, to determine the leading skipper on the Atlantic Coast, and hold a national race next year.

"OLD SPANISH DAYS," THE FIESTA WHICH SANTA BARBARA OFFERS HER GUESTS, AUGUST 26-27-28, CARRIES WITH IT THE HOSPITALITY OF EARLY COLONIAL TIMES. THE STREETS GLOW WITH COLOR, OUR HOSTS WEAR AUTHENTIC SPANISH COSTUMES, AND THE AIR IS FILLED WITH MUSIC

Frank Dolph, of Portland, Oregon, who won the Western Amateur Golf Championship at White Bear Lake, St. Paul, Minn., last month and first gained fame here as runner-up at Del Monte last September

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGAIRISM AS A FINE ART

BELOW we publish the first installment of the fourth address of a series of five given before the American Institute of Architects. The five speakers were architects of national reputation. The one here presented is by an architect who is perhaps the outstanding exponent of the Gothic or Mediaeval point of view in architecture. His ideas on the subject of precedent and its value in architectural design should be interesting. The article will be concluded next month.

THE VALUE OF PRECEDENT IN THE PRACTICE OF ARCHITECTURE

Address of Ralph Adams Cram

IN THE words of the cautious Mediaeval Schoolman, "Distinguo", "The question is not one that admits of a categorical answer." "Value", where, when and to whom? All is relative, even Revelation, and wise men know it even before Einstein—about 2,000 years before, or earlier. Precedent was of little value to Anthemius or Tralles, to William of Volpiano and to Suger of Saint-Donis, but it was the stock in trade of the protagonists of the Pagan Renaissance. If civilization has unity, beauty, the spirit of adventure, joy in life and faith, one need not stop to think about precedents, or seek them out. Beauty and significance will pour into the world through the arts, and the artist (all free men then are artists) cannot help himself. If civilization is chaotic, ugly, fearful, unhappy and infidel, precedent will be called on at every juncture—but it will do little except add plausibility to artifice. If I have to create a monastery for Benedictine monks, precedent is what I must build on, but if the problem is a movie theatre, a Christian Science temple or a storage warehouse for confiscated "hooch', precedent is measureably ineffective as a stimulus.

I protest that the custom of the past, whether they did or did not rely on precedent, and how much or how little, have no bearing whatever at the present time. However varied the types and phases of civilization, they all hung together, they developed in a sense one from another, possessed actual identity in their sense of major values, from the time of the Pharaoh Akhnthan to that of the Emperor Charles V., but what we have had since is a new thing with neither resemblance nor relationship to what has gone before. If there was civilization in Egypt, Greece, Byzantium, Moorish Spain, the Middle Ages, the fifteenth century—and God knows there was—then we have it not, and if ours is a real civilization then there is a brand new creation brought into being by coal, steam, printing, gunpowder. Protestantism, new paganism and democracy. The question is not whether it is good or bad; it is different, lock, stock and barrel, and because it is so blazingly, so staggeringly different, it set itself apart from all history and must be dealt with de novo.

There have been eight great art-ephochs in the history of Europe, each the perfect expression of a civilization that varied in degree from the others but was always notable and sometimes supreme. In every case there were at rest these qualities I have already catalogued: unity, spirit of adventure, joy of life and faith. The present time is marked by the opposite of each one of these qualities. The result is spiritual, social and material chaos. In each one of the eight epochs I have named the creative artist was driven by the dynamic of his time to do wat he did and he needed to be taught nothing but his craft. He was not driven to deny the high gods or break the Ten Commandments in order to achieve "self-realization," he was modest enough to know that the same "self" was probably not worth expressing anyhow, and of slight interest to his fellows. He had a bigger thing to manifest and that was the corporate soul of the time. This was the impulse, the form followed by nature.

And now? Well, what have we for inspiration? What are the great, universal motive forces of society? Passionate desire (generally satisfied) to own an automobile, a victrola and a radio set. A deep yearning for the movies, jazz music and really good bootleg gin. In place of the beautiful gods of

YOUTH, ETTORE CADORIN, SCULPTOR
SANTA BARBARA, CALIFORNIA

Olympus and the kindly shy spirits of the woods, or of the Sacramenta and the splendid worship of the Catholic Church we have the Fundamentalists, the W. C. T. U. and Zion's Herald. Where once were argonauts and Crusaders and Conquistadors and merchant adventurers, are now big business, high finance, efficiency experts and advertising. The craft-guild and artist-guild have given place to the predatory trade union, the Rotary Club and Odd Fellows Hall. Congress and the State legislature and the city council and the ward boss have ousted statesmen and patriots and great leaders of men. Main Street triumphs over Thebes and Athens, Venice and Mont-

THE EAST FRONT OF THE SAN GABRIEL MISSION
(1776.) SAN GABRIEL, CALIFORNIA

Saint Michel and Bruges, while George F Babbitt sits in the high places of Pericles Dante and Sir Thomas More.

This sounds like an indictment, but I mea it for a description, and its object is the em phasizing of difference. Of course we plagiar ize, barefacedly, because at present there i little else we can do, and just because of thi difference that exists between our own tim and the others that have gone before. Ther is no longer any group of powerful influence dominating society. There is not even on (if we except safe evasion of the Volstea Act) and it is out of these universal impulse that styles derive, not from the genius of or or more great artists. This I believe is al solutely true of architecture and measureab true of all the other arts. Is there any sty on earth prior to that of the Academic Re aisance that we can trace back to a specif creator? Great names gleam in each, but e ery one shines forth after the style, whatev it is, has reached its full development.

The reason is not far to seek. Art is, the second degree only, a medium of self-e pression, carrying to a certain extent betwe one art and another. Music, poetry and t drama are the most personal and the lea dependent on spiritual and physical enviro ment. Painting comes next, perhaps, but he the universal force takes greater contr Sculpture is in the next place, and last of comes architecture, the great art of co- munal expression where the personality of t architect is of least importance and in ma cases a positive intrusion. I do not mean th here personality is of no moment; it is of gre t moment, but I do mean that in great arc - tecture the architect must be rigidly sub- dinated to the art, the art subordinated , and made expressive of, the time, or, if s happens now, there is no coherency in t time, then to whatever spiritual force may e operating through the concrete thing the arc - tect has to house, and so housing, manifest n visible form, beautiful, significant and insp - ing. Plagiarism is condemned in masters f other arts and they generally refrain from . The dear man who has started this trou e asks that it be condemned also in archite s, but I maintain that here also is a differe e, for the revelation of personality that is to - able, nay, even desirable, in a Debussy a George Bernard Shaw, a Cezanne, an Am y Lowell, is not a desideratum in the case of n architect. We do want to feel, rather unc - sciously, the varieties of genius between, sy, the master-builder of Bourges and him of e- ville Cathedral or Westminster Abbey, at only in subordination to the great force hat was driving society when these churches ere built, and to which the nameless, unchroni d builders bowed the head. So then, we h ve (from my point of view) two differences n- ditioning our problems: the complete loss of unity and driving force in our society, and he fact that the architect deals with an ar so great that it subordinates personality nd makes him dependent on this very unity, his irresistible driving force that we have lo

Stated so, the case seems rather hopeless, and yet we know it is not, for in spite of la- garism—or is it because of it—we all k w perfectly well there is more realy good ar- chitecture being produced in America t ay than ever before, and far better than tha of any other country in the world for the ast 300 years. Evidently there is a fallacy s ne- where (I deprecate attempts to find it in my reasoning) and I think it lies just here. In spite of the fact of our heterogeneous e ate and the inadequacy of the personal equ ion as a substitute for world forces, there do till remain enclaves of substantial unity, pote ial energies blurred to the sight of advert ng signs and silenced by the thunder of the or- on, the demagogue and the "blurb," but ev- ertheless real, potent, vital, and it is ese forces that are acting as of old to inspir the architect and make him a creator, or r her a channel of artistic revelation.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

LIFE CLASS DISCONTINUED UNTIL SEPTEMBER

Life Class has been discontinued at the Club quarters until September. Mr. Hamilton Wolf who acted as instructor has gone to Berkeley where he will teach in the College of Fine Arts at the University next year. His able work with us was greatly appreciated and proved of much benefit to the fellows who worked under him. The Club expects to continue the class in the Fall.

INSPECTION VISITS REVIEWED

The inspection visits held on the afternoon of Saturday, June 26, were well received. About seventy-five or a hundred Club members and friends turned out. The first building was the Jaques Vinmont house on Los Feliz Boulevard, Roland Coate, Architect. Mr. Coate's work is always inspiring and this house is no exception. The plan is most interesting in that it includes two patios, one of which contains a beautifully designed swimming pool. The life of the house is turned inward in the Latin manner and the entire scheme is admirably fitted for the climatic conditions of Southern California. The detail especially in the interior is most worthy of study. Many of the doors were especially interesting, having been made for Mr. Coate, by Marshall Laird. Mr. Peter Hall was the contractor. He and his foreman were both present at the job. We were happy to congratulate them on another job worthy of their unusual abilities.

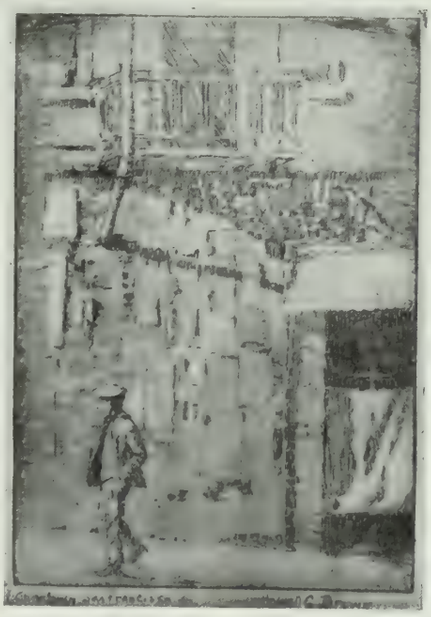
The other building we visited was the Thirteenth Church of Christ, Scientist, a few blocks away. Allison and Allison were the architects. David Allison did us the honor of being present during the hours that the building was open to us. The architecture of the building is typical of the work of Mr. Allison and reminds one remotely of the Wilshire Congregational Church by the same firm. The building is done in reinforced concrete with a brown coat in a warm tone. The style is inspired by the Romanesque and the Italian Renaissance, yet it is neither. The personality of David Allison is in every detail. This is another way of saying that the best current architecture is no longer puristic but is a living, growing thing.

THE ART OF ARCHITECTURE A MONOLOGUE

One of our club members received a letter from the East recently. With explanations we publish excerpts from it here because it is so indicative of the progress of the campaign which architects are fostering to "educate the public." The house mentioned in the letter is a simple one story cottage of four rooms. If any Club member should read this who is devoid of a sense of humor, we advise him to read no further. Italics are ours.

Dear Sir:

"I happen to have purchased one of the books published by the Community Arts Association of Santa Barbara. I like better than anything else contained therein, the design



CHINATOWN, AN ETCHING BY HOWELL BROWN

you submitted. The floor plan you show does not quite adapt itself for the purpose I have in mind. While I could have this changed here, I would much prefer that you make the re-arrangement for me, if the cost is not too great. * * * * *the fun begins.* "I would like you to arrange your floor plan so that the living room be placed where your kitchen is now located. I would like to increase the size of the bed rooms to 12′ x 15′. I would like to put two dormers into the kitchen part of the roof in order to be able to work out two bed rooms upstairs." *This would have no very profound effect on the design, as any fair minded draftsman could see.* "Stairs, of course, will have to be provided for to reach the second floor." *Strange, but true, this is the traditional way to reach a second floor in a house which has no second floor previously.*

Here comes the prize item. "I do not wish to change the front appearance of the house any, although it may be necessary to change the height slightly in order to work out two bedrooms up-stairs. I would not like to break into the front elevation as you now have it, although a difference in size, if in the same proportion, would not matter." *Wonder where he learned that patter about similarity in proportion.*

"I would like the dining room alcove in the kitchen worked out in such a way that it would be reached from the hall without walking through the main part of the kitchen. I like the idea of the entry as you now have it." *Score our first for that.* "The dining room could be worked out in part of what is now the living room.

"The lot I wish to put this building on is 100 feet wide and I do not mind spending somewhat more than the estimated figure. Consequently, I would like the thing worked out to its best advantage rather than try to save the last penny possible. I * * * have a draftsman in my employ who could no doubt do all of this for me, but I like to give each man the benefit of whatever he happens to have created." *We wish some clients of the slippery variety might read that.* "Furthermore, I think you have a certain RUSTIC TOUCH in this picture which is very appealing." *Roars from the other draftsmen when they read that.* * * * *

Very truly yours,

COMEDY, TRAGEDY, OR PERHAPS SATIRE

It is reported that the Pot Boilers are planning on some new construction in connection with their "theater." A young architect approached them on the matter but was told that they needed no architecture, as they wanted something "simple." Perhaps a new definition for architecture could be worked out on these premises.

WHEEZE

Recently one of our local architects was approached by a worried client who informed him that he had noticed that the plans and specifications both called for joists and studs of Oregon Cedar. He wondered if that was not an unnecessary expense. The architect looked blank and asked to be shown this peculiar item in his plans. The client pointed to a spot on the floor plans which read "Joists above 2"x12"—16" o. c." and triumphantly remarked, "doesn't that say 2"x12" Oregon Cedar joists?"

COMPETITION WINNER

We are glad to report that our Club President won second prize in a recent Competition for the design of a concrete house. The Competition, which was open to certified architects only, was conducted by the Standard Concrete Construction Corporation of Los Angeles. About thirty drawings were submitted. Henry C. Newton won first prize and third prize went to C. R. Spencer. The drawings are on exhibition at the office of the Corporation, 701 Pacific National Bank Building, 315 West Ninth street.

Hispano-Moresque Tile
Colorful, Decorative, Interesting
made entirely by hand
Mexican, Spanish and Tunisian Designs
Showroom
Harr C. Hicks 4283 Beverly Blvd.
GR. 4013
Los Angeles Calif.

Landscape
Designing and Planting
The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.
A reliable firm of thirty-eight years' experience in Southern California.
EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

PORTABLE TYPEWRITERS
WITH STANDARD KEYBOARD
Also All Makes Sold, Rented, Repaired, Exchanged
Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

RAQUEL MELLER

By JESSICA KATE SENECA

ONE was at first faintly chilled. An initial ardour of expectancy worked up to an almost painful pitch by a nearly thirty minutes late curtain needed the appeasement of some indication of feeling on the other side of the footlights. There was none. A delicately tinted cloud, a suave loveliness of laces, borne towards us in quietest movement; and, looking out of it, black eyes calm with a consciousness of power.

One recalled years ago hearing Yvette Guilbert in a big hall from a seat so far back one could not even see her face clearly . . . Yvette's entering, rather slowly, in a plain black dress with a train . . . and, before she had uttered a sound, instantly yielding up one's soul to her, artistically speaking. With Raquel Meller one had not this immediateness of profound artistic trust. The spell worked differently. This was a woman, one became aware, of a supreme allurement. One was first affected by her movements, in the slow enfolding rhythm of the song; by her curious voice, curiously attractive. A thin sweet bodiless voice, more effortless than speech. One faintly endeavored to defer subjection to those dominating black orbs. It was not quite fitting, one felt, to purpose discovering the influences of a reported exquisite art, and allow oneself too instant and entire a subjugation to a most potent personal seductiveness,—able to keep no reserve of dispassionate observation.

Towards the end of the song, the singer looked with a long and intense gaze at her audience, with eyes luminous, mystical, of an unplumbed depth and darkness . . . She became suddenly estranged, and turned a proud, indifferent profile. Glanced again slightly. Drew her mantilla with childish wilfulness over her face so that we should not gaze so freely. Relented, and gave us again that long, intent, shining look, that said: "I mean that you shall love me!"

With their glowing joy, and lovely sorrows, pure starry lights, darkness of fires unholy and menacing, these eyes, a world in themselves, were thereafter the supreme part of the evening's entertainment.

Even though one knew she would soon appear again, her going left a sense of loss, uncomforted till that enchanting soul-illumined face returned. One was troubled by a consciousness of brief and flying time; of beauty —in those so swift and slight effects of hers —half-grasped, or wholly missed; of the uncertainty of the future. With painful frequency was one snatched from rapt observation of this being into a sort of peopled desolation where she was not. To suffer music that because it did not express her and her art, seemed tedious and irrelevant. To enforced contemplation of the theatre's dreadful decorations; the melancholy vacancy of high narrow arches at the sides; the garish blue and pink footlights, near which bobbed the black satin oval of the conductor's head; the stealthy incoming of the board of titles, sliding silently on and off the stage; (two or three printed details of each costume would identified the songs in a more graceful and interesting way); and to speculations as to whose erring taste had inspired the program girls' imitation of Raquel Meller's costume.

One willed to be left in shadow and silence —or murmur of music echoing only beauty— to keep those impressions one had received untouched, fresh as the rose-petals her little hand had shaken from their green calyx,— delicately, in a sweet rain, upon the bare stage floor.

Her songs had the most moving silences. As the clock sounded the first stroke of the fateful hour in "The Jailor's Daughter", a wondrous light came into her listening face, of high resolve and courage. One saw suddenly all the splendor of her spirit and her deed. Contrasted with that moment of intensest life was her lovely dying face in "El Relicario", where she showed us, exquisitely, the pale last helplessness of death. Out of the silences of "Fior del Mal" came sounds of hopeless seeking and despair. If there was music one could not hear it in that bitter quiet. Indeed, at all times when she was on the stage, one had but the most shadowy consciousness of any accompaniment. This song was acted more fully than the rest. Her black hair writhed in a sort of desperate wildness over her brow. In a sinister dark dress with yellow lines and a pocket out of which she fumblingly produced her cigarette and the matches she ineptly struck, she walked along the runway behind the orchestra, close to the audience, a figure shrouded in dark thoughts. The heels studded with brilliants belonged to Raquel Meller, not the street-walker. In other songs she had jewels no peasant would have worn. To some fair faces jewels are treacherous. But hers, in their hard and inexpressive glitter had no power—her eyes so outshone them, and her face illumined by the swift and subtle changes of the soul.

In "Ay! Cipriano!" the text did not suggest more than over-excitement from wine on Cipriano's part. Raquel Meller's swift pantomine indicated a definite stage of intoxication. One did not picture that fascinating damsel, with the odd delightful train of white ruffled muslin, toying with a really drunken lover. In utterest contrast to the stately and tragic Maja in the black mantilla, with strange tilted

AT THE GARDEN PARTY OF THE WA-WAN CLUB, MRS. WILLIAM H. ANDERSON, WHO PLANNED THE DELIGHTFUL PROGRAM OF THE CLOSING MEETING OF THIS LEADER IN LOS ANGELES MUSIC

eyes, aloof, and faintly baleful, (but, oh, enchanting!), came suddenly and sweetly, with quick and eager step, someone we had not seen before. A young maid, her hair all put smoothly and shiningly back, soft rounded brow,—so good!—eyes dancing joyously; parted childish lips;—very eager to tell us something! O, the Darling! The audience applauded in responsive delight at sight of her. As "La Violetera", throwing her violets to the people, Raquel Meller mingled the child and the coquette, with mocking and beguiling ways. Masculine fingers held out a red flower. She cast it among her violets. A second man presented a flower. One would have been significant, but two—she took both, and dropped them casually inside her white blouse. Against her breast! O happy resting-place! The male portion of the audience applauded. But no! They must not be too intimate! She shook them carefully down— and patted the loose fold of her blouse where it hung over her skirt to assure herself and us they rested there. In the tiniest, swiftest side glance at the audience Raquel Meller intimated her opinion as to the unspeakable gaucherie of another individual inexplicably backward and delaying in accepting her so sweetly proffered violets. One recalled with a sort of wonder that it was from the Paris music hall, with its curious delight in the unclean, that this girl came, whose art was so untainted, whose appeals to the senses—and of such appeals she has an absolute command —were charged with beauty, and made part of the richness of life.

Her art seemed not a thing separate from herself, learned and disciplined, but part of the warmth, truth, delicacy, and naivete of her nature, imagining purely and beautifully. It seemed in itself less potent than her womanhood; or rather one would say her deepest art was to unfold the soul's beauty, the multiple fascination of woman. Its inspiration one could imagine to be the woman's desire for love,—the love of the multitude, surging, immense and unappeasable, that in fulfilment, more than the flame of dual passion, can yield joy that enfolds and sustains the soul. Permitting oneself the surmise, one may wonder if the something within her that is silent and aloof and mysteriously aware of power, may not be thus profoundly enfolded and sustained.

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

For a limited time only
Orders for Copies
of
DAWSON'S
"The Birds of California"
will be taken and
filled by
SOUTH MOULTON COMPANY
306 Scripps Building
San Diego, Calif.

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

HILLER'S STUDIO
Official Photographer for
California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller Phone, Fair Oaks 155

A CHARMING FARM HOUSE BY ROLAND COATE ARCHITECT

IN THE May, 1925 number of this magazine were printed sketches and plan by the architect of this delightful ranch house, so closely fitted to our best California life. In describing the inspiration which led him to design this ranch house Mr. Coate there said:

"Isn't it still possible for us to capture some of the romance of the ranches with their low adobes reclaim something of the days of the ranches with theid low adobes surrounded by old pepper trees, showing glimpses of white-washed walls, broad, cool verandas and roofs of brick-red tile or hand split shakes? I believe that it can be done by looking back and studying the characteristics of these old houses of this southern country. Houses of straightforward, simple lines, showing unerring adaptability to the climate, were made of the materials at hand and furnished with the odds and ends from different sources, from Mexico and from around the Horn.

Moreover, there is a connecting link between the early California ranch-house and our present day. It belongs to this country and its associations have been inherited directly.

While driving inland one summer we came quite unexpectedly upon an old abode, several miles north of San Diego. We stopped and were very graciously invited in to see the house by the occupant, who was a newcomer from the east. He had brought with him a splendid collection of Colonial furniture and brasses. These pieces he had placed in the old house and although I did not see a single piece of Spanish furniture the result was one of perfect harmony. In trying to account for this I decided that the old ranch house was probably as closely akin to that furniture as to anything from Mexico or Spain. After all, the windows looked as though they might have been brought around the Horn in the early days, as was much of the material used in those old houses, I have been told.

Realizing that a ranch house cannot be built with great promise of success upon a fifty foot lot I have waited for the opportunity which has recently come my way to build such a house in its proper setting.

The patio is the outdoor Living Room, small compared with those of the old houses but providing the possibilities for outdoor color with the use of potted flowers and vines and with the tile pool or fountain in the center. It becomes the hallway of the house, as well as the outdoor room and makes possible a house plan of considerable economy.

THE USE OF THE PATIO IS FUNDAMENTAL IN THE LIFE OF A CALIFORNIA FAMILY. ROLAND COATE, ARCHITECT

A CHARMING FARM HOUSE DESIGNED FOR JAMES A. TWEEDY. BY ROLAND E. COATE, ARCHITECT

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

THE NATIONAL HOME MOVEMENT

PEARL CHASE—*Editor*

THE ownership of a home, the feeling of independence that comes with the possession of a bit of earth, are among the most powerful incentives to high civic interest and usefulness . . . I greet you as the advance guard of the national home movement."

—PRESIDENT CALVIN COOLIDGE.

DEMONSTRATION HOUSE NO. 4, 20 JUNIPERO ST., SANTA BARBARA. FIRST PRIZE SMALL HOUSE COMPETITION, FIVE-ROOM CLASS, ADAPTED FROM PLAN NO. 62, COMMUNITY ARTS ASSOCIATION BOOK OF SMALL HOUSE DESIGNS

THIS HOUSE BELONGS TO THE PRESIDENT OF THE SANTA BARBARA WOMAN'S CLUB

THE Santa Barbara Better Homes Week covered many interesting demonstrations, and its work is useful not only to other towns but to individuals who are looking for suggestions. The recognition which Santa Barbara received from the Jury is bringing many inquiries to the committee which are in part answered by this series of articles.

DEMONSTRATION HOUSE NO. 4—20 E. JUNIPERO ST.

Frame—Clapboard—Adapted by owner from Mr. C. Kruegl's plan shown in Community Arts Association book of "Small House Designs" No. 62. The plan was reversed and the length of living room and size of other rooms were increased. A door was added from front hall to bedroom.

The plan is conveniently arranged and all details are cleverly worked out.

A good example of what a comfortable and charming, well arranged small house can be. Advantage is taken of the fine outlook. The exterior color detracts from its best possible effect.

The owners have furnished their home appropriately and effectively. It is a privilege to be permitted to visit it.

VIEW FROM LIVING ROOM INTO DINING ROOM. THE DOORS MAY BE CLOSED OR FOLDED BACK, AS IN THE PICTURE. THE CORNER CUPBOARDS WERE ESPECIALLY DESIGNED FOR THE ROOM, BUT CAN EASILY BE REMOVED. A DOOR ON THE LEFT OPENS INTO THE PANTRY, ONE ON THE RIGHT INTO THE HALL OF THE BEDROOM WING

LIVING ROOM. THE WALLS ARE A RICH CREAM. THE ROOM IS VERY LIVABLE, AS WELL AS ATTRACTIVE, AND PARTICULARLY WELL LIGHTED

THE FURNITURE IN THE GUEST ROOM IS OF THE EARLY COLONIAL TYPE. THE COLOR SCHEME IS WHITE, BLUE AND ROSE, AND THE EFFECT IS CHARMING

THE SOUKS OF TUNIS

announce

the opening of a new branch

at 29 Paseo de la Guerra

Santa Barbara

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots—anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

IN THE INTEREST OF THE LANDSCAPE ALONE

A COURSE IN CALIFORNIA DOMESTIC ARCHITECTURE

VARIETY has so marked the small houses of Southern California that it is necessary to classify them in order to talk about them intelligently. Twenty years ago this part of the California Coast was made famous in the literature of small house construction by the appearance of the bungalow. It seemed an appropriate house for this region, and its fame was its fortune. The very name "bungalow" was given to every kind of a small house built here.

But every house was not a bungalow then. Even the one-story houses were not all built on that plan. The bungalow is distinctively Californian in its use of the low-pitched, wide-spreading roof of the South Sea Islands on top of a one story, American plan. With plenty of room to spread out, in this country of wide spaces and large lots, the first comers to Southern California found that they could place a large house all on one floor and they spread and spread until only

A true bungalow is just a roof spreading as a hen covers her brood at night.

the bungalow roof was wide enough to cover them.

The distinctive feature of the bungalow, therefore, is its low-pitched, spreading roof and the shade that it makes for shelter in summer as well as the capacity it has for filling the rain barrels with soft water in a land of little rain. Other houses, built as the owner had seen small houses built on the Atlantic Coast, had already begun to fill the town lots laid out in the early eighties before the bungalow of California was born. The cottage type—generally a story and a half—was universally the small house built. It is distinctively American built of shingles or clapboards—a frame house such as the merest carpenter's apprentice knew how to put up—and for which the mills made doors and windows by the score every year. It still survives the coming of bungalow, stucco and English gabled house. Dormers in the roof to make the half-story habitable for part of the year distinguish the American cottage type from the California bungalow type. It is generally found to be well built, better in construction than the bungalow because its contractor or builder knew how to build that kind of a house and there were no new ideas to mislead him from the straight path in which he had been trained. We build frame houses in California from tradition. In case of an earthquake only the brick chimneys fall and it is possible to get out of the way of that "act of Providence."

THIS IS WHAT THE ARTISTS OF SANTA BARBARA DID TO UNITE IN A PLEASING WAY THE THREE LITTLE FRAME HOUSES FOUND INTACT ON THE NEW PLOT OF THE SCHOOL OF THE ARTS. AFTER THE EARTHQUAKE HAD WRECKED THEIR OLD AND PICTURESQUE ADOBE BUILDINGS

The desire for "something different" seems to have been the chief motive in the selection of a small house style. But builders and contractors are lost when something different from what they are trained to build in their youth is demanded of them. The elevations should be very carefully worked out by someone who knows how to make plans after a good design. No architect or group of architects had time to help the contractors and builders develop new designs, at that era of our building in Southern California. And so the contractors and builders had to do it themselves. They are not to blame if these small houses are ugly and stupidly designed. The people demanded shelter, small, individual houses, "something different." So the contractors and builders sat up nights and scratched their heads and studied the Ladies' Home Journal plans and elevations and tried to change Eastern cottages into something new for California conditions and scenery. They did it. The face of the earth is covered with

This is the house that Jack and Jill from the East built when they came to California. The upper rooms are almost uninhabitable in summer.

their efforts and since they were not trained in design, they built houses which are not good in design, however good they may be in construction.

There was only one design that they could safely build and be sure it was good. Some brave contractor started it and we began to have Colonial cottages in Southern California. All along the foothill boulevard in little towns we find them painted white and with classic columns at the porches.

For hundreds of years the Greek designers worked on those columns to perfect them for their own use and then they were measured and recorded for succeeding generations and succeeding races to use.

Master builders in America brought the carefully worked out proportions to America from England and the continent of Europe, where the Romans had distributed the precious records of what the Greeks worked out. So skillfully did the architects of the ages past work out the details of the Greek orders and so carefully did they record those proportions in marble that today in Southern California the only good thing we find in the thousands and thousands of small houses built in the last twenty-five years here are the charming remnants of classic colonial porches, door ways, or palladian windows, which trained carpenters know how to build because the proportions are written down by somebody else and are as free to all as is the climate of California.

Now, if the bungalow, which is simply a roof, is the kind of a roof we need in California and we can place it on top of walls that are mostly glass doors and windows, with white Colonial detail which even the mills can furnish in stock doors and windows we shall have a house that is good in architecture and will never go out of style or deteriorate in value because of its design. The beautiful pillars of Greece are ours to use and if we study to copy them faithfully we have made a safe and sure beginning in the one thing that matters, proportion in design.

So much for the house of wood alone. But the Roman era of concrete is upon us again, and beauty seems to have been thrown to the winds. There is hardly a small house among the hundreds that are now springing up all over hill and dale that has in it a single element of beauty. So we must ask the architects of the present to give us a new roof line for the stucco house and to help us with our proportions of the stucco house. Next month we will publish pictures of small details usable as small houses but taken from the large homes upon which our best architects have spent their best efforts and plenty of time.

Beautiful Garden Pieces
in
Sculptured Terra Cotta
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

Decorating and Finishing Exclusive Furniture
W. G. Pesenecker
Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

OLE HANSON'S SAN CLEMENTE

ON THE PICTURESQUE STAIR OF THE ADMINISTRATION BUILDING. DESIGNED BY J. WILMER HERSHEY FOR C. C. C. TATUM

A SEASIDE HOME-LAND

BLUE sea, blue sky, a strip of sandy beach, and on the rolling hills above it, little cottages white as the foam of the blue-green waves but roofed with red tiles against a summer sun. Do you see the picture?

Half way between Los Angeles and San Diego, there is a long stretch of land that lies above the sea below Dana's Point. It is on the south side of the Boca de la Playa and west of San Juan Capistrano. For miles one motors down to Mexico between the fields of a great rancho that seems never to end. Thousands and thousands of people pass and repass on El Camino Real between wide fields of lima beans and young orange trees whose green rows run up hill and far away toward the Orange County mountains.

The great California ranches were like that, and few are left to yield the huge crops Americans must have if farming is their chosen occupation. Intensive farming seems to be discouraged in this land of great spaces, thousand-acre farms, and Spanish Ranchos still intact.

But just as every one had about given up wondering if this lovely stretch of California coast were ever to be open to those Californians who, working in the hot town all the week, long to own a cottage by the sea, up sprang this town of San Clemente on the shore just opposite the channel island of that name. Along the San Diego highway where it winds up hill, down dale, mounts sunny slopes and dips across lagoons that run into the sea, there rise the necessary business buildings, gasoline station, reservoir and power plant of a new seaside town, all dressed in white with roofs of cheerful red.

THE SAN CLEMENTE WATER WORKS. DESIGNED BY J. WILMER HERSHEY AND SET ON THE HILLS ABOVE THE STATE HIGHWAY TO SUPPLY WATER TO THE TRACT BELOW

San Clemente takes the name of "Spanish Village" from the fashion of the day; but deep down in the heart of California lie the reasons for the pseudonym. Homes and business houses built of thick walls in frame and stucco, hollow tile or native bricks of clay are proved to be the most appropriate for the climate. The materials are ours and the form and color, mass and line are rapidly assuming a conformity to our landscape which completes the picture making man's occupancy of the land an added beauty rather than a detriment.

All detriments to beauty in the landscape have been forbidden to enter San Clemente territory. For miles of this delectable land along the shore of the Pacific there will be no ugly signboards, no "hot-dog" stands, shacks or dirty leantos disfiguring the highway and the beach! Along the beach itself no circus or concession, no pike or peanut stand with gaudy colors calling to the passerby to disregard the beauty of fair Nature all around him, turn his back upon the sea and wallow in the common trough.

Each man, each family has here a home for week-ends or for the years to come. Surrounding the children at their play, their school, their study or their pleasure time will be true Californian home conditions at a seaside town freed from the barker's raucous yell.

Halfway between big cities is the earthly situation of this little town, but halfway to Heaven is its spiritual atmosphere. Deep in the heart of every one there lie desires for something better than the ordinary beach has offered to our children and our better selves. Wise indeed has been the choice of what is good, made by a man who knows the people better than many of his forerunners in the art of building towns. Here at San Clemente the desire for beauty of surroundings may grow greater feeding on the natural beauty and the skilled effort of the architect to make this town as beautiful and as simple as are the land and sea.

I think that in his fight for the home life of Seattle, Mr. Ole Hanson must have always sought and found in men the best that motivated them; and that from his own integrity he reached out a hand to give or take the best that men could offer or receive. He must have faith that this great mass of people who now motor over California searching for a home want really what is fine, and do not mean to grovel in the dust of ignorance.

At the town of San Clemente he has given the world this chance, and finer instincts are the entrance fees; good taste, the test. There are new units to be opened in the regular realtor's striking way.

A clubhouse has been begun, a bellevedere and swimming pool now occupy the drawing board. Every modern means of making life easy and beautiful is being installed.

Not only because this is the best place yet developed, should those who agree with Mr. Hanson as to what is fine in California come

A Decorative Panel in Lobby of Stillwell, Long Beach

Architectural Panels

Individually designed for clubs, hotel lobbies, fountains in courts and on garden walls.

Copies of Old Masters made for churches and mausoleums.

Samples Shown by Appointment.

Adelaide Belle Bowman

Artist-Designer

535 W. 3rd Long Beach — Phones 631-277

J. R. BRAGDON & CO.

Real Estate and Insurance

15 So. Raymond Ave., Pasadena

come to San Clemente for investment and a home, but also because "Spanish Village" is the outward and visible sign of an inward grace, a love of the true and beautiful that guarantees the progress of our race.

"At Home in Summer"

The most pleasant place to be, if your home has the comforts, conveniences and beauties it should have in this year of grace, 1926.

Values at Barker Bros. make the furnishing of both out-door and in-door living rooms doubly advantageous right now.

BARKER BROS.

Complete Furnishers of Successful Homes

SEVENTH STREET, *Flower & Figueroa*

Schaffer

GOWNS *for* LARGE WOMEN

566 E. Colorado — Opposite Presbyterian Church — Pasadena

Phone TERrace 0127

Luncheon Tea and Dinner

at

El Patio Tea Room

COMMUNITY PLAYHOUSE BUILDING

PASADENA, CALIF.

PORTRAITS

BY

PHOTOGRAPHY

Charles S. Seabolt

26 No. Los Robles Avenue, Pasadena, California

Opposite Maryland Hotel

Terrace 6712

The Mansfield Studios

Interiors designed and executed—Embroideries—Textiles

Pasadena WAshington 3473

Altadena Office Under Direction of Mrs. Samuel Lee Bierbauer Colo. 2015

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

Miss Chloë Kubert

DANSEUSE

Lessons by appointment

101 de la Guerra Studios

OLD BOOKS PRINTS

TECOLOTE BOOK SHOP

New and Standard Books

25 DE LA GUERRA STUDIOS

SANTA BARBARA

DE LA GUERRA STUDIOS SANTA BARBARA

THE LOVELY SHOPPING STREET IN SPAIN

El Paseo de la Guerra

Community Arts Association

SANTA BARBARA SCHOOL OF THE ARTS

FRANK MORLEY FLETCHER, DIRECTOR

GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA, MUSIC, DANCING

Semester October-May. Summer School six weeks July-August

Address 916 Santa Barbara Street, Santa Barbara, Calif.

Hand Made Mexican Chairs

of Pine

With Rush Seats

Priced from $4.00 to $10.00

Are exceedingly well adapted to California

Also

Hand Woven Wool Druggets

from India

Priced from $3.00 to $75.00

Sizes 2 ft. x 3 ft. to 9 ft. x 18 ft.

Write for Booklets on Druggets or Chairs

ROBERT L. LEWIS

Studio 5 at 11 E. de la Guerra, Santa Barbara

EL ENCINO

On Coast Highway, Montecito, Calif.

Luncheon Supper

Afternoon Tea

Dinner Served on Order

Limited Number of Over Night Guests Accommodated

Sun Kissed
Ocean Washed
Mountain Guarded
Island Guarded

SANTA BARBARA, CALIFORNIA

Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with

H. G. CHASE, Santa Barbara, Calif.

AUTHORS & AUTHORS' agents are invited to submit book-length material to

The Guild Santa Barbara

HISTORY BIOGRAPHY FICTION

TRAVEL SCIENCE ART

Acceptable material will be published on the usual royalty basis without expense to the author

129 EL PASEO DE LA GUERRA

SANTA BARBARA, CALIFORNIA

Translations from the Spanish are particularly welcome

The Same Bluebird Limousine Taxi Service

which we are giving in Montecito is now

Available in Santa Barbara

Smart Motor Cars of all types with or without Drivers

The same familiar Phone Number

50-50

Our new low rate includes ONE TO FOUR PERSONS

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort Unharmed by Earthquake.

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State *Limited* East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island

SOUTHERN PACIFIC LINES

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a.m. [via S.D.&A.]; arrive Chicago 10:00 a.m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a.m. [via Southern Pacific].

For tickets, reservations personal service, call on Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B.F. Coons, General Agent, Rock Island Lines, 809 Van Nuys Bldg., Los Angeles, Calif.

A "comfy" lounge for women planned. A kind of traveling "no man's land."

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.

Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.

Write or telegraph for reservations.

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests.

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
250 ROOMS - 250 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANCOCK BANNING, *President*

MRS. EDWARDS LAUGHLIN, *First Vice President*

MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*

MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*

MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*

MRS. JAMES REED, *Secretary*

MRS. J. WARREN TATUM, *Treas.*

MR. D. C. MACWATTERS, *Auditor*

CALENDAR

August 3, 10:30 a. m.—Meeting of the Board Directors.

August 3, 12:30 p. m.—Round Table Luncheon.

August 10, 9:30 a. m.—Meeting of the Day Nursery Committee.

August 10, 10:30 a. m.—Meeting of the Executive Committee.

August 12, 10:30 a. m.—Meeting of the Good Samirtan Committee.

August 17, 10:30 a. m.—Meeting of the Executive Committee.

August 24, 10:30 a. m.—Meeting of the Executive Committee.

August 26, 10:30 a. m.—Meeting of the Good Samaritan Committee.

August 31, 10:30 a. m.—Meeting of the Executive Commitee.

BUILDING FUND CAMPAIGN

We have not yet gone over the top, but we have faith and know that we shall reach our goal. We must keep in mind that the gift of our present Day Nursery property came most unexpectedly, and again this recent pledge came when our need was great, unsolicited and unexpectedly. If Santa Claus came down our chimney once, he is liable to come again. Many of the League's friends who have been away during the Campaign are finding our letters upon their return, and are sending in their contributions.

We must remember that it has been faith and the feeling that we are filling a real need in the community that has given us courage to rise above what have at times seemed insurmountable difficulties. Our faith in our work and our faith in friends still continues—and we feel confident that at least the minimum amount to meet our building needs, will be raised.

DAY NURSERY MAINTENANCE

Of course, we are always mindful that our day to day maintenance needs are supplied by the Los Angeles Community Chest. No matter how expensive buildings we may build they would be like empty shells, but for the funds allotted to us from the Chest for the operation and upkeep of the Nursery.

An announcement of the workers for the Assistance League Division on this year's Community Chest will be made in September.

DAY NURSERY COMMITTEE

Mrs. Isaac-Hampshur Jones, Chairman of the Day Nursery Committee announces the following officers and sub-committees:

Mrs. E. Every McCarthy, Vice Chairman.

Mrs. John E. Maurer, Vice Chairman.

Mrs. Wm. Gibbs McAdoo, Vice Chairman.

Mrs. James Reed, Secretary.

Mrs. J. Warren Tatum, Treasurer.

House Committee—Mrs. John E. Maurer, Chairman.

Admissions Committee—Mrs. Chester T. Hoag, Mrs. Gurdon Wattles, Mrs. Eugene Hirsch.

USED FURNITURE

The Good Samaritan is helping to make self-supporting a crippled woman, who is just home from the hospital, by furnishing some rooms, which may be rented. It is wonderful

COMMUNITY HOUSE AND DAY NURSERY

1506 De Longpre
Hollywood
Telephone HE 5133

MONTHLY BULLETIN

"All for Service—And Service for All"

5604 De Longpre Avenue, Los Angeles

MRS. ISAAC HAMPSHUR JONES, CHAIRMAN OF THE DAY NURSERY COMMITTEE

what she has done already with some of the things we have sent her. Curtains have been dyed—chairs and beds painted—rugs mended and cleaned. Has any member a chest of drawers, a small table, a mirror or some pillows tucked away in the attic? It it a pleasure to help such a resourceful little woman.

ORIENTAL RUGS

Repaired and cleaned by an expert. This man needs work, and has been recommended by League Members who have tried him.

DRAPERIES AND CURTAINS

If you are planning to have new draperies or curtains let us send you a woman who does excellent work at a very reasonable charge.

DAINTIEST OF LINGERIE

May be ordered from one of our Shut-ins—also beautiful initialing and monograming.

WILMINGTON UNIT

In addition to the relief work which we are doing in Wilmington, we are planning to develop a far reaching community program. A survey is now being made of the community needs and resources so that the Assistance League Unit there may join forces with the other agencies in Wilmington to initiate work which we hope will eventually lessen the need for relief. We have every reason to be proud of the place that the Assistance League holds in Wilmington, for this, our newest Unit, has made rapid strides.

THE WOMAN'S EXCHANGE

"The Little Brown Jug" and the "Old Oaken Bucket" may be heard most any day in our Woman's Exchange, for the latest fad in musical novelties are among our best sellers. They make most attractive birthday gifts for "Father."

SHIPS THAT PASS IN THE NIGHT

We have on display most attractive electrically lighted ships reasonably priced. These are really treasure ships for the entire profit is to be donated to our Day Nursery Building Fund.

QUILTS FROM THE KENTUCKY MOUNTAINS

Beautiful old fashioned quilts which are now so much in vogue may be ordered from samples which we have on display in both our shops. These quilts are made by Kentucky Mountain women, many of whom cannot read or write. By carrying on the handicraft of their ancestors, however, they are earning the money to educate their boys and girls.

A FIFTEENTH CENTURY CHEST

A rare old chest covered with needlepoint, wtih hand wrought hinges, may be seen at our downtown shop, 839 S. Flower St. If you have not seen the recent collection of antiques in this shop we urge you to make a special trip. We are more than fortunate in being entrusted with so many really beautiful articles.

THRIFT SHOP

Many mothers can manage the children's wardrobes by making over garments, but shoes cannot be made over. Hence, the call day after day for children's shoes. No matter how scuffed they are they will have some wear in them for the less fortunate kiddies.

Your sun-faded summer hats find a ready sale in the Thrift Shop. Light weight coats or wraps are in great demand. If you have one you are not going to use we know many who will be glad to have it.

THE LOCATION BUREAU

The Location Bureau reports two very busy months for June and July. The League has been called upon by a number of the largest companies to supply locations—notably among them being Fred Niblo's production of The Temptress starring Greta Garbo and Antonio Moreno, also the Corinne Griffith production of "Ashes." The more calls upon the Location Bureau, the more listings it needs. If each member would make himself a Committee of one to get a new listing for this month our income from this Department would be doubled.

STUDIO TEA ROOM

Under the chairmanship of Mrs. Roy Jones dainty buffet luncheons will be served daily during the remainder of the summer. Attractive afternoon tea service, also, is being given until 5 p. m.

The tea room is steadily increasing in popularity and numbers among its patrons many of the leading motion picture stars. The charming Anita Stewart is not only a regular patron of the tea room but is interested in the Day Nursery, and contributed generously to the Building Fund.

Plan to entertain your out of town guests at the League this summer.

Eighty-four Years of Progress

Moved by tradition to perpetuate the ideals of the founder of the House of Stieff—those who have followed have maintained a policy of exacting vigilance to maintain the standard of excellence—the result is that after eighty-four years the Stieff continues uninterruptedly to be as fine an instrument as can be built.

Beauty of case design, unequalled tone quality, gratifying responsiveness and lifetime service—this briefly sums up the promise that the Stieff Piano holds out to you. Ownership of this instrument is evidence of discriminating piano choice as well as appreciation of its decorative value.

A request will bring folder "B" which tells in detail the experience with Stieff Pianos of over two hundred artists, schools, conservatories, music schools, colleges and other institutions.

CHAS. M. STIEFF, INC.,

STIEFF HALL Established 1842 BALTIMORE

STIEFF

RICHARDSON'S INC
The Music Lovers' Shop
NOW - at 730 West Seventh St.

Off this Arcade are the Palos Verdes Post Office, Shops, Offices, etc.

Palos Verdes Estates

JAY LAWYER
General Manager

BANK OF AMERICA
Trustee

LANE MORTGAGE BLDG., 8TH AND SPRING STS., LOS ANGELES
Telephone VANDIKE 2481

This building was the first completed unit of the Malaga Cove business centre at Palos Verdes. Surrounding it is a tastefully landscaped plaza where flowering shrubs and plants are a riot of color the year 'round.

To live in this ideal seaside community is to realize something of the joy of living as Nature intended.

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

A House in Florida — *Wallace Neff, Architect* — *Pasadena, California*

THE SHUTTLE OF TRAVEL WEAVES A SUBTLE WEB THAT UNITES CALIFORNIA'S SOUTHLAND WITH THE EASTERN STATES AND MAKES IT A PART OF THE GREAT MIDDLE WEST

IT IS NOT SURPRISING THEREFORE, TO FIND OUR ARCHITECTS DESIGNING HOUSES TO BE BUILT IN FLORIDA AND INTRODUCING TO THE NATION THE USE OF CALIFORNIAN MATERIALS

No. 81 **SEPTEMBER, 1926** **25 Cents**

Interior, Irving T. Bush House, Florida

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

A Home on the Arroyo Bank Above Brookside Park

PASADENA

—a city of homes and flowers

Detailed information may be had at the

Pasadena Chamber of Commerce and Civic Association

1000 South Raymond Avenue

YOUR HOME tells the irrefutable story of yourself. Is it as up-to-the-moment in style as your clothes or your car? Barker Bros. displays the very latest style trends in home furnishings. If your home lacks some of these *1926 features,* you will find it easy to supply your needs here—for values are greater than ever and prices lower.

BARKER BROS.

Complete Furnishers *of* Successful Homes

SEVENTH STREET, *Flower and Figueroa*

"GOOD ARCHITECTURE"

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,

544 So. El Molino Ave *Pasadena, Calif.*

Tile for Everlasting Beauty

Genuine importations of Spanish, Italian, African, and Mexican tiles always in stock, as well as a complete line of American made tile, also foreign and domestic marble.

Mantels and sections of floors, walls for baths and other rooms in white and colors are kept on display. We also make tile fountains for gardens.

Z. B. GALLOWAY

95 S. Wilson Ave., Pasadena **Terrace 5516**

Aluminum Plaster-Flush Registers for Hot Air Furnaces

The Beauty and Artistic Design of Terra Cotta made Durable and Practical by an aluminum casting — finished to match your interior.

Designed and Executed by Ohrmund Brothers

Pasadena Gas Appliance Co., Inc.

901 E. Colorado Street

Pasadena Fair Oaks 9393

Hollywood Bowl

Art is the tangible expression of Man's soul, and whether Music, sculpture or Architecture, the difference is only in the vehicle used; the source of inspiration is the same.

Where all these expressions meet and harmonize as in the Hollywood Bowl, Art reaches its highest form.

The planning of this landmark of genius is one of the many achievements of the Allied Architects Association of Los Angeles.

The Hollywood Bowl

THE things which are dearest to us are the things which grow. That impulse to make two blades of grass grow where there was but one, is the very spirit of life; it keeps desire one step ahead of satiety. On this constructive creed has the great Southwest been built, and its institutions will be successful just so long as they continue to strive for the ultimate.

The Hollywood Bowl is one of those possessions of the people of California representing a great movement, an advance in better Art and healthier recreation. Never in this country has such a high standard of art been made so accessible to so many people.

It started with the most primitive accommodations; little more than a hillside for the activities of a great Auditorium. Each year came more people and more problems. To start a comprehensive program for the development of its property, the Bowl Association turned over the planning and designing to the Allied Architects Association of Los Angeles last year. One of the stipulations of the program was a progressive plan and the contemplation of a limited amount of work each season. So the first years' accomplishments must of necessity meet those needs which were most practical and fundamental, and naturally the seating accommodations came first. For this the great hillside was regraded to give a pleasing contour and a greatly increased seating capacity. The seven miles of comfortable seats is a great improvement. One of the interesting problems was the necessity of preserving the natural charm of the setting without sacrificing the comfort, visibility and accessibility of a modern outdoor stadium. And so the important engineering features lie hidden under the ground. The graceful slope of the Bowl and the natural ground surface conceal a network of more than 70,000 cubic feet of concrete which permanently supports the new seats and banks. Also underneath the temporary superstructure of the stage is hidden a foundation and a lower level building for the ultimate handling of stage apparatus and accessories.

The Promenade, aisles and cross aisles have been planned to give the maximum amount of traffic with a minimum of confusion and interruption. The test of the first season has proved the layout to be entirely practical and effective and few changes will be made except on the surface treatment and embellishments. Most particularly do the paths, and in fact, the whole Bowl call for planting With this in mind, the seats have been banked and the aisles cut to a low level in order that the planting of the interior may be generous without obstruction to view. When the Bowl is surrounded by its border of green, when the splendid interior structure is softened by foliage masses and the permanent stage and settings are in place, its appearance will be as joyous to the eye as its music is to the ear. But even that is only a beginning in the plans to make a great center of culture for the people.

H. C. NICKERSON.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

SCHOOL CALENDAR

TERM OPENINGS

ELLIOTT SCHOOL — September 20, 1926.

KENWOOD HALL SCHOOL for Girls. September 20, 1926.

URBAN MILITARY ACADEMY—September 15, 1926.

GIRLS' COLLEGIATE SCHOOL—September 30, 1926.

CUMNOCK SCHOOL — September 28, 1926.

GREENWOOD SCHOOL — September 15, 1926.

WESTLAKE SCHOOL—September 29, 1926.

MARLBOROUGH SCHOOL — September 22, 1926.

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of CALIFORNIA SOUTHLAND, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date.* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
"Unattached players will be glad to know that the Annandale Golf Club is now open to summer members as in previous years at special summer rates. The course is in excellent condition and will not be torn up with new work this summer."
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
Friday, September 3, Final ladies' bridge luncheon, 12:30 p. m.
Friday, September 4, Labor Day ball, Saturday, Sunday and Monday, September 4, 5 and 6, Stag cruise to Catalina Island.
Saturday and Sunday, September 11 and 12, Auxiliary race around Catalina Island; schooners, ketches, yawls and sloops. Cruiser race around Catalina Island for Denny cup, under Vibert rules.
Saturday, October 9, Winners' ball, banquet, 6:30 p. m., presentation of trophies, 8:15 p. m., winners' ball, 9 p. m.
Saturday, October 30, Halloween party, banquet, 6:30 p. m., costume ball (everyone in costume, please) 8:30 p.m.
Saturday, December 4, Annual meeting of the membership. Election of officers and directors.
Saturday, January 15, 1927, Inaugural ball. Banquet, 6:30 p. m., presentation of officers, 8 p. m., dance, 8:30 p.m.

Bullock's Presents

R. F. Foster
International authority
on Bridge

—Editor of Hoyle on Cards.
—Author of "Modern Bridge Tactics with 1926 Rules."
—Card editor of Vanity Fair.
—Inventor of "Double Valuation" and the "Eleven Rule."

MR. FOSTER will give a series of five Bridge Lessons in Bullock's Tea Room, at three thirty o'clock on the afternoons of September thirteenth, fourteenth, fifteenth, sixteenth, seventeenth and on the morning of Saturday the eighteenth at ten o'clock. Tea will be served following each afternoon session.

Reservations for tickets may be made at Bullock's Information Desk, Fourth Floor Waiting Room, or in Bullock's Book Store, Hill Street Building.

Single Tickets, One Dollar and Fifty Cents
Series of Five, Seven Dollars and Fifty Cents
(Tables should be engaged at once as only a limited number are available)

Bullock's
Broadway—Hill and—Seventh
"One o'Clock Saturdays"

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park: George W. Bellows Memorial Exhibition: Loan Exhibition from Private collections: Paintings and Sculpture by Warren Wreelock (of Woodstock, N. Y.): Sculpture by Arnold Winthrop Ronnebeck; Screens by Robert Winthrop Chanler; Museum Collection of Paintings.

IN THE PRINT ROOMS

Costume Designs by Joseph Paget Fredericks, Japanese Prints, Etchings by Loren Barton, Margery Ryreson, and Anne Goldthwaite. Twice a month, on Thursdays, exhibiting artists give informal talks in the Print Rooms, at three o'clock. These Feature Thursdays have been very successful and will be continued. Information as to dates will be supplied at the Museum.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

THE BILTMORE SALON will show during the month the work of the Painters and Sculptors.

PASADENA ART INSTITUTE, Carmelita Gardens, announces an exhibition of studies of the Dance and Portrait Reliefs, (drawings and sculpture), by Katharine Beecher Stetson, beginning September 13th and continuing through October.

LELAND S. CURTIS will hold an exhibition during the month at the Pasadena Art Institute, consisting for the most part of pictures made in the higher parts of the Sierras in the dead of winter. Mr. Curtis made his sketching trips on skis as the snow was from ten to fifteen feet deep at an altitude of ten thousand feet.

THE LOS ANGELES COUNTY FAIR'S ANNUAL ART EXHIBITION will be held in the Art Building at the fairgrounds, Pomona, September 28 to October 2. Works eligible include paintings in oil, water colors, pastels and sculpture. Five hundred dollars in prizes will be awarded. Exhibits will be received at the Otis Art Institute in Los Angeles and the studio of Benjamin Brown in Pasadena until September 18 at 5 p. m. The jury of awards consists of Romilda Castruccio, Theodore B. Modra, John Hubbard Rich, Roger Noble Burnham and Merrell Gage. For further information write to Theodore B. Modra, Route 1, Ontario.

THE TWELFTH ANNUAL ARIZONA ART EXHIBITION will be held at the State Fair at Phoenix, November 8th to 13th, under the auspices of the Woman's Club of Phoenix. Prizes amounting to $695 will be awarded. Exhibits must be delivered to the Fine Arts Building in Phoenix by 5 p. m., November 2. Intending exhibitors should apply for entry blanks and conditions to Mrs. William K. James, East McDowell Road, Phoenix, Ariz.

THE PRINT ROOMS, Hollywood, an unsurpassed collection of etchings and engravings, including good examples of the works of Rembrandt, Whistler, Durer, Millet, Corot, the Italian engravers, the French impressionists, and modern American and European etchers.

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son
For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND
Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

Music

ADOLF TANDLER'S Little Symphony appears in concert at the Hollywood Bowl, Friday night, September 3. The twenty-four pianists who appeared at the formal openings of the Bowl season are featured in a piano ensemble. Soloists are Calmon Luboviski, violinist, and Marjorie Dodge, soprano. The Norma Gould Dancers form a delightful part of the program.

JOHN McCORMACK, the always delightful Irish tenor, gives a final concert at the Shrine Auditorium, Los Angeles, September 2, before leaving on his transcontinental tour. Mr. McCormack was a guest of the Bohemians during the recent meeting in the famous Bohemian Grove.

KATHRYN COFFIELD, director of the Seven Arts Society of Long Beach, presents Kathryn Meisel, contralto of the Chicago Civic Opera, at the Long Baech Auditorium, on the evening of September 16.

THE Hollywood Community Orchestra, Jay Plowe, director, announces a series of five concerts for 1926-1927 at the Hollywood Woman's Auditorium. The opening event will be in November and at each concert a solo artist will appear. The orchestra numbers sixty players, amateurs and professional musicians, and is sponsored and supported by Hollywood Woman's Club.

SUMMER Symphony Concerts at the Hollywood Bowl closed a most successful season, August 28, with Alfred Hertz conducting the final two weeks. Mr. Hertz was the pioneer conductor of the Bowl concerts, having conducted throughout the opening season, four years ago. Maud Allan, interpretative dancer, appeared with the orchestra August 20, and gave her dance interpretation of Tschaikowsky's "Pathetique Symphony" and Johann Strauss' "Blue Danube Waltz."

LONG BEACH Community Symphony Orchestra has appointed Ingwald Wicks, violinist, as director.

THE Long Beach Opera Reading Club, Dr. Frank Nagel, musical director, and Mrs. G. H. Galbraith, president, will hold the first program on October 7.

THE Euterpe Opera Reading Club announces that Roland Paul has been selected as musical director to succeed Alexander Bevani, who is leaving for a visit to Italy. Mrs. Elmer G. Mansfield is the founder and president of the organization and Mrs. Hector Geiger is music chairman.

LOS ANGELES Opera and Fine Arts Club opens the season, September 10, with a reception at the Ambassador Hotel, Los Angeles, where the regular meetings will be held during the winter. The club plans include a series of programs on Sunday afternoons, followed by tea, at the Ambassador theater. Eleanor Waring Burnham will present a three-act English comedy on September 26.

THEATER OF THE STARS, Fawnskin, Big Bear Lake, has been increasingly popular throughout the summer. Several improvements have been made, including the substitution of a rustic bough-covered setting for the stage instead of the canvas enclosure.

WALTER HENRY ROTHWELL, conductor of the Los Angeles Philharmonic Orchestra, has returned from his Eastern trip and will open the eighth season of symphony concerts, October 21. Mr. Rothwell announces that Alfred Megerlin, formerly concertmaster of the New York Philharmonic, has been secured as first violinist. Other additions to the orchestra are Max Srbecky, fourth horn; C. F. Ruckel, contra-bassoon; Charles J. Bajus, second trombone.

THE MUSIC DEPARTMENT of the new Public Library, Los Angeles, has been assigned large and well lighted quarters on the second floor. This department contains thousands of books on musical topics, as well as books, scores and pieces of music. The management of this department will give information on current musical matters, will post programs, reports of concerts. A smaller room, off the main room of the department, sound proof, is supplied with a piano, which a patron of the library may use for twenty minutes in "trying over" music.

ALICE COLEMAN BATCHELDER, pianist, with the co-operation of the Pasadena Community Playhouse Association will present a series of eight Coleman Chamber Concerts in the Community Playhouse, season of 1926-1927, Sunday afternoons at four o'clock, beginning in October. The programs, as now planned, are as follows: October 24, 1926—Philharmonic String Quartet; November 21, 1926—Mischa Elman String Quartet; December 19, 1926—Luboviski String Quartet; January 16, 1927—de Busscher Wood-wind Ensemble; February 13, 1927—Philharmonic String Quartet; March 6, 1927—Persinger String Quartet, (formerly San Francisco Chamber Music Society); March 27, 1927—Luboviski String Quartet; April 17, 1927—New York String Quartet. Pianists—Olga Steeb, Percy Grainger, Alice Coleman Batchelder and Mildred Marsh. Baritone and Piano—Clifford Lott and Blanche Rogers Lott.

LOS ANGELES GRAND OPERA ASSOCIATION is perfecting every detail in the endeavor to present an unrivaled season of grand opera. This, the third season, opens with the presentation of "Samson and Delilah," October 4, in the Shrine Auditorium, Los Angeles. Following are the operas and the stars to appear in each: Samson and Delilah, October 4, with Homer, Marshall, Journet, Cotreuil; La Tosca, October 6, with Raisa, Cortis, Baklanoff, Defrere, Trevisan; Martha, October 7, with Dux, Rimini, Schipa, Trevisan, Marlo; Rigoletto, October 9 matinee, with Melius, Schipa, Rimini, Lazzari; Aida, October 9, Raisa, Meisle, Lindi, Baklanoff, Cotreuil, Lazzari; Traviata, October 11, Muzio, Cortis, Bonelli; Barber of Seville, October 12, Melius, Schipa, Rimini, Lazzari, Trevisan, Marlo; Madame Butterfly, October 14, Raisa, Meisle, Althouse, Bonelli, Rimini; Faust, October 16 matinee, with Dux, Meisle, Marlo, Althouse, Lazzari, Bonelli; Il Trovatore, October 16, with Raisa, Homer, Lindi, Rimini, Lazzari; and Die Walkure, October 18, with Alsen, Fitziu, Meisle, Althouse and Baklanoff.

Serge Oukrainsky of the Pavley-Oukrainsky ballet of New York, ballet master for the Paris, Buenos Aires and Chicago Opera ocmpanies, will direct the ballet. Ourkainsky will come to Los Angeles three weeks before the opening of the season bringing with him from New York three solo dancers and one premier dancer. With these, and dancers picked in Los Angeles, he will stage the ballets for the performances of opera scheduled. Oukrainsky will lead the work on the stage, doing a good bit of solo work. Elaborate costumes for the dances, similar to those used on the Continent, will be brought to the city by Oukrainsky. He plans to duplicate the colorful Oriental ballet bits from the operas "Samson and Delilah" and "Aida" just as they were given in the same operas in Paris last season.

SAN DIEGO CIVIC OPERA ASSOCIATION, Buren Schryock, general director, announces a season of five operas in San Diego, opening with Verdi's "Rigoletto," October 2. "Carmen" is to be given Monday, October 4, "Traviata," the 7th, "Trovatore," the 9th, and "Gioconda," the 11th. The operas will be given at the new Russ High School Auditorium. Mr. Schryock announces that excellent artists have been engaged for the leading roles, among these being the coloratura soprano, Mme. Maria Caselotti, just returned to America from marked success in opera in Italy; Juanita Careta, coloratura soprano; Carlotta Rossi, dramatic soprano; Louise Caselotti, remarkable gifted young mezzo soprano; Yvonne Peugeot, contralto; Douglas Cole and Raymond Harmon, tenors, and Walter Dupre, baritone. San Diego will supply the chorus of forty voices, a large part of these being routined opera singers who have been singing Italian and French opera under Mr. Schryock's direction the past five years. The Ippolitov Ballet has been engaged for all the operas.

GAETANO MEROLA announces that he will direct three American operas at the Hollywood Bowl next June. They will be Crocker-Redding's "Fay-Yen-Fah," Cadman's "Witch of Salem" and Victor Herbert's "Natoma."

THE LOS ANGELES TRIO (Sylvain Noack, violin; Ilya Bronson, 'cello; May MacDonald Hope, piano) presented the final program of the Summer School Session of University of Southern California, at Bovard Auditorium, Friday night, Aug. 6.

Announcements

NORMAN KENNEDY is now completing the murals which he has done for the new Hollywood Chamber of Commerce building.

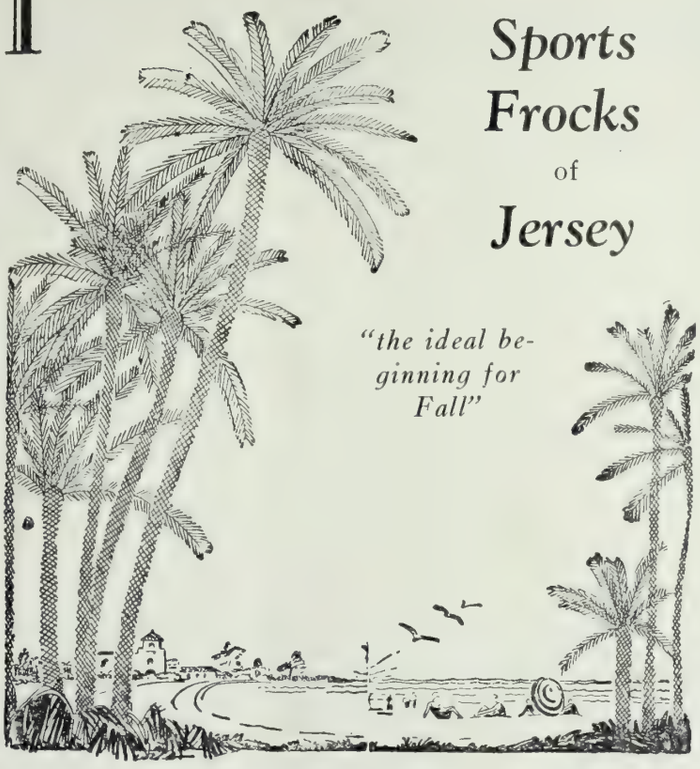
THE HOLLYWOOD CHAMBER OF COMMERCE Building will contain a permanent art exhibition, but made up of examples of the work of well known artists, and changed from time to time. The selection, hanging and placing of the work is under the supervision of the Commissioner of Fine Arts, the members being Ella Buchanan, sculptor, Paul Lauritz, E. Roscoe Shrader, Edouard Vysekal and Francis William Vreeland, painters.

AINSLIE GALLERIES (Barker Bros., 7th Street, Los Angeles), are showing paintings by well known American artists.

NEAR EAST RELISF has received a thousand dollars from Hon. Henry Morgenthau to be offered in prizes for posters, a poem and a slogan setting forth the appropriateness of Golden Rule Sunday as falling between Thanksgiving and Christmas. The former is the holiday of gratitude, the latter of generosity. Between them, on the first Sunday in December, falls International Golden Rule Sunday, the day when self-examination determines a practical expression on belief in international brotherhood through the giving of aid to orphans, under-privileged children and others destitute. $500 for the most compelling poster in any medium; $100 for the second; $100 for the third; $100 for the fourth; $100 for the most effective poem; $100 for the most telling slogan. In addition to the above, payment will be made for any other posters, poems and slogans that are found useful. Executive Committee, National Golden Rule Committee, is composed of the following: Albert Shaw, Cleveland E. Dodge, John H. Finley, Edwin M. Bulkley, William B. Millar, John R. Mott, Fred B. Smith, Daniel A. Poling, Miss Mary E. Woolley, Charles V. Vickrey, Arthur E. Bestor.

FLORNINA
95 South Los Robles
Pasadena, California

SANTA BARBARA
21 E. De La Guerra
El Paseo Sports Shop



Sports Frocks of Jersey

"the ideal beginning for Fall"

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.
Dinner Dance Every Saturday Night.

Beautiful Garden Pieces
in
Sculptured Terra Cotta

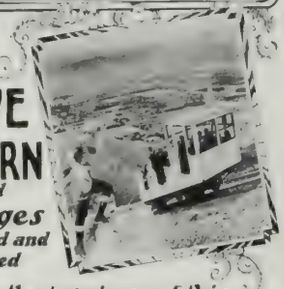
Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

Eleanor and . . . .
Hollingsworth Beach
French and Italian Arts
630 East Colorado Street
Pasadena,
California

Mt. LOWE

"Earth has no finer view to show"



Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 100-TRinity 5661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

CHARLES B. HERVEY, *Proprietor*

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

No. 80 AUGUST, 1926 Vol. VIII

CONTENTS

	PAGE
THE IRVING T. BUSH RESIDENCE.....*Cover Design* *Reproduced from a painting of the Architect's Drawing by Norman Kennedy, Wallace Neff, Architect.*	
THE DEVELOPMENT OF ARCHITECTURE.....*Reginald D. Johnson*	7
THE CALIFORNIA HOUSE IN FLORIDA.....*M. Urmy Seares*	8-9
THE INCURABLE OPTIMIST.....*Vera Sadicoff-Goldman*	10
AMONG THE JACK PINES.....*Theresa Homet Patterson*	11-12
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	13
THE GARDEN TOURS.....*Ervanna Bowen Bissell*	14-15
SOUTHLAND OPINION..... BUSHIDO IN AMERICA.....*Mrs. Frank A. Vanderlip* THE SOUTHWEST MUSEUM.....*James A. B. Scherer* SONGS OF THE SPIRIT—AEOLIAN.....*Clarence Urmy*	16-17
SPORTS, NATIONAL AND INTERNATIONAL.....	18-19
THE DRAMA.....*Ellen Leech*	20
THE AMERICAN HOTEL ASSOCIATION'S EUROPEAN TOUR.....	21
THE A.I.A. PAGE.....*Ralph Adams Cram*	22
THE ARCHITECTURAL CLUB BULLETIN.....	23
A HOUSE BY WITMER AND WATSON.....H. O. SEXSMITH	23
THE COTTAGES AT THE HUNTINGTON HOTEL.....	24
ENCOURAGING THE BUILDING OF BETTER HOMES....*Pearl Chase*	28
THE ASSISTANCE LEAGUE BULLETIN.....	28
SOUTHLAND SMALL HOUSE SKETCH SERVICE.....	30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
R. B. URMY, JR., *Business Manager*
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

The Los Angeles

Elizabeth Arden Salon

with

J. W. ROBINSON CO.

LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Round the World Cruises
$1250.00 and up
Mediterranean Cruises
$600 and up

Agency for all tours and cruises. Here for your convenience. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Terrace 8026

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt

26 No. Los Robles Avenue, Pasadena, California

Opposite Maryland Hotel
Terrace 6712

Antiques

JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE DEVELOPMENT OF ARCHITECTURAL STYLES IN CALIFORNIA

By REGINALD D. JOHNSON, F. A. I. A.

DURING the past forty years in California, or since the days of the so-called "ginger-bread" period, there has taken place a most interesting architectural development and search for architectural styles which are truly Californian.

The range in architectural styles as developed by this movement has been almost unlimited and surely no section of any country can equal in variety the attempts which we have made to solve this problem. We are still daily confronted with various examples of these efforts in design, ranging from the would-be cozy Chinese bungalow with its painted tin tile roof to the Mission garage with its all-important campanile.

While this development has often been painful to watch, it nevertheless has not been without interest, and now that we are apparently passing through the extreme jazz plaster and vari-colored shingle period there are indications on all sides that we are settling down to two more or less distinctive types, and the development of one general style is probably not far distant.

The two types which are at present most in evidence in our domestic architecture we will call, for the want of better names, the Mediterranean and the English. In both these types a very good deal of fine work is being done, work of which we are all justly proud.

No one can question the charm of the better examples of the Mediterranean style as developed by our local architects. No one who has at heart the interest of better architecture in California would wish to see this style replaced or discouraged in any way, and it is only to be hoped that this type will receive more support and will not be cast aside for some new style which may at first appeal somewhat to one's sense of novelty but which may have little else to recommend it to thinking people.

And now a word for the so-called English type, many excellent

A WOODLAND SCENE IN FLORIDA, BACKGROUND FOR THE BUSH HOUSE. WALLACE NEFF, ARCHITECT, PASADENA, CALIFORNIA. PHOTOGRAPH BY COURTESY OF CHARLES B. HERVEY, OF PASADENA, CALIFORNIA, AND OF FLORIDA, AND MEMBER OF MANY ORGANIZATIONS IN BOTH STATES

A HOUSE BUILT BY THOMAS O. LARKIN IN MONTEREY IN 1834, STILL IN POSSESSION OF A DESCENDENT. PHOTOGRAPHS TAKEN IN MONTEREY BY MRS. WILBERT MORGRAGE.

examples of which we see about us. This type has been developed by those people who believe that from the Anglo-Saxon point of view there has never been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is "What style or type can be suggested for these people, who recognize the inappropriateness of the English in southern California but are not willing to forego its charm and livable qualities"? Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early California houses the indication of the source to which we should go in seeking the solution of this prblem? Those houses of Monterey, for example, built by the early settlers solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split Redwood shakes, and in place of the severely plain New England silhouette we find the over-hanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

If we are to develop a true California style of architecture let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable.

NOTE: Examples of Mr. Johnston's recent work in the Mediterranean and early Californian styles will appear in coming issues of this magazine.

AN OLD MONTERY ADOBE. THE HOME OF MARCY WOODS. PAINTER.

THE COVER—THE WORK OF WALLACE NEFF, ARCHITECT

YOUNG Californians who have never left their native heath,—and there are many of them now, even in the Southland,—can know of Florida only through the windows of a house like this on our cover and by pictures of Florida scenery like that on page seven.

Built for Mr. Bush by a California architect, this handsome residence carries also a message to Florida from the craftsmen of California; for much of the material used in building it was transplanted across the continent, and the craftsmanship is all our own.

A GLIMPSE OF A FLORIDA LAKE SEEN THROUGH THE WINDOW OF THE DINING ROOM. THE FLORIDA HOME OF MR. IRVING T. BUSH, LAKE WALES. WALLACE NEFF, PASADENA, CALIFORNIA, ARCHITECT

THE DRAWING ROOM OF THE IRVING T. BUSH HOUSE AT LAKE WALES, FLORIDA. WALLACE NEFF, PASADENA, ARCHITECT. LIGHTING FIXTURES BY WILKINSON-SCOTT COMPANY PASADENA; PAINTING BY BLISS PAINT COMPANY AND HANGINGS BY CHEESENRIGHT STUDIOS PASADENA. PHOTOGRAPHS BY ALEXANDER, LAKE WALES, FLORIDA

Mr. Irving T. Bush has fostered art and architecture in many lands. His choice of Mr. Wallace Neff as architect for his home in Florida was a direct compliment to this Californian's development of the Spanish house in the Southland of the United States.

This is the fifth house which Mr. Neff has built on the Atlantic side of the country. As a result of the first efforts he realized that we on the Pacific Coast take our Spanish architecture more seriously, and train our craftsmen and contractors to do more permanent work. Our kilns have turned out beautiful tile which have become world renowned. Angula hand-made roofing tile and Mission floor tile have become household words; and Batchelder tiles have already made good on the Atlantic shores. Where it was not practical to export California materials, Mr. Neff used Florida woods, and plaster from nearer sources; but to do the work he asked The Cheesewright Studio to send their designer of wrought iron and their draperies; and The Bliss Paint and Paper Company of Pasadena, to send interior decorators and painters. As it was in the time of the building of the Gothic Cathedrals, the craftsmen of California are vitally necessary to the architect with whom they collaborate.

So skillful have Bliss painters become in getting the effect necessary for a Neff house in the Spanish style, so excellent is their craft that California may well send them abroad to represent her, just as she sends crack sportsmen to compete in the Olympic Games. The crafts will vital factor is a good design.

LOOKING ACROSS THE HALLWAY OF THE IRVING T. BUSH HOUSE, OF WHICH THE PICTURE ON PAGE 2 GIVES THE MAIN AXIS. THE TRIPLE SIDELIGHTS OF HAND WROUGHT IRON AND BRASS USED THROUGHOUT THE HOUSE ARE THE PRODUCT OF THE WILKINSON-SCOTT COMPANY OF PASADENA, CRAFTSMEN IN WROUGHT IRON AND CO-WORKERS WITH THE ARCHITECT, E. WALLACE NEFF, PASADENA

only when our Estedfods take competition in daily work-a-day things seriously and place before the workers such an example as Bliss affords. In California's Better Homes Week, Santa Barbara has already taken first prize in a nation-wide competition, sharing it last year with Atlanta, Georgia, also a Southland State.

Mr. Neff is young. He has the advantage of a background rich in travel and study.

The first little picture of his work which appeared in public was that of his mother's kitchen in this magazine September, 1921. Since then he has designed about two hundred houses, no two alike yet all harmonious in beauty. In so short a time his original work has been the inspiration of countless copyists and has aroused the desire for beauty in the hearts of countless humble home builders. These have hung little brown balconies on their houses and have dared to leave undecorated a large expanse of plastered wall.

Mr. Neff's career as an architect may easily be covered by the last four years of California's building. His beautiful bank on the business street of Pasadena speaks eloquently of his versatility; but the great contribution which Wallace Neff has made to American architecture lies in the aggregate of delightful homes he has created for the delectation of rich and poor alike. To live in them is a joy forever; to watch them grow as they line a street or cluster together in beauty is to rejoice that California has architects to whom the most important vital factor is designed.

VIEW OF SAN FRANCISCO AND ITS BAY FROM THE HILLS. PHOTOGRAPH BY COURTESY OF CALIFORNIANS INCORPORATED, SAN FRANCISCO.

THE INCURABLE OPTIMIST

By VERA SADICOFF-GOLDMAN, M. D

HILLSIDE HOUSE is gaily attired to receive loved and honored guests today. Such a dear little house it is. Like a mischievous boy clinging by lean brown fingers and toes to the branches of a tree, our house is perched high up to see all it may see. Such things as our house looks upon—the bay glistening smoothly at our feet, the lighthouses, gray middle-aged rotund gentlemen by day transformed by a strange alchemy into twinkling coquettes at night; the enfolding, caressing majesty of the hills. The ships slowly moving past, great men-of-war in sober gray, fairy boats like housewives with market baskets in competent hands, the four-masted schooners just returned from Alaska with precious loads of furs, with romance and adventure in an evanescent cloak about them, and then the tiny yachts, not unlike the silver seagulls floating above them. It is such a blessed house, and today doubly blessed by the presence of good friends. For we are here to bid farewell to the doctor and his young wife. The lacework of vines screening the terrace of our house casts fleeting shadows on the faces of the two young people, changing and modifying their aspect, but unable to erase the earnestness, seriousness, sincerity and high purpose indelibly stamped there.

I had asked all their young friends. They had been children together and now were here to bid them farewell; Glen Wright, the successful young attorney! James Bowman, the broker, gently taking the burden of business from his father's ageing shoulders, and, of course, the coterie of young and old medical men and women. And because they all love him and wish him well, Dr. Alonzo Hitchcock tells them of his plan of life. He confesses to being tremendously interested in Psychology and Psychiatry, which deal with the normal and abnormal manifestations of the mind. But that interest would have to wait. A man makes a better specialist after several years of experience in general practice. After the crucible of general practice, he planned to go to some famous Psychiatric institution in the United States or abroad to study his beloved specialty and then come back and establish himself in the city as a specialist. Glen Wright sat down his cup and seated himself nearer the young doctor. "'Lon,'" he said, "you are either a great fool, or a great hero. This applies not to you individually but to the medical fraternity as a whole. How long do you intend to stay in a country practice?" "At least five years," was the answer. "Then you plan to spend practically all you have saved during those years in order to study Psychiatry and to establish yourself in that specialty. You have already spent seven years at college, another year as an intern, five more in general practice. By the time you are ready to begin, James here and I and all the rest of us fellows, will be ready to retire. What, I ask, do you get out of all this? Why do you do it?"

Dr. "Lon" smiled at his friend and glanced at his wife—a glance humorous, deprecating, rueful. Hers met his squarely. She moved a little closer and slipped her hand into that of her young husband. A woman with college training, the gold medalist of her class, she looked at life calmly, intelligenty, fearlessly. Her father had been a physician. She knew of the busy days, the disturbed nights, the jangling telephone. She realized absolutely that as Dr. Hitchcock's wife, she would not be the wife of a rich man, the comforts, the luxuries of living were not to be theirs. But to her fine young courage all these difficulties, irritations, even hardships, were as naught compared to the happiness of working side by side with this kindly, understanding, honorable young physician. "Lon, dear," she said, "Despite his apparent devotion to the practicalities of living, Glen is, I think, sufficiently a humanist, sufficiently an artist at living to appreciate our point of view. In the interests of our friendship I think we should share with him our ideals and hopes. Please, dearest, overcome for a moment your aversion to speaking of self and tell him what you plan to 'get out of it,' as Glen puts it."

Lon Hitcock thus urged spoke thoughtfully and gravely. "Glen," he said, "Do you remember Tommy, our neighbor's baby boy? You loved playing with him. Do you remember the yellow curls, the beautiful blue eyes, the little face glowing like a lovely flower? Tommy died a few days ago with diphtheria." A shadow passed over the faces of the listeners. The baby had been tenderly loved. "Glen," he addressed himself to his questioner, while including the others in the group, "Do you know that while medical research is feverishly searching for solution of unsolved medical problems, diphtheria has been thoroughly worked out. We now know the cause of diphtheria. We can determine whether a person is susceptible to it. We can prevent it in susceptible persons. We have a treatment for patients who have permitted themselves to become ill with diphtheria. There is no excuse for that baby's dying of a diphtheritic infection. Do you know that at present we have a test called the Schick Test by which we can determine whether or not a person is susceptible to diphtheria? It takes a few minutes of time to make the test, and costs very little money for materials used. If the patient gives a negative reaction it is not likely that he will contract the infection even if exposed to it. If, on the other hand, the result of the Schick Test is positive, that patient is in danger of contracting diphtheria at any time. Since children are more commonly susceptible to diphtheria than adults, the Schick Test should be made for them. In certain enlightened communities and in certain schools all the children are given Schick Tests. If a person, adult or child, is found to be susceptible there is a medicine called Toxin Anti-Toxin which is given to prevent the disease.

"Tommy had been playing with the neighbor's little girl. This child had diphtheria. But so light an infection that she was hardly uncomfortable when put to bed. But Tommy was very ill. He had been ill four days before a physician was called. The mother had herself made a diagnosis of 'croup' and had been giving the poor little chap home remedies during all that time. Now, Glen, as I have said, for diphtheria we have a specific treatment, a medicine called anti-toxin. Anti-toxin acts against—that is, it counteracts the action of the poison elaborated by the diphtheria bacilli, as the germs are called,

and prevents their action. Since the poison of the diphtheria bacilli besides attacking the throat attacks the muscles, including the heart, four days without treatment—think of it! Living, as we do in 'Doc-heart is seriously damaged. Time counts. Hours often make a difference in the patient's chances for recovery, and here was Tommy for four days without treatment—think of it! Living, a swe do in 'Doctors' Row,' were at least four or five doctors who would have gladly helped the little chap. Tommy's grandmother believes that they lost their baby because it is the will of God. But Tommy's mother now knows that had she been more watchful, more intelligent, less cocksure she could have had a Schick Test done to determine Tommy's susceptibility to diphtheria. Since he was susceptible, he should have been given toxin-anti-toxin to prevent the infection. If that were neglected and Tommy contracted diphtheria, she now knows that a microscopic diagnosis could have been made in a few hours, and given anti-toxin Tommy had a very good chance for recovery. All these things she now knows and has many sad hours of leisure to think over in the night when the image of the little fellow stands before her as an accusing angel.

"Now, I suppose you want to know what all this has to do with me. Well, I am hoping to be able to do something for the Tommies of the world and their mothers, too. Perhaps the mothers will learn to trust me and my kind sufficiently to realize that the years I have spent in study, which I do not begrudge them by the way, might be of benefit to them and give me and my colleagues in medicine a chance to help—not only by treating them, but by teaching them how to prevent disease. I am constantly keeping in touch with medical truths as they are discovered one by one. I can transmit this information to the mothers of the Tommies of today and the grandmothers of the Tommies of the future. So you see my years in general practice will be repaid. I expect to accumulate a large, a very large capital of understanding with my fellow man, of memories of work well done. Even though perhaps my stock of dollars will not be much larger than at present."

"Then, Lon, you plan to go out of general practice and go into a specialty—where you will lose all your accumulated capital of friendships and good works," suggested Glen. "You know well that the specialist is not in close touch with the family. He's entirely too remote." "That is true," Lon answered. "Perhaps the mothers, fathers, grandfathers and grandmothers, even the aunts and uncles of the Tommies of the world will by that time be willing to cooperate with us for Tommy's sake. I will, of course, continue to do all I can, but," and he looked stern and grave, "they must do their share, for the direct responsibility for the welfare of our Tommies rests on their shoulders. They must learn to understand us, to trust us and to come to us for help when body and mind need repair. With the progress and development of medicine it is impossible for one human being to keep up with all that is new. The development of the specialist is inevitable, and the people must help to make the necessary adjustment in the transition from the family physician to the specialist. Ways and means must be developed by which humanity may benefit by the growth of scientific medicine. If the Tommies of the world are to be permitted to die through neglect, ignorance, apathy of the people who have them in their care, then of course my life would be utterly useless. But I firmly believe that people can be made to understand and to know medical truths. I want to help with curative medicine, with preventative medicine and with medical education, so that people may know how to use scientific medicine as an instrument for better and happier living."

Lon ceased speaking, our group sat silent. The gentle simmering of the samovar was the only sound heard. Somehow one forgot the think of the dollars Doctor "Lon" would never accumulate. His life seemed suddenly fabulously enriched.

AMONG THE JACK PINES

By THERESA HOMET PATTERSON

IT HAD been an anxious day for the big police dog. He had watched every box packed and every bag, and when they and all the family were aboard, his wagging tail became almost paralyzed with fear. He did not have to be told to express joy, when his master said, "Thor, get in." There were the usual questions, who locked the pantry window and did anyone put in the new fishhooks, and, "Oh, my tennis shoes," but when the auto door slammed, it was with the feeling that we were all set. The engine waited only for the word, and went out of the drive like a humming bird.

Much as Philadelphians go around the world without having seen Liberty bell, I had never seen Big Bear Lake, and was no less pleased than Thor to be included in this party. He was tall enough so that with his feet properly on the floor he could sit on the edge of the seat between the boys and he did, although we told him we were crowded. Turning east with the long shadows, we passed through the big oaks of Baldwin Ranch, over the gray wash of San Gabriel with its trail of blue sky in a narrow stream, through glossy green orchards and brown hills still lighted by a few of our Lord's candles. The mountain dipped from San Dimas canyon where a dam is in process to conserve more of the waste water. Ontario's double boulevard, cool with lacey peppers and grevillea and palms reaches to the foot of Mt. Baldy. The car could not resist this canopied way and turned north to Highland Avenue, then thirty-seven miles without a turn, but with many roller-coaster dips answering the purpose of thank-you-mams of carriage days. The largest vineyard in the world (we have to tell the truth) stretches far as eye can see. The

road slips through many green tunnels of eucalyptus, walnuts and cypress. They are wind breaks. How nice when utility walks hand in hand with beauty and how often they are needlessly separated. A pink cloud covered half the sky with one edge badly ravelled. It might have squeezed through Cajon Pass from the desert where color is made, and been torn by the mountain peaks.

All cars going to Big Bear stop at the foot of the mountain for breath, or air, gas, oil and water, then into second. With us it was a dash into the mystery of mountains at night. The car swung to the right and to the left on hairpin turns. The evening star seemed to be leading us up, dodging behind the evergreens, resting upon their pointed tops, appearing suddenly from behind some mountain. Down cars sent their light streaming ahead to warn us. For a time we could discern the depth of the canyon along which we traveled, but soon the little mountains had cuddled close to the big ones and night threw her black mantle over them and us. How cheerful the little lighted corners were that would have been a scar by daylight with their signs and bottles. At one of these a dog bounced out. How he did step on the gas as he made the curves with us, barking at every bound. His speed came by spurts so that he would be back of us and then appear in the path of our headlights. He must have been laid up after the Fourth when there were ten thousand cars at Big Bear.

Our sense of height came from looking down upon the cities in the valley, which looked like star clusters. Thor was a better sport than the boys, who became seasick. The star was ever in the lead and when it had brought us to the cabin, it rested in the lake. The key

FIR AND PINE IN THE NATIONAL GAME PRESERVE, CALIFORNIA.

turned, the lights were snapped on, a lamp with a smoky chimney stood on the mantle as a contrast to the luxury of electricity. The doors and windows were thrown open, but there was no musty odor which is the besetting sin of cabins. Wood was brought in, the fire lighted, and Thor enjoyed sandwiches and marshmallows with the rest of us. The beds were made up and, with a prayer in my heart, I watched the stars in the pine tops until I fell asleep.

With what a happy chatter of quail the morning wakened. Then a chipmunk tic-tocked as though he were the mountain clock to time the wakening of all the birds. A pair of Audobons flitted before my window like butterflies. The Juncos talked quietly on the ground where they were breakfasting, but the young Jays screamed so that all who slept would sleep no longer, and they were right for once! The morning took its keynote from the cheery Chick-a-dees. After valley heat, a mountain side of evergreens is a refreshing picture to look at on awakening. The smell of bacon snatched me from this woodland revelry, only to be lost again when I looked down upon the lake. How was a boat riding in mid-sphere! There was no evidence of water except to hold the reflection of sky and mountains, jack-pines, and boats riding at anchor. A cloud curled up smoke-like from

HIDDEN LAKE IN THE NATIONAL PRESERVE, SAN JACINTO MOUNTAINS.

the opposite mountain peak. On one of the four rocky points projecting into the lake foreground is a Japanese house with lantern and torii Miyagima-like.

After breakfast we drove around the lake by cabin and camp, through fields of purple lupin, yarrow everlasting and wild buckwheat. All the rocky roadsides were touched up with the scarlet of Indian paint brush and scarlet bugler. There were patches of white satiny primrose. Every prospect was pleasing, so we included Baldwin Lake, making it twenty-nine miles instead of seventeen. Johnson grade, is it eight thousand? Anyway it makes the head light and we couldn't be sure whether we saw a vision or a desert through a dip in the mountains. The black hills in that desert might be islands in a lake or again they might be clouds, and the desert be sky. To the west black clouds were being ripped with lightning, and the rain fell in sheets over the lake. The home run was through the rain. The patter, the perfume, the joy of a summer shower were ours. There were grain fields planted no doubt to draw the duck and wild game. There were flocks of birds on the lake, too distant to be identified; waders looking like Upland Plover; Peet Weets just skimming the surface, and Blue Birds flying from post to post. Water cress grew by the streams, fat cattle chewed their cuds in the meadows. The eaves were dripping at the cabin. The sun came out of a June sky and lit up all the little white clouds that were peeping up along the horizon to see if the black storm clouds had gone.

By afternoon the lake was purring with motor boats. A red canoe traveling by motor sent the spray flying and left a perfect marcel in her wake. Taking a boat ride we passed a fisherman. He wore a large straw hat and was reading as he half reclined on a pillow, one foot overboard. He told us he was a busy man, but added that they were not biting much and that a west wind was needed to clear the water of bloom. Incidentally, we had a four pound salmon trout for dinner. There have been two dams since the original which was built by the Indians. The present one consists of a series of cylinders on which a bridge rests. Everyone was concerned over the low water. The boys were on the lake or in it except at meal time and Thor never let the boat go out without him, and would come in so happy that he had to lick every one's hand.

Interesting as the lake was with its racing, sailing, aqua-planing, my joy in the microscopic chattering on the mountain-side—warblers hunting in the rain-tipped pine plumes conversing in silvery tones, Nuthatches, and Woodpeckers on the bark, those which snapped their game from the air, the Pileolated warblers playing catch, some golden ones without a black cap in the low bushes, a Vireo feeding her baby, and one lone Robin calling at the top of the mountain, where I had climbed over the slippery needles, seeing myself at every step shooting into the lake. I wonder that no one has thought of summer skiing there where neither ice nor snow are necessary.

SHADOW LAKE, SIERRA NEVADA MOUNTAINS. MT. BANNER, MT. RITTER MINERETS NEAR TIOGA PASS TO YOSEMITE VALLEY

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

ROUGH JUSTICE

By C. E. MONTAGUE, *Doubleday, Page and Company*

This is the type of fiction, wherein, the author's personality and viewpoint pervades all pages from start to finish. It is a book full of ideas and ideals, rather too fine for this prosaic world, but notwithstanding, most electrifying to read about, especially for those who prefer life offered to them on a higher plane, than what it really occupies. We surmise that Mr. Montague wrote it to air his pet aversions in the make-up of mankind, by no means few, for he constantly reveals the most ardent distaste for about every unlovely tendency in human nature. Especially he detests such failings as cant, self-righteousness, and insincerity and still more grievously he loathes that calloused insensibility to spiritual and aesthetic values, that inability to react to beautiful sensations, that lack of nobility and courage, and that kind of vision which is limited by the commonplace horizon of a materialistic world—all such attributes of human character are very unpopular with the author of "Rough Justice."

On the other hand, there are qualities he adores, and he has endowed his hero with them all. This epitome of human excellence, whom we may view progressing from his birth in the early nineties, to manhood at the time of the great war, is the achievement of the author's brain and the darling of his heart, and ours as well, although we are well aware that the perspective drawn for him is a bit askew. Barring a matching heroine, and an altruistic sire, most of the other characters in this novel exist as foils for this engaging youth, and vary in the degree by which they fall below the standard of his perfection; like Victor, for example, whose moral obliquity perhaps is slight, but still is enough to make him fail in the terrible test of mental, moral and physical stamina, which was the war. These other characters which typify Mr. Montague's abominations, furnish him with convenient human targets, at which to aim unerringly his caustic verbal arrows.

In its essence, it is a very simple tale Mr. Montague relates about these young people growing up in England, and then on the threshold of their careers, having to turn aside to grapple with a dragon, breathing fire and destruction upon the land, when not one of them had so much as ever thought of dragons. But despite its apparent simplicity, "Rough Justice" is full of deep significant matter, made more distinctive yet by an almost uncanny faculty for interpreting inarticulate moods, peculiar to minds finely tuned to the universe, and in addition by a wealth of bracing detail hatched in the mind of a man, who uses a vast storehouse of knowledge and experience for understanding many phases of human nature. Readers in search of vital books, will do well not to overlook "Rough Justice," for it has an abundance of merit in the way of stimulating and refreshing quality, only it demands close attention, if one would discover its jewelled thoughts.

COURTESY OF MRS. FARLEY D. McLOUTH. A ZURBARAN (1598-1662), RECENTLY HUNG IN THE ROTUNDA OF THE LOS ANGELES MUSEUM, AT EXPOSITION PARK.

This painter "brushed in contours with the precision of a Heifetz and burnished all his surfaces to a beautiful glaze, which sparkles in one place and is dull in another." From "Why We Look at Pictures."

THE LAND OF MIST

By A. CONAN DOYLE. *George H. Doran Company*

It seems to be universally characteristic of the human race, that whenever an individual makes his mind up regarding a creed, he at once most ardently desires to make up the mind of everybody else as well. Once upon a time the accomplishment of this purpose was a comparatively easy job; for boiling oil, the stake, and hangman's noose, among other gently persuasive methods, could work wonders with people's minds. But those happy days have vanished, and the reformer more generally uses some subtle kind of propaganda, for inducing the rest of the world to adopt the tenets of his own belief.

Conan Doyle having become an enthusiastic and zealous convert to the doctrine of spiritualism, simply can not rest until he has made other converts beside himself. His most effective working tool for propaganda, happens to be a certain kind of fiction, and although the tale he has elected to tell is a pretty thin disguise, he is still no piker when it comes to inventing shivery situations, like those so familiar to us all in the adventures of his famous character Sherlock Holmes. Consequently this fact, and his gift for pungent and forceful writing puts him far ahead of the average reformer, in the matter of obtaining and holding an audience.

In "The Land of Mist," he has manipulated his characters, and scenes, and sequence of events, so very artfully, that he has managed to deal with about every phase of the psychical movement in Great Britain. The non-believer, and the uninitiated person, may therefore learn the working theory, so to speak, as well as the fundamental A B C of this belief. The effect produced will depend entirely upon the reader's temperament, but it may occur to everyone, shuddering a little over these spooky incidents, that even were they truthful descriptions of actual events, still they would be no more wonderful, than the fact that the world exists, and human beings live upon it.

WHY WE LOOK AT PICTURES

By CARL H. P. THURSTON, *Dodd, Mead and Company*

Most people know beyond a doubt, when they like a picture. That extremely buoyant and pleasing sensation, so overpowering to the senses, which happens at the sight of certain pictures, or on the reading of certain poems, reveals unmistakably, how deeply they affect us. Such happy moments are likely to send us floating off into a region resembling a grown-up mental fairyland, a most enchanting place, having nothing whatsoever to do with earthly affairs or common sense, and generally unintelligible even to those, who reach the limit in enjoyment of the experience. In fact this feeling is so satisfying, as to render the average person wholly indifferent to the reason for it, and then along comes some art critic, to jolt one out of this attitude of comfortable complacency, by insisting that this pleasure will be all the greater, if accompanied by some intellectual understanding of its source. One of these enthusiasts, Mr. Thurston, is so strongly of that way of thinking, that he has written a most comprehensive volume on the subject, called "Why We Look at Pictures," based on the concept that "it is the task of aesthetics to investigate all factors which affect our pleasure in a work of art, and all the relationships which develop between them."

This "we" in the title is rather flattering to many readers, who can not qualify, but nevertheless it is distinctly a privilege to contemplate the manner of the "how" and "why" of Mr. Thurston's looking. It is not at all surprising, that a man with his capacity for reading paint on canvas, should look long and hard, and tell to others what he sees. Plenty of opportunity for cultivating this remarkable interpretative talent seems to have been granted him, until he has come to possess a mental gallery containing the masterpieces of the various schools of painting, since the days of the Italian primitives. For him these pictures have all the elements of sensitive human personalities, baffling moods, conflicting strains of temperament, and differing attitudes toward life, all of which they seek commonly to conceal, but have revealed to this gentleman's x-ray eye, mainly because they could not help themselves. This extensive gallery is here displayed for the benefit of all interested persons, who may follow or at least make a brave attempt at it, while its owner contrasts, compares, analyzes, points out weaknesses here, and valuations there until onlookers become fairly giddy with amazement in the presence of so much intuition.

On the whole this book is deeply psychological and a subjective work, but by no means one of absolute perfection. Artists may, and probably will find fault with statements concerning technical points, literary critics will mention the negligible style, while purists can easily detect flaws in diction. In no instance, however do any of these diminish the reader's interest in the subject matter, for here is a propagandist, who has a felicity in choosing words, and a flexibility in using them, so adroit as to enable him constantly to express the most abstract and esoteric ideas in very striking concrete form. Naturally, those individuals, likewise equipped with mental galleries will extract the most from these pages, but any reader with an average fondness for art is bound to profit in an increased understanding of what paintings may mean to their devotees. Above everything however, the keynote of it all is the developmnt of the author's conviction, that the aesthetic element in life contributes as much, if not more than any other, toward making a fine art out of living, which is actually what every human being is out for, consciously or otherwise, but mostly otherwise.

MAPE—THE WORLD OF ILLUSION

By ANDRE MAUROIS, *D. Appleton & Company*

"Mape contains a sketch, relating how Goethe came to write the "Sorrows of Werther"; an account of a young Frenchman, who attempted to pattern his life after a Balzacian hero; and the heart affairs of Mrs. Siddons' lovely daughters. These tales are very simple, but notable for an exquisite clarity and beauty of diction.

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

DO you remember that morning when your garden looked so lovely that you said:

"I certainly must give a garden party. It is a shame not to have somebody see these flowers!"?

You hurried into the house to write notes and telephone invitations, urging everyone to come early. You ordered delectable things to eat, brought out extra silver and glass; counted chairs; changed from hot drinks to cold, then decided on both; asked people you had forgotten on your first list; made more sandwiches, and attended to innumerable last details. Then, tired, but happy, you sat waiting beside the tables under the trees.

The afternoon waned. A few guests strolled in. At five o'clock everybody arrived at the same time, so busy seeing each other that they scarcely glanced at the garden. They ignored your specimen plants and stood with their backs turned to your choicest view comparing notes—on bridge and golf! Some one asked "Don't you find it a lot of work to keep up a garden?" And one of your close friends exclaimed as she was leaving: "But, my dear, what have you done to your rose garden! It's not half so lovely as last year."

That night in the privacy of your room, you vowed with emphasis, "Never again! It's not worth the effort!" And you read a detective story to keep from thinking.

But there has come a change in garden parties. Have you heard about the new kind, all joy and no trouble? So easy to give that you have nothing to do but open your gates. People ASK to come and stand, note book in hand, before your pet planting. You do not have to welcome these guests in person, but if you do, their appreciation of your garden will make your heart glad. If you wish to become a happy hostess to garden seekers, send your name to the Garden Tours committee and let them do the rest.

But you ask "What are Garden Tours? I never heard of them." They are only one more effort of the Community Arts Association of Santa Barbara to make that city a pleasant place to visit, or to live in. Under the able chairmanship of Miss Pearl Chase; gardens are listed, visiting days arranged, tags, entrance signs and programs printed. guides, also, are provided. A small fee is charged to cover these expenses.

CUESTA LINDA, THE "BEAUTIFUL HILLSIDE" GARDEN OF MRS. E. PALMER GAVIT, WHERE RARE EXOTICS GROW IN A SOIL AND CLIMATE PECULIARLY ADAPTED TO THEIR NEEDS. IT IS THE HAUNT OF BOTANISTS. MONTECITO, CALIFORNIA.

The prospective visitor applies at headquarters, Recreation Center, buys his tag, gets the garden list and goes, either by himself, or with the party which starts at a stated hour accompanied by a guide to give information about plant material.

If you are a new resident, or a sojourner in the city, can you imagine anything nicer in the way of a garden party, than to go where you want to go, see what you want to see, and be told all about it?

A stranger, speaking of Santa Barbara, said, "I find that S. B. always stands for Something Beautiful."

At least this idea of sharing beauty by Garden Tours is big enough to interest garden clubs, horticultural societies and any association devoted to gardening. It you don't know how to start a Tour, write for information, or better still, come yourself, to find how it is done.

We shall take you first to Mrs. Jefferson's garden, Miraflores. You need no Spanish name to bid you "Behold the flowers." You cannot help looking at them. They are everywhere. Blossoming shrubs and trees are massed along the stately driveway, and are the background in the forecourt and the formal garden. Two large oil jars overflow with reddish Bougainvillea, and its color blends perfectly with the pottery and the pale pink stucco of the house. Flowers hang over the balustrade, or drip from the roof in colorful sprays against the walls of the inner court. They lean across the pool's edge where MacMonnies' Bacchante dances in the sun, keeping time to the rhythmic beat of the waves on the shore a little way below.

In the rose garden there is a clamor of voices calling your attention. You walk up and down the paths to admire individual blooms, then better to enjoy the whole, rest in the pergola's shade on one of the carved Italian seats. These are charmed seats which transport you to that Venetian garden where they once stood until Miraflores' mistress charmed them away from their owner.

These are wishing seats, too, for you whisper "Oh, I wish I knew more about gardening"; and you resolve to begin at once to make your wish come true.

Cuesta Linda is the "Beautiful hillside" garden of Mrs. Gavit. It is an excellent place to begin to study plant material, but you need a wise teacher. The novice is bewildered by the rare exotics that flourish in a soil and situation spcially adapted to them. The land slopes toward the distant sea, forming hollows apparently made to hold water. From a carved well-head, water rushes down a stone ramp filling a pond so wide that you push off in a punt to gather its lotus blossoms by the armful. Another informal basin is made by the overflow from the central swimming pool. The water spreads on either side of an irregular outline with clumps of lily buds peeping from their pads on its surface. Around the margin rushes grow, aloes, aralias and many other tropical plants.

From the house terrace stretches a green lawn shaded by an old Monterey cypress. Opening from the patio is a Spanish garden with plants in gaily colored pots. Bright tiles form edgings and little fountains, which are fed from a runnel of water cased in by the bricks of the long walk that leads to still other gardens. Over the clipped hedge a grove of ancient olive trees casts peaceful shade upon the grass.

In Montecito, the finest gardens have a landscape view for background. Mrs. Oakleigh Thorne's house—which takes its name from the old roof tiles, Las Tejas—has the mountains towering behind it and a long stretch of sea in the foreground. Lying upon a rather steep slope of land, the garden is a succession of terraces, each one bound around by hedges or else enclosed in walls. In each there are special flowers and water is used whether in fountain, pool, fish pond or cascades. There is a wall fountain and a central pool in the Spanish walled garden where camellias flourish in soft shades of rose. From the villa's loggia you look down upon the terrace with its standard roses, climbing Reve d'Or intertwined with heliotrope, and the fountain with its graceful figures in the center. Across the balustrade you see the rose gardens, the rows of ornamental orange trees, the long pool with another loggia at the garden's end. Looking through the arches the whole lovely setting is mirrored in the water at your feet.

You have wandered through three gardens equally fascinating

yet wholly different. It is the mark of individuality, this subtle gift of personality that make some gardens—like some people—so full of charm. And it is this hidden quality that makes the name, Garden Tour, suggest old romance. The romance which beckoned our grandmothers when they "made the Grand Tour." There are people yet to whom a garden tour is like a trip to foreign shores. And here springs the living allure, the perennial delight in a garden pilgrimage; one never knows beyond what gate, behind what wall lies the land of enchantment.

PLANT WILD FLOWERS

THE fact that so many of our indigenous flowering plants are annual adapted, through long centuries of survival, to germinate from seed and mature within the short span of our rainy season, makes their culture quite simple.

So far as it is possible to do, it is the intent of this note to encourage the planting of wild flowers in their naturalistic settings.

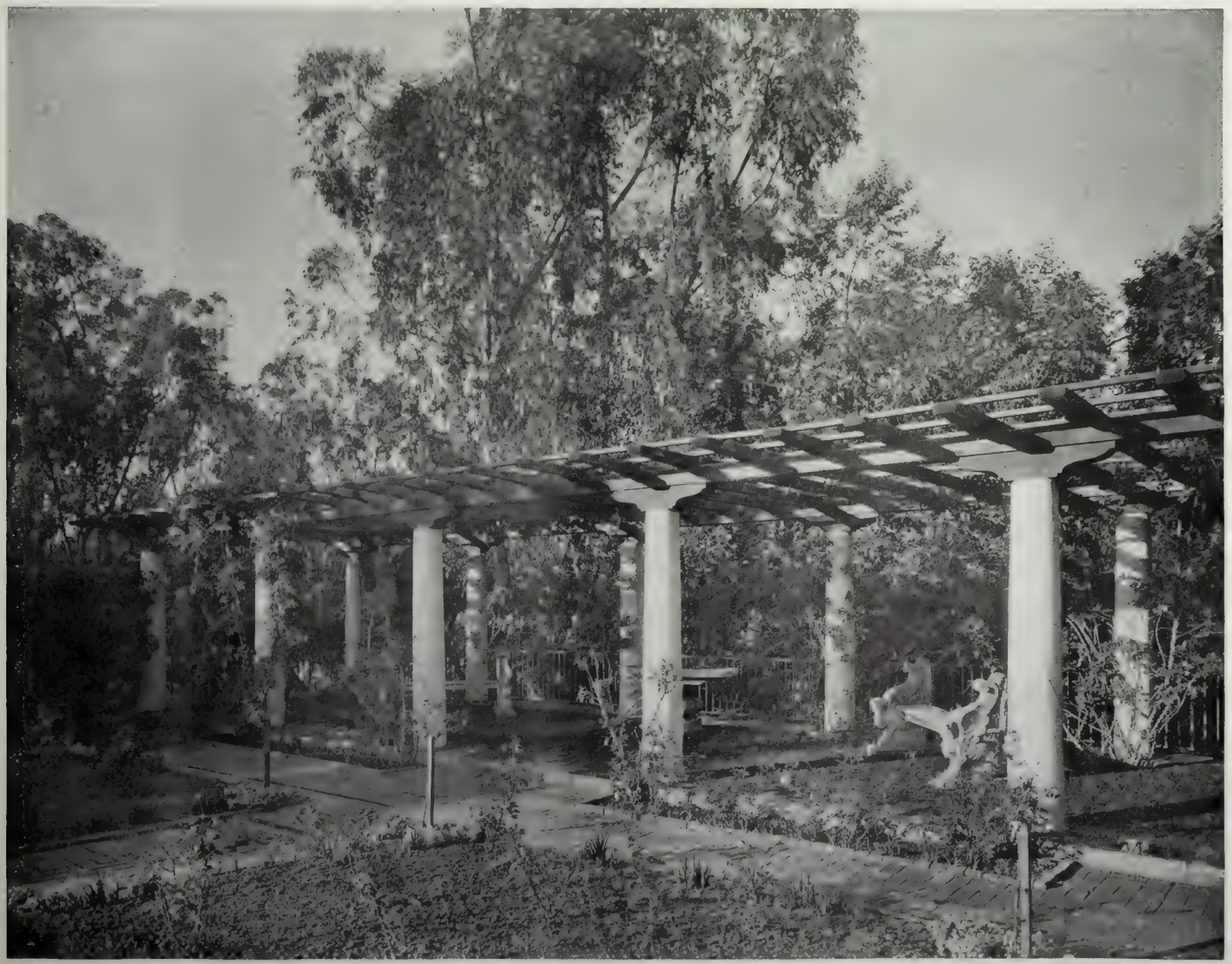
Some flowers love the sunshine, others the shade; some demand moisture or rich soil, while others will endure extremes of drought or soil sterility. The problem is to make selection of varieties to fit the site they shall adorn.

In planting the seeds of these flower friends, care and preparation should be given the soil. The ground should always be cultivated before sowing, and the seed lightly raked into the pulverized surface soil. It is wasted effort to attempt the growing of wild flowers on land badly infested with weeds, likewise it is impossible to establish many of the flower kinds in areas naturally seeded to native grasses and other lush growth, although certain sorts are adapted to such situations. In such cases as this must knowledge and judgement enter into the planning of th wildflower garden.

The autumn months are the ideal time for sowing seed, just as the winter rains begin; but the caprice of the seasons plays much part in determining the length of the period over which planting may be done. During years of late rains, it has been possible to obtain splendid effects from wild flowers sown as late as March, although this is probably the exception to the rule.

RALPH D. CORNELL.

LAS TEJAS, THE WINTER HOME OF MRS. OAKLEIGH THORNE IN MONTECITO. A GARDEN WHERE BEAUTY IS SO DOMINANT THAT EVEN THE POOLS REFLECT ITS CHARM.



THE ROSE GARDEN AT MIRAFLORES, THE MONTECITO HOME OF MRS. JOHN PERCIVAL JEFFERSON. WHERE ARE THE DARK EYED LOVERS WHO ONCE SAT ON THESE MARBLE SEATS IN THE OLD VENETIAN GARDEN BESIDE THE GRAND CANAL?

SOUTHLAND

Politics

HOW shall we find substitute for the American town meeting now that the daily newspapers have failed to fill the bill?

Thousands of women with the ten year old ballot in their hands sit pondering today, knowing not how to mark this thing of power for good or for evil. Thousands of men, no more fitted to govern than are their wives and daughters, bandy the ballot about and trade it for whatever they can get for it.

Sound enough at heart is this nation to want to do the right when the majority acts, but twisted and turned about by every windy politician, how shall we decide how to vote?

If our boasted public school system has taught us to think straight and we obey the scriptural injunction "Then shall ye know if ye follow on to know" we may arrive at a conclusion before election day.

Club work and colleges have taught the new proletariat of women to think, but how are they to obtain facts? The desire to do the right thing is strong within them, cultivated by ages of care for the race. Time to think straight to the mark is given them by their quiet occupations of sewing the long white seam, nursing the child, caring for the home with its actual but simple problems.

Confronted by the bubble of man's ambition called "politics" a woman punctures it with some old fashioned hat pin saved for such purposes, and gives scant time to its vapid contents.

Quietly she gathers her facts as she has been taught to do in club or college; quietly she puts two and two together as she has learned to do when the children come in with excited stories; quietly she does her duty at the polls.

If it is the water supply of our growing cities which needs attention, she gains her information from government reports on the waters of the high Sierras and also on the years of work we as a nation have done surveying the Colorado River. She asks her friends in the great corporations why they have not filed on the Boulder Creek dam-site. Then with set lips and the patience of a Hoover, she votes for the man whom she thinks will best work, in her own state, for the combined interests of seven states in a free but united nation.

The Southwest Museum

Continued from July and August Issues

PASSING from means to **method.** this programme of concentration can be best carried out by a careful correlation of our educational enterprises with the institutions that luckily surround us. Our Board of Trustees, responding to the wise insight of their President. Dr. Milbank Johnson, have already actively associated with themselves the presiding officers of four of the institutions of higher learning in Los Angeles County, together with the superintendents of the public schools of Los Angeles and Pasadena. Should we render a distinct educational service that is not rendered elsewhere here in this setting, and then share the fruits of our labor with our neighbors, we may confidently expect reciprocal assistance. It goes without saying that this policy of correlation and cooperation should apply especially to our sister museum in Exposition Park.

If we are to carry out successfully this two-fold educational programme—popular education on the one hand, scientific research on the other—we should look forward to the time when our exhibits will be made easily accessible to the largest possible public. Once more the wise provision of the Board of Trustees points toward a happy consummation. To what more appropriate use could the home of our Founder Emeritus, Dr. Charles F. Lummis, be ultimately dedicated than to such a noble purpose as this? Destined as the Lummis grounds are to be enclosed in a beautiful park, spacious buildings should grow up on them whose free halls of learning will be thronged by thousands of holiday-makers, who already frequent Sycamore Grove, and whose numbers will be greatly increased as that park expands under the fostering care of the city. "Our temple on the hill" should then become, in turn, a school of research dedicated to the service of man, akin in spirit to that Oxford college that has been beautifully characterized by a poet as

* * * a house

Wherein by spirit-subtle alchemy
Men may transform the well-wrought thoughts of old
To new and golden deeds. Majestic walls
Wherein the fertile human brain shall breed
New thoughts that on the throbbing air shall fly
To wake the slumbering darkness of the world;
Sky-soaring towers whose every stone shall be
The mother of fair offspring far away.
The scholar's taper from his room on high
Shall be a star to pierce the utmost dark.
Strong hearts and noble minds shall make this place
An altar sacred with their sacrifice.
This is our dream—

God send it to come true!

No subject could be more comprehensive and vital than the subject chosen by the Southwest Museum as its own. In the energetic hands of British and American scholars, "anthropology" has in recent years expanded and also become thoroughly vitalized; although continental Europe may still confine the connotation of the word to physical anthropology alone. The latest American book on the subject opens with the bold declaration: "Anthropology is the Science of Man." And an English writer expands this bold declaration as follows:

> Anthropology studies man body and soul together—as a bodily organism, subject to conditions operating in time and space, which bodily organism is in intimate relation with a soul-life, also subject to those same conditions. Once people take up anthropology, they may be trusted not to drop it again. It is like learning to sleep with your window open. What could be more stupefying than to shut yourself up in a closet and swallow your own gas? But is it any less stupefying to shut yourself up within the last few thousand years of the history of your own corner of the world, and suck in the stale atmosphere of its own self-generated prejudices? Or, to vary the metaphor, anthropology is like travel. Everyone starts by thinking that there is nothing so perfect as his own parish. But let a man go aboard ship to visit foreign parts, and, when he returns home, he will cause that parish to wake up. We anthropologists say: Let any and every portion of human history be studied in the light of the whole history of mankind, and against the background of the history of living things in general, all the forms of life in the world are related together.

"The proper study of mankind is man" we therefore adopt as our watchword, and we shall study him especially as revealed in his art, since therein his deepest intuitions are imbedded. Our fundamental method will be research expeditions in the Southwest and its closely related areas, under the best obtainable leadership, as soon as we can find the necessary means. We shall not undertake any expedition or other scientific enterprise until we are able to do it well; "One thing at a time, and that done well," being another homely watchword to which we intend to give heed. This programme of concentration we shall carry out in correlation with other educational institutions, and the fruits of our efforts we shall present freely to the people, whom we serve. Our sole object is the quest and dissemination of truth, for we believe profoundly that if we know the truth, it shall make us free. We shall try especially to maintain abundant contacts with youth, quite as much for our own sakes as for theirs. And we hearten ourselves with a pledge of renewed faith in the beautiful promise whereon this "temple on the hill" was originally founded.

"Tomorrow shall be the flower of our yesterdays."

JAMES A. B. SCHERER.

OPINION

Bushido in America

A SLIM, frail, unfashionable Quaker lady stepped timidly and bravely out of the roaring subway into rushing, self-centered New York. She hurried intensely to a noisy little old hotel. She called twenty people on the telephone, some at their Wall Street offices, some on Park Avenue, some in the country. They all pleasantly but reluctantly said she might see them for a few minutes. She left each one at the end of her interview gasping with surprise at what he or she had promised to give or do. She asked them to help rebuild Tsuda College for Women in Tokyo, which had been destroyed by the great earthquake.

The quiet, little person who had stormed New York was Miss Anna Hartshorne, teacher. Thirty years ago her flame of consecration to the service of those who needed her led her to join Miss Ume Tsuda in Japan to help her found the "School of English Learning" for Girls in Tokyo. It was largely through her work and faith in the eternal generosity of Christian America that the little school of fifteen girls grew to four hundred, and grew into the big, odd, half Victorian-American, half Oriental buildings which blazed into impalpable ashes after the earthquake. Miss Hartshorn's was the heart and hand behind Miss Tsuda's brilliant and creative brain.

Last month, a frail, old Japanese gentleman committed suicide in New York with as high a sense of consecration to service as Miss Hartshorne's, and, strangely enough, to help Tsuda College. His selflessness, his desire to give his life to serve a high end was lighted in his youth at Bushido, the chivalry of Japan. It flamed up at the end, kindled with a spark from Miss Hartshorne's torch. She never saw him. She never heard of him until after his death.

A year ago Mr. Benjamin Franklin Ichishima wrote me a letter. He said that he appreciated the work of the American committees who were working to serve his far-off countrywomen, and that he would like to leave his property to use for the College. He asked us to send someone to see him about the matter. The bustling young lawyer, with his American speed, was too modern to understand the exquisite leisure of the Orient. A year later another letter came, making his offer again; this time asking me to suggest a lawyer to draw his will and asking specific suggestions as to trustees. I suggested a woman lawyer with the human qualities necessary to deal with a sensitive and modest soul, and fond of the Japanese. She drew his will and became his executrix. He brought the deeds for his Long Island real estate to her. The next day she received a letter from him. It began: "Dear Miss Read: When you receive this letter I will be died." Such tragic simplicity! He went on to say that his illness made him a burden to society, and that life was worth little to him, and that he was dying by his own hand in order to relieve the world of his care and to serve a high purpose by leaving his property to the College.

In 1898 Benjamin Franklin Ichishima enlisted in the American army to fight for the freedom of Cuba. His courage, devotion and intelligence won him a Distinguished Service medal. At the end of the war by a special act of Congress he was made a citizen of the United States. He died in a little cigar-stand bungalow on the fringe of New York. He was accorded a military funeral by the Hamilton Fish Post of Veterans of the Spanish War. His bequest to Tsuda College may prove to be worth fifty thousand dollars.

Sometimes we Americans in our pride of race will do well to consider exactly how well we represent our high civilization in our treatment of humble unassuming foreign born people who may be living among us, distinguished souls in disguise. A few years ago Mr. Ichishima bought the land he left to us for fifteen hundred dollars. Three new boulevards were put through by the city, meeting at his corner. The former owner began immediately to try to get it back. He pressed the matter hard. Mr. Ichishima lived alone in the peculiar isolation some of our foreign born neighbors suffer under. He ate his meals in a lunch wagon belonging to a close friend of the old owner of the land. Suddenly and inexplicably he became very ill and for a year struggled with death. He survived, suffering from a strange and atypical paralysis agitans. Gradually he became worse, and wrote me seeking, not help, but "honest people to leave his property with." Just before his death Miss Read discovered that the old owner had visited the tax record office and changed the ownership record from Mr. Ichishima's name to his own!

Figure to yourselves the baffled, lonely, generous spirit of this broken man hemmed in, as he felt himself to be, by selfseeking and ruthless men. Picture his relief to find distinterested women working for his native country. Think of this soul so refined of all selfishness that he could by his own hand remove his cumbering body from the grudging care it was receiving, and transform what he thought a burden into a gift to society.

Such high courage, such self-abnegation, such generosity as Benjamin Ichishima's are deeply implanted characteristics of the Japanese people. Their self-imposed chivalry has penetrated all classes of society. Their practice of self-immolation on the altar of friendship is worthy of the Great Teacher who said: "Greater love hath no man than this: that he give up his life for his friend."

To understand more fully such a nation and to cultivate their friendship is one of the objects of the Tsuda College Committee. The other is to raise the two hundred and fifty thousand dollars still needed to rebuild the college, insuring to this country of ours a steady crop of devoted, influential and well educated friends—its graduates.

San Pedro, California.

NARCISSA COX VANDERLIP.

Songs of The Spirit—IV

Aeolian

When down the Monte Bello canyons
The little hill-top breezes rove
With starlit songs for their companions
Astray from out a redwood grove,
My lute and lip are strangely stirred
By immemorial note or word.
The one key that unlocks
The alabaster box
That holds . . . ah, if I knew
Adown what avenue.
Go breeze and song when leaving hills behind
A trysting place to find
In some far land's end or some faint sea hollow
Where dreams are born, how gladly would I follow!

When up ravines of Monte Bello
The little dawn-wet breezes roam,
Locked-armed with songs grown richly mellow;
Astray from vine-clad valley home,
My lip and lute are fain to quote
The untranslated word or note,
The fardels that enfold
The bits of fairy gold
With which . . . ah, if we might
With song and breeze take flight
Along the paths that link the mountain crest
With zenith bowers of rest
Where dreams are born . . . with such a
wondrous winging,
Think, lute and lip, how blest would be our
singing!

Saratoga, California. —*Clarence Urmy, 1858-1923*

SPORTS AFIELD AND AFLOAT

NATIONAL AND INTERNATIONAL

A WARM DAY IN THE VALLEY HUNT CLUB PLUNGE, PASADENA, BUT SUGGESTING THE PROBABLE APPEARANCE OF THE ENGLISH CHANNEL IN THE WEEKS FOLLOWING THE ACHIEVEMENT OF GERTRUDE EDERLE, WHO MADE THE SWIM FROM CAPE GRIS NEX, FRANCE TO DOVER IN FOURTEEN HOURS AND THIRTY-ONE MINUTES, TO BE FOLLOWED LATER IN THE MONTH BY MRS. CLEMINGTON CARSON, WHO COVERED THE SAME DISTANCE IN FIFTEEN HOURS AND THIRTY-ONE MINUTES, BOTH SWIMMERS MAKING RECORDS UNSURPASSED AND UNTOUCHED BY VARIOUS MEN WHO HAVE ATTEMPTED THE FEAT.

MISS CAMILLA BREWER AND MR. GEORGE BAER, MRS. W. S. WITMER AND MR. HEWITT REYNOLDS IN A MIXED FOURSOME AT MONTECITO COUNTRY CLUB DURING THE SANTA BARBARA SUMMER GOLF TOURNAMENT AT MONTECITO AND LA CUMBRE COUNTRY CLUBS IN JULY. THE SOCIAL SIDE OF THE INVITATIONAL OPENED WITH A CALCUTTA DINNER, FOLLOWED BY OTHER DIGRESSIONS INCLUDING DINNER DANCES, BEACH PARTIES AND BUFFET LUNCHEONS THROUGHOUT THE WEEK. W. W. BECKWITH, OF RANCHO, PAIRED WITH MRS. HARRY PRESSLER OF THE HACIENDA CLUB, FINISHED WITH A 79 AND LOW GROSS TROPHIES IN THE MIXED FOURSOME.

Mrs. Ted Haas, of Wilshire Club, winner of low gross, 18 holes, in the Women's Tournament, La Cumbre Golf and Country Club, at the Invitational Tournament at Santa Barbara in July.

Photograph by P. H. Greene

With Country Clubs growing up on every hand, mountain side, valley, and even the desert dotted with them,—some like weeds and equally obnoxious, it is exceedingly gratifying to find that Country Clubs in the true sense of the word do still exist and offer to the lucky members just the comfort and entertainment most dear to the human soul,

a place to meet friends on a common basis with no hampering obligations of guest and host. A quiet spot for a chat may always be found at the Flintridge Riding Club and both dinner and luncheon may be enjoyed when the culinary arrangements at home are disorganized during the vacation, or any other period

JUST BEFORE TEA-TIME AT THE FLINTRIDGE RIDING CLUB'S DELIGHTFUL LITTLE CLUB HOUSE

ELMER BOESEKE, OF SANTA BARBARA, ON THE RIGHT, ONE OF THE LOCAL POLOISTS WHO WAS MISSED AT THE EASTERN TOURNAMENTS LAST MONTH AND THIS. POLO HAS BEEN STEADILY GROWING IN POPULARITY ON THIS COAST, DUE TO THE BRILLIANT PLAYING OF THE FAMOUS MIDWICK FOUR, AND THE SANTA BARBARA, SAN MATEO AND DEL MONTE TEAMS.

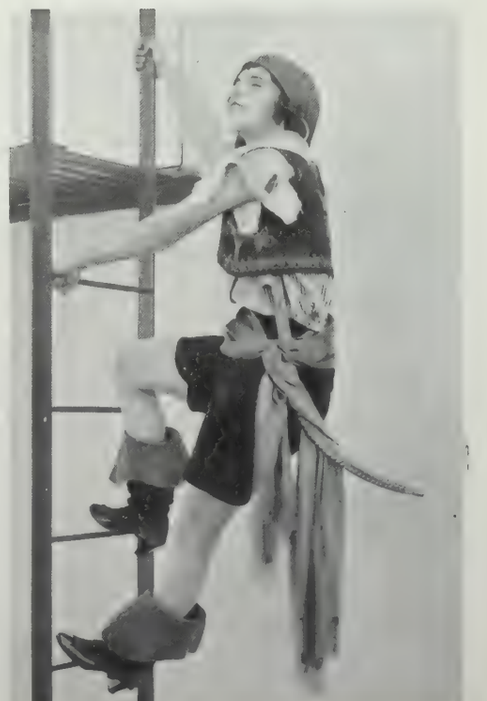
Eric Pedley, one of the Midwick polo team, who also is gaining distinction in the field of golf. Through the efforts of the Big Four of Midwick, Carleton Burke, Ted Miller, Arthur Perkins and Eric Pedley, the game has become enormously popular on this Coast

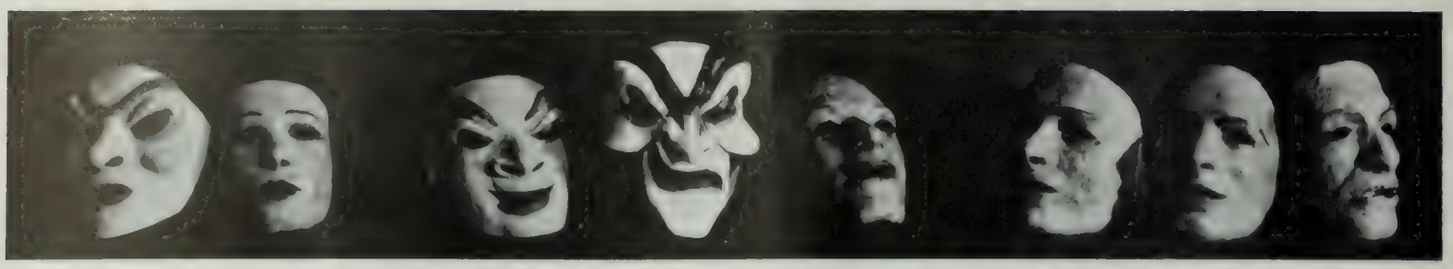
Much tennis history has been made since Ray Casey, William Johnston, Neil Brown and Jim Daires were entered in the tournament on the Hotel Huntington courts last winter. Many titles have been won and lost. Mrs. Molla B. Mallory, seven times former champion, regained the national women's tennis title at Forest Hills in a hard fought battle with Elizabeth Ryan, for the crown, laid aside by Helen Wills, who retired for the season on the advice of her physicians. With the French champion, Suzanne Lenglen, turning professional, tennis enters another phase, and it will be interesting to note what effect this will have on the general public and on the usual devotees of the game. Many conflicting rumors are abroad as to the probable opponents of Mlle. Lenglen on her professional tour, which opens in New York, October eighth

Commodore B. Rey Schauer, of the Southern California Yachting Association, accompanied by W. Hubbard of the Newport fleet and Harry Fisher of the San Diego fleet, went East for the annual international Star boat Regatta on Long Island Sound.

The Regatta of the Pacific Coast Yachting Association at San Francisco last month was full of interest, and decided the Coast R Class Championship, the honor going to the Machree, with a total of twenty points.

The Regatta at Newport closed with an on-rush of the pirates!





THE MASKS USED IN "THE GREAT GOD BROWN," THE PLAY IN WHICH EUGENE O'NEILL SAYS HE TRIED TO BRING MAN AS A WHOLE BEFORE US BY USING TWO MEN TO TYPIFY THE STRUGGLES BY WHICH ONE IS TORN AND UNDER WHICH HE DISINTEGRATES—A STRUGGLE FOUGHT BY AN ESTHETIC SOUL, CRAVING THE BEAUTIFUL, AND CLEFT WITH A DESIRE TO CREATE BUT FAILING AND ALWAYS HAMPERED BY REPRESSION AND THE DOMINANCE OF A TRACE OF PURITANISM. THE MASK FIRST ASSUMED BY DION ANTHONY AS PLAYED BY IRVING PICHEL, AT THE COMMUNITY PLAYHOUSE, PASADENA, SHOWS A MISCHIEVOUS BOY, THE FACE OF A PAN, BUT GRADUALLY TAKES ON THE LINES OF DISSIPATION, CYNICISM AND DESPAIR. IN THE MORE GROTESQUE MASKS THE SENSUALITY AND CRUELTY IS MORE APPARENT THAN PERHAPS THE LINES OF THE PLAY DEMAND, BUT WERE MADE TO TRY THE EXPERIMENT OF VARYING FROM A MORE OR LESS TYPICAL MASK. PHOTOGRAPH BY ALBERT HILLER

AS O'NEILL SEES MAN: AS SHAW SEES CAESAR

In "Caesar and Cleopatra" we find George Bernard Shaw's conception of the great warrior and the fair but dusky Queen differs widely from any version conceived of their lives by the historians or other dramatists, but is entirely Shavian and very pleasing to a sophisticate, and to a world which has come to believe that all characters

of other days are grossly exaggerated to the side of virtue, especially charming ladies. Caesar, however, must be a rare favorite with Shaw as he presents him in a much nobler guise than falls to the lot of most of his men. Given at the Community Playhouse, Pasadena, Irving Pichel, Guest Director.

HAMLET AT THE FOREST THEATRE, CARMEL

FOR the first time in the seventeen years of its history the Forest Theater at Carmel-by-the-Sea selected a Shakespearean tragedy as the chief event of its Summer Festival. According to the many noted scholars and lovers of the Bard, who came specially from many different parts of California to attend the performance, the Forest Theater reached the high peak of its achievements.

Not one of the sixty-five plays previously presented has received such a long and careful preparation. John Parker, the chief director and leading spirit in the production, started work on the plans many months ago. Having recently returned from a world-wide study of the drama, Parker undertook to show some of the modern tendencies and desire to liberate the stage from time worn conventions. Avoiding archeology he designed simple "practical" scenery on the unit plan, which also very successfully sustained the movement of the play in the arrangement of symbolical driving forces of line and mass.

A recently improved lighting system permitted the speeding up of the action as intermissions were almost eliminated. For scenes the middle stage the lights were concentrated solely on that particular area. The ghost appeared most weirdly in a pale green moonlight high on the top of a fantastic tower, surrounded by tall pines that overlooked the ramparts.

A drawbridge thrown over the orchestra pit, turned temporarily into a mote was another highly successful innovation introduced by Carmel's new director, John Parker. This interesting piece of stagecraft not only added atmosphere to the play but provided another valuable entrance and exit to the wide

Fortinbras, Prince of Norway, played by George O'Neil, aided in the intelligent interpretation by a well trained cast.

THE SCENERY FOR HAMLET PRODUCED IN THE FOREST THEATER, CARMEL, WAS DESIGNED SOMEWHAT ALONG MODERN LINES BY JOHN PARKER, WHO WAS ALSO THE CHIEF DIRECTOR

such as the march of the army of Fortinbras through the adjoining woods on one side of the main set, the effective graveyard episode on the other side, and for all minor scenes on forestage. In this respect as in so many others an intelligent appreciation was shown of the exceptional facilities and beauties of the Forest Theater.

MABEL R. JONES.

AN EUROPEAN TRIP DE LUXE

By CHARLES BEDELL HERVEY

Right—The Biltmore, New York. A gang plank into the Banquet Hall.

Hotel Green, Pasadena, The Maryland San Diego California

WHEN the French Liner "France" sailed from New York April third she bore 277 members of the American Hotel Association en route to Paris to attend the great Convention of the International Hotel Alliance. Thirty Seven States were represented, the largest number 47, from New York, and 37 from California. The party toured England, France, Belgium, Holland, Germany, Austria, Switzerland and Italy with a day at Monte Carlo. Among the outstanding features of the pilgrimage were receptions tendered the party by the Presidents of France, Germany, Austria and Switzerland, the Kings of Belgium and Italy, an audience by the Pope and a garden party by Premier Mussolini. The Hotel Associations of the various countries visited gave great banquets and wonderful entertainments augmented by the unusually splendid receptions by the municipalities, including the costume luncheon given by the Governor of Rome in the Domus Aurea, Nero's old home. Our party found nothing but expressions indicative of sincere friendship for the United States of America in all the countries visited. The party sailed home on the Italian Steamship "Biancomana" and, on arrival in New York, were banqueted by the Waldorf Astoria.

The many experiences gained in entertaining others, coupled with the joyous feeling of an untrammeled vacation, made the masquerade of hotel men aboard ship one unrivaled in novel effects and full of mystifications.

BON VOYAGE DINNER TENDERED THE AMERICAN HOTEL ASSOCIATION. BY JOHN McENTEE BOWMAN AT THE BILTMORE, NEW YORK.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGIARISM AS A FINE ART

The second and concluding installment of an address given before a recent convention of the American Institute of Architects. Five speakers, architects of national reputation, discussed different phases of the above subject. The following address was given by Ralph Adams Cram, formerly of the distinguished firm of architects, Cram, Goodhue, and Ferguson. Mr. Cram has been classed as one championing the Gothicist's or Mediaevalists point of view.

The Value of Precedent in the Practice of Architecture
Address of Ralph Adams Cram

LET me take three examples. The first is the human family. It is as old as the Garden of Eden—or just after it; it is not a new thing needing a new form of expression. I grant you that if trial marriages and eugenics and the divorce courts and "the need of self-realization" have their way this statement will be no longer true—but in that case it will not matter, for society will come to an end, and with it, architecture. In the meantime, and in spite of the newspapers, the real home still exists, and it is finding its perfect expression in our domestic architecture. I do not know when there was any that was better than what is now being done around Philadelphia, and in southern California, and by groups of architects in New York, Boston and the Middle West. Did they fall back on precedent? Yes they did, because it was their business as good and faithful architects to do so. Did they plagiarize? No! they took over the old motives, Colonial, Spanish or what not (frequently the latter) and transmitted them into something more than adequate by feeling the push of the inspiring force of the decent home and then by adding just enough of their own fine and varied personality to keep their work from becoming standardized like a schoolhouse, a bank or a Carnegie library.

The second example I would choose is that category of building that is associated with real learning. The sort of efficiency expert, predigested learning engendered by H. G. Wells and hypothecated by a myriad other compilers of "Outlines" of this, that and the other, has rather of late overshadowed the real thing, but still it exists, though hiddenly. When this comes into play and again the architect has something to express except his own sacred personality. Does the demand for originality, for the striking out of some new style come here into play. I think not. If I am working at an old university, where the scheme of education, the scholar spirit, the cultural tradition reach back without a break through the Colonial college to Oxford and Cambridge and the Mediaeval centers of learning in Europe (as they do, all of them) I know that my business is to subordinate my own fads and fancies to this dominating influence, to pick up the old tradition of college architecture that belongs to our race and then adapt those forms, so recovered, to whatever new conditions may have come into being and are not in themselves inconsistent with the central idea of higher education. Where should I go then for inspiration (I do not say precedent) but to the great old work of our own blood-ancestors in Oxford and Cambridge, or to the allied but racially alien art of Salamanca, Heidelberg or any other great college of the great days? Nor does this mean just Gothic; there is good Georgian building in the English universities, and good Renaissance in Spain, if, as sometimes happens, the Gothic mode is unfitted for a particular temper or place. To precedent architects have returned at Princeton, Yale, Harvard and scores of other colleges, and there is no more vital modern work anywhere than they have done along this line—and without plagiarizing, rather by an intelligent and sensitive adaptation that has made Gothic and Georgian and Colonial living styles again. "Out of key with Modernism?" Yes, thank God, but right in the key of the greater and lasting forces that are here cherished and preserved.

ADOBE FLORES. CARLETON WINSLOW. ARCHITECT OF RESTORATION

And the same is true, though in a less degree, of libraries. They have been popularized to the point of saturation with "best-seller," newspapers, "success" and "go-getters" magazines, "outlines" of every known thing on earth and predigested literature generally, but still the old, that goes back to Alexandria, still lingers, and occasionally something is done that is supreme; the Indianapolis Library for example, to quote only one, but a salient, instance. Study this building if you want to see the value of precedent used intelligently and with a creative spirit.

And my third instance is church building. Here, even more than in the other two cases, is a dynamic, persisting spirit and tradition. There are many styles, but there is one motive, and I submit that here at least not only must inventiveness be held in restraint, the individuality of the architect submerged, but that there is no other course to follow but to preserve continuity, suggest unbroken history, stimulate by the emotional appeal to inherited elder memory through suggestions of ancient and unparalleled monuments. In other words, go back to the great architecture of the great days, and start there, going on, of course, but only by modest stages and in restrained ways, never, under any circumstances whatever intruding individual personality into a thing immeasurably greater than any individual. Is there any better architecture today than church building in America? I do not think so, and it is good just because it starts from the old work, frankly and reverently. What happens in church building when the start is made from nowhere, except quite clearly demonstrated in France where modern churches are a scandal to religion and a shame to architecture, though the most offensive example is to be found in Barcelona where a megalomaniacal moron has started a nameless horror sacrilegiously dedicated to La Sagrada Familia.

So I rest on this: that there is no longer a vital, inspiring, directing energy in the world that achieves its outward showing in great art through its sensitive agents, the architects and other artists, and that since this is so, it is a great mistake for us to think that we are big enough in ourselves to contribute what the zeitgeist withholds. If you want plain speech, we are not big enough men to do it. We are not great in the sense in which the masterbuilders of Athens and Constantinople and Venice and Burgundy and Spain and the Ile de France and England and Flanders were great. We know more than they, infinitely more—except as to what things are worth knowing. It isn't our fault, we work as hard as they and with equal devotion and sometimes equal prayers. The trouble is—"the hungry sheep look up and are not fed." We would give our lives, and perhaps even our souls, if only we could breathe in the same divine inspiration that filled the air of Athens, Paris, Sienna, Salamanca, Oxford, instead of the effluvia of glutted cities, the smoke of the black country, the crash and war of factories, the bad air of politicians, the dirty propaganda of newspapers.

But, and here is the saving fact; the real spirit, the inspiring breath, still holds in places and here, if we will, we can find the breath of inspiration we need. Not to invent some new thing like a carburetor or a religion or a philosophy or a new architectural style, but to recover the truths of old arts from their forms and the spiritual radiance that emanates from them and modestly, humbly, to try to recreate these forms, not as final ends in themselves, but as recovered truths after long night, facts to hold to, foundations to build upon, landmarks in the great adventure wherein we, even we, may play our part in recovering right values for the world and bringing it about that in the end they shall prevail.

THE CLOISTER OF THE UNIVERSITY CLUB, LOS ANGELES. ALLISON AND ALLISON, ARCHITECTS

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

ARCHITECTURAL EDUCATION

All Club members as draftsmen will be interested in the following excerpt from the report of the Committee on Education submitted to the last Convention of the American Institute of Architects.

"The architectural schools of the country have made such great progress in their development that they have become the best schools in the world for the training of American students who intend to practice architecture. Relatively few Americans now go to the Ecole de Beaux Arts of Paris for their architectural education as compared with a few years ago. Nearly all of the American students now go to the twenty-two accredited schools of architecture in this country."

"A most significant thing has happened recently to reveal the importance and high regard in which the architectural schools and our recent architecture are held by the authorities of France. There is now under consideration a plan by which scholarships or other means may be provided by which French students and architects may travel and study the architecture of our country. This is under consideration as a result of a sincere desire on the part of the French authorities to give their people the benefit of what we have accomplished in architecture."

". . . . it appears that the greatest need at this time is not so much our efforts to improve the education of the architect, as for the education of the public in matters pertaining to architecture and its allied arts. It is apparent that no matter how much the education of the architect may be improved and perfected, it cannot result in a corresponding improvement in our architecture unless public education is carried along with it. The standard of excellence of the architecture of a nation is always determined to a large extent by the standard of taste of its people."

THE HISTORY OF ART

The history of art is nothing more than the history of the things that men love, and love well enough to put all their soul and spirit, all that is divine in their manhood into. That is the history of art and the things that have not contained that have not lived. The art that is living is the work of men who by that love put some of their immortality into their work. Their art, as we see and feel it today, is the immortality of the artists who created it.

We talk of educating the public. We talk of it in the commercial terms of advertising, if you please in all sincerity, in a desire to make the public know and want great architecture. But after all, the thing that counts is the thing itself, the thing we do, the architecture, the art of the world. The written word, the attempt to state what art is, is not what " advertises" the art of the Orient or of Greece or of Rome or of Western Europe. The art of these countries lives today because of itself, because of its inherent quality, because the artists who made it put themselves into it. This is equally true today. Only a short time ago we were saddened by the death of Henry Bacon, but Henry Bacon has not died. The Lincoln Memorial in Washington is evidence of the immortality of that man we knew, just as much so as are the lovely paintings of the Chinese and the works of Greece and Rome and of Western Europe. The great cathedrals speak on for the men who created them. At sunrise and at sunset across a placid pool, serene, dignified, majestic, from that temple, Henry Bacon is going to speak to countless thousands of Americans as long as this great country shall last. MILTON B. MEDARY, JR.

DETAIL, DR. J. MORRIS SLEMON'S HOUSE.
WITMER AND WATSON, ARCHITECTS

FALL PLANS

It is a good sign when Club members begin to call up the officers and ask when in tunket the Club is going to meet again and to row because they didn't get a notice of the last meeting. There was a time when a lot of the gang didn't give a whoop if we ever had a meeting again. Some of them don't yet but they haven't waked up. Don't disturb their slumbers. There will be more room for the rest of us. September is upon us and activities must begin in earnest. The August meeting will be a thing of history by the time this bulletin comes off the press but the Executive Committee has been working hard to lay out a program of meetings for the next five or six months. What to do for the next meeting is always a topic of conversation with officers of any organization. Your Committee want to have time to start something else than monthly meetings so they have laid out a program of meetings from now until January. If the final arrangements were completed on the last two of them we would lay out the whole program in this bulletin right here and now as we intend to do next month.

The August meeting we know is going to be a success for it is being sponsored by John and Donald Parkinson's office under the able leadership of George Hales. George is one of these birds who do things "quick." We ate lunch with him down at Coffee Dan's the other noon to tell him what he would need to do to get ready for the meeting and found that he had already done everything the week before. We had to warn him not to have the meeting ahead of time. He promised that everything would be carried off in the "regular" fashion. Those of you who went to the meeting will know when you read this whether George kept his promise or not.

WANTED: MALE HELP

Both the Atelier and the Club are interested in securing the services of a life class instructor. Mr. Hamilton Wolf who was so successful with the class last season is teaching at the University of Berkeley and will not be with us again. Can some Club member suggest a man to take his place?

A RESIDENCE BY WITMER AND WATSON

ELSEWHERE in this number of Southland Mr. Reginald Johnson calls attention to a problem which is to be most significant in the development of a style of architecture indigenous to southern California. It is the problem of reconciling two seemingly diometric ideas; namely to create from the livableness of the English house and the simplicity and adaptability of the Latin, a style appropriate to the climate and customs of this region.

Among the architects who have been most successful in attempting the solution of this

Hispano-Moresque Tile

Colorful, Decorative, Interesting
made entirely by hand

Mexican, Spanish and
Tunisian Designs

Showroom
Harry C. Hicks 4283 Beverly Blvd.
GR. 4013
Los Angeles Calif.

problem, is the firm of Witmer and Watson. They have done that for which Ralph Adams Cram is pleading in his admirable address which is concluded in this issue of Southland on the American Institute of Architects page. They have taken the best of both styles and with the instincts of true artists have allowed their own personalities to play upon them, always controlled by their thorough training in design. Out of this ideal process of attack is beginning to emerge a type of domestic architecture which is neither Latin nor English but is the natural outgrowth of a necessity. This is truly the Gothic ideal and is as free and untramelled by tradition as was that great style and is as free to grow and develop as the Gothic is even today. We may expect the highest in all the branches of art where such ideals obtain. A respect for and thorough grounding in precedent coupled with independence of thought and the consistent aim to solve the problem of plan and design on its own merits rather than on the basis of what has been done before, is marking the work of Witmer and Watson. Its merit is already being recognized by those who are looking to southern California architects for the birth of a new style. It will be a style whose vigor and simplicity will satisfy all the demands of precedent and of modern life.

(See also the house on Columbia Street, Pasadena, between Orange Grove and Arroyo.)

INTERIOR, THE SLEMON'S HOUSE, WITMER AND WATSON, ARCHITECTS

A DISTINCTIVELY CALIFORNIAN HOME BUILT FOR DR. J. MORRIS SLEMONS BY WITMER AND WATSON, ARCHITECTS. THIS HOUSE MAY BE FOUND AT 345 SO. WESTMORELAND, LOS ANGELES

THE COTTAGE PLAN AT THE HUNTINGTON HOTEL

A HOME in California within the grounds of a California hotel! That is what this winter's guests at the Huntington are coming out to find ready for them. Many will be happy in the pleasant rooms of the handsome main building which dominates Oak Knoll on the southern edge of Pasadena. Beautifully situated above the San Gabriel Valley, with every one of its many windows commanding a fine view of the surrounding hills and cities, this ideal hotel offers more this year than ever before.

A fine swimming pool is being built by the architects, Marston, Van Pelt and Maybury. It fits into the little canyon at the head of the Japanese gardens and can be viewed from the long bridge which leads from the hotel corridors to the circle of guest cottages in the western part of the grounds.

Busy days this summer have sent the work of building additional cottages well on its way. On the edge of the little plateau rise three homey looking houses in the architectural firm's best style. They are fine types of what California can do in adapting the English cottage type to her own climate and landscape, and establish this style permanently.

The illustration here presented is a pen and ink sketch made by the firm of Marston, Van Pelt and Maybury especial for this journal. It will be carried to completion at once and will be occupied by Sir Montague Allan and Lady Allan, and their daughter, Miss Martha Allan, who for several years have come from Montreal to Pasadena for the winter. Other guests are building also.

THE COTTAGE BEING BUILT AT THE HUNTINGTON FOR SIR MONTAGUE ALLAN AND LADY ALLAN.

This marks the character of the Huntington Hotel better than any description of its advantages in words could do. There seems to be an air of privacy about the quiet corridors and the lovely gardens of this tourist hotel which makes it a fine climax to the history of the Linnard hotels in southern California. All the experience gained in making visitors to the state happy and contented to live here the year 'round is stored up in the present management of the Huntington. And just as the hotels of past fame have made this part of the state what it is as a tourist resort, so the Huntington is now leading in the establishing of beautiful homes in a cooperative form that sets forth a new and up-to-date home life in ideal surroundings.

"Shall I not take mine ease at mine Inn," said the old English sign above a great fireplace. Surely the Huntington Hotel has provided a way by which this motto is realized.

The change which has come over the tourist hotels, making them into comfortable abiding places for long months of summer, or the short season of winter, is in tune with the new note of delight in the discovery of California as an all-the-year state. Skillfully these expert hosts of the whole Coast have adapted their hostleries to the longing for home life which comes to the most ardent traveller; wisely have they widened the scope of their hotels.

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.

Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.

Write or telegraph for reservations.

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State *Limited* East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island — Southern Pacific Lines

A "comfy" lounge for women planned. A kind of traveling "no man's land."

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a. m. [via S. D. & A.]; arrive Chicago 10:00 a. m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a. m. [via Southern Pacific].

For tickets, reservations personal service, call on

Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B. F. Coons, General Agent, Rock Island Lines, 609 Van Nuys Bldg., Los Angeles, Calif.

Coulter's for Perrin Gloves

FOR over a quarter of a century Coulter's have sold Perrin gloves, and our stocks are constantly maintained in as complete array as can be.

The novelty types, in suede and glace, trimmed with attractive combinations—also hand-sewn and pique pull-ons—are new for Fall, and fastidious women will want to make selection very soon.

(Main Floor—Coulter's)

Coulter Dry Goods Co.
FOUNDED IN 1878

Seventh Street at Olive

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort Unharmed by Earthquake.

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests.

THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
250 ROOMS - 250 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

ENCOURAGING THE BUILDING OF BETTER HOMES

By PEARL CHASE, *Editor*

(Miss Chase was chairman of the 1925 Campaign, when Santa Barbara shared first prize with Atlanta, Georgia; and associate chairman, 1926. She is now chairman for 1927.)

FOR the past four years Better Homes in America, Inc., has enrolled urban and rural communities in its campaign to put knowledge of high standards in house building, house furnishing and equipment, and home life within the reach of all citizens.

Under the presidency of Mr. Herbert Hoover a program has been worked out, which has the endorsement and active support of the Departments of the Interior, Agriculture and Labor, and of some thirty great national organizations which are represented on the Advisory Council*

This year there were twenty-nine hundred and sixty-four (2964) local committees throughout the country which reported their participation in the Campaign and as several hundred were county wide in their scope, it is safe to say that more than four thousand (4000) communities participated in Better Homes Week.

California led all other states in the number of cities whose demonstrations were considered worthy of special notice. Santa Barbara won first Prize of $500.00, Stockton was given Special Mention, and Honorable Mention was given to Alhambra, Corona, Culver City, Fullerton, Glendale, Sacramento, and Yorba Linda.

The summary report says that practically all the committees held extensive lecture and discussion programs on Small Home Architecture, Gardening, Financing, Furniture and Equipment. Public Libraries cooperated in providing selections of books to form the nucleus of home libraries. Recreation specialists provided demonstrations of home play, schools helped exhibits, in the furnishing of demonstration homes, and through the writing of essays by school children on home problems. Churches cooperated with special services devoted to the spiritual significance of the home, and character building in the home. Contests for home improvement, kitchen improvement and best home gardens, were conducted by local committees in every state.

The demonstrations were particularly arranged to reach families with limited incomes. Hundreds of houses were built, remodelled or borrowed, then completely furnished by the committee and thrown open, for inspection and discussion, to the public. As $10,000 was the upper limit for cost of house and lot, it is interesting to note that the cost of the demonstration houses averaged about $3500.

The Santa Barbara Campaign covered practically all of the ground described and contained several original features. There were three hundred and sixty-seven (367) committee men and women representing dozens of organizations who were interested to work and who made its success possible.

In announcing to Mrs. J. O. Knighten, the chairman, that first prize had been awarded to the Santa Barbara Committee, the Director said, "The Judges were particularly impressed with the excellence of the architecture of the demonstration houses, and with the exceptional skill and good taste desplayed in the selection of the furnishings. The small house and garden competitions, which your committee inaugurated, were such a valuable contribution to the national campaign that we called them to the attention of our committees throughout the country, and in scores of other communities similar competitions were held. Next year we shall plan to feature competitions of this sort. The educational value of the Santa Barbara campaign will thus extend beyond your city and will exercise a deep influence upon the housing and home life of families throughout America."

As a result of winning the first prize, stories and pictures of Santa Barbara's small homes have been used in many ways. A number of photographs were sent to the International Housing Conference at Vienna, Australia, with the Better Homes in America exhibit.

A brief description of Santa Barbara's three community-wide competitions which have claimed special attention may prove interesting.

The competitions for Small Gardens from 5,000 to 25,000 square feet, and for Small Houses less than two years old and four, five or six rooms in size, were sponsored by the Better Homes Committee; the one for Small Houses and Gardens less than five years old, and on lots not exceeding 10,000 square feet in size, was arranged by the Plans and Planting Committee of the Community Arts Association. A few of the four-room houses which received a prize are illustrated. It should be remembered that all of them were less than two years old, and several just finished, with gardens in embryonic state when photographed.

Joint announcements with nomination blanks attached were widely distributed, any person might suggest a property which he thought deserving of a prize.

Nearly two hundred entries complied with the conditions. These were carefully inspected and scored by the judges. Great interest was shown in their decisions and their comments on architectural and landscape design. Several of the houses receiving an award were later used as Demonstration Houses during Better Homes Week.

In California where small houses are being erected very rapidly it seems especially worth while publicly to commend the owners and builders of attractive and suitable small houses, and at one and the same time, help to direct the public taste in home architecture.

It is hoped that many competitions for Small Homes and Gardens will be held within the year. Large cash prizes are not necessary, but parchment certificates of award are advisable. There should be active promotion committees for each competition and the judges should be both intelligent and painstaking if the best results are to be obtained.

**Information and literature concerning Better Homes in America may be secured from Mr. James Ford, Executive Director, 1653 Pennsylvania Ave., Washington, D. C.*

FIRST PRIZE, SMALL HOUSE COMPETITION, FOUR-ROOM CLASS. K. D. CHURCH, OWNER AND ARCHITECT. A SIMPLE AND ATTRACTIVE DESIGN IN BOARD AND BATTEN, THE PLAN EQUALLY SUITABLE TO OTHER EXTERIOR TREATMENT

SECOND PRIZE, SMALL HOUSE COMPETITION, FOUR-ROOM CLASS. THE PLAN WON SECOND PRIZE FOR "HOUSES UNDER $5000" IN 1924 COMMUNITY ARTS NATIONAL COMPETITION. IT WAS USED AS A DEMONSTRATION HOUSE IN 1925. IT IS OF ADOBE CONSTRUCTION

THIRD PRIZE, SMALL HOUSE COMPETITION, FIVE-ROOM CLASS. REVISED FROM PLAN 52, BOOK OF DISTINCTIVE HOMES

THIRD PRIZE, SMALL HOUSE COMPETITION, FOUR-ROOM CLASS. EXTERIOR DESIGNED IN COMMUNITY DRAFTING ROOM. USED AS AN UNFURNISHED DEMONSTRATION HOUSE IN 1926 BETTER HOMES WEEK

SANTA BARBARA

El Paseo Patio

Lunch Out of Doors or Dine
at
"EL PASEO"
23 E. de la Guerra St.
Santa Barbara

Miss Chloë Kubert
DANSEUSE
Lessons by appointment
101 de la Guerra Studios

OLD BOOKS PRINTS
TECOLOTE BOOK SHOP
New and Standard Books
25 DE LA GUERRA STUDIOS
SANTA BARBARA

The Biltmore Salon
Los Angeles Biltmore
PAINTINGS
ETCHINGS
BRONZES

DE LA GUERRA STUDIOS
EL PASEO DE LA GUERRA
THE "STREET IN SPAIN"

Community Arts Association
SANTA BARBARA
SCHOOL OF THE ARTS
FRANK MORLEY FLETCHER, DIRECTOR
GRAPHIC, DECORATIVE AND PLASTIC ARTS — DRAMA, MUSIC, DANCING
Semester October-May. Summer School six weeks July-August
Address 916 Santa Barbara Street, Santa Barbara, Calif.

FIRST PRIZE IN HOUSE AND GARDEN COMPETITION. MRS. JOHN D. VHAY, DESIGNER. PART OF THE BETTER HOMES ARTICLE ON PAGE 26

The supplement to CALIFORNIA SOUTHLAND which was announced last month as on the press has been broken up and the engravings in the Better Homes series sent to Santa Barbara to be used in the pamphlet, called "New Santa Barbara," which unknown to the publishers of SOUTHLAND, was in press at the same time. This comprehensive statement of the new work of the Plans and Planting Committee of the Community Arts Association is the first careful publication of new Estado and other building. Send for it instead of for ours.

Hand Made Mexican Chairs
of Pine
With Rush Seats
Priced from $4.00 to $10.00
Are exceedingly well adapted to California
Also
Hand Woven Wool Druggets
from India
Priced from $3.00 to $75.00
Sizes 2 ft. x 3 ft. to 9 ft. x 18 ft.
Write for Booklets on Druggets or Chairs
ROBERT L. LEWIS
Studio 5 at 11 E. de la Guerra, Santa Barbara

EL ENCINO
On Coast Highway, Montecito, Calif.
Luncheon Supper
Afternoon Tea
Dinner Served on Order
Limited Number of Over Night Guests Accommodated

Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded
SANTA BARBARA, CALIFORNIA
Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with
H. G. CHASE, Santa Barbara, Calif.

AUTHORS & AUTHORS' agents are invited to submit book-length material to
The Guild Santa Barbara
HISTORY BIOGRAPHY FICTION
TRAVEL SCIENCE ART
Acceptable material will be published on the usual royalty basis without expense to the author
129 EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA
Translations from the Spanish are particularly welcome

The Mansfield Studios
Interiors designed and executed—Embroideries—Textiles
Los Angeles
Telephone WAshington 3473
Altadena Office Under Direction of
Mrs. Samuel Lee Bierbauer
Colo. 2015

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

COMMUNITY HOUSE AND DAY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

5604 De Longpre Avenue, Los Angeles

OFFICERS:

MRS. HANCOCK BANNING, *President*

MRS. EDWARDS LAUGHLIN, *First Vice President*

MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*

MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*

MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*

MRS. JAMES REED, *Secretary*

MRS. J. WARREN TATUM, *Treas.*

MR. D. C. MACWATTERS, *Auditor*

CALENDAR

Sept. 3. 6:15 P. M.—Dinner for Mr. Herman.

Sept. 7, 10:30 A. M.—Meeting of the Board of Directors.

Sept. 7, 12:45 A. M.—Round Table Luncheon.

Sept. 9, 10:30 A. M.—Meeting of the Good Samaritan Committee.

Sept. 14, 9:30 A. M.—Meeting of the Day Nursery Committee.

Sept. 14, 10:30 A. M.—Meeting of the Executive Committee.

Sept. 21, 10:30 A. M.—Meeting of the Executive Committee.

Sept. 23, 10:30 A. M.—Meeting of the Good Samaritan Committee.

Sept. 28, 10:30 A. M.—Meeting of the Executive Committee.

TO HONOR MR. HERMAN

A DINNER will be given in the Tearoom of the Community House on Friday, September 3rd, to honor Mr. Raphael Herman, and to express to him appreciation for his wonderful gift. The $25,000 which Mr. Herman pledged for our new Day Nursery has been placed in escrow, available for building purposes as soon as we deposit an equal amount. Fortunately, we are confident of being able to do this before long, for "Baby Bonds" in excess of this amount have been pledged. Payments on pledges sufficient to reach the goal are due in the near future.

The Building Committee under the direction of Mrs. Ada Laughlin, chairman, is already at work studying plans, visiting nearby nurseries and working out preliminary details. A report by the Chairman will be published later.

THE SUMMER CAMP

TO be able to provide a two weeks' holiday for one hundred children who otherwise would have no outing, has been one of the most satisfactory pieces of work of the good Samaritan Department. Bus load after bus load of happy children left for camp to return browner and healthier, with wonderful tales of the hikes and horseback rides. In a few instances, when the need was great, longer stays have been arranged with splendid results.

Willing little hands will rake the leaves at the Community House this fall to pay for the shoes and clothing and other articles that were provided for the trip. Mothers grateful not only for the benefit to the chiildren, but also for the much needed rest it gave them have offered to help as they can to show their appreciation.

We are forced to the conclusion that timely recreation oftentimes precludes the need for relief.

A LETTER

To the Board of Diirectors of the Assistance League:

It was my pleasure recently to pay my first visit to your Community House in Hollywood, and I was so favorably impressed with the scope of your work and the way in which it is carried on that I am complying with the request of one of your officers, to tell the readers of your Bulletin, how an outsider was converted from a casual visitor to an enthusiastic admirer.

The shops with their array of colors, Chinese bric-a-brac, engravings, water-colors, silk brocades, hand-wrought silver, dainty lingerie and hand work of many kinds, held my attention first. To me the articles were doubly valuable when I learned their sale helped to make a livelihood for some busy mother in her home, some industrious shut-in, or some struggling devotee of arts and crafts.

My curiosity led me to follow a badly crippled woman who went to the office in the rear of the house. I found there also a man and a young boy. May I congratulate you on the type of case work you are doing under trained social workers. I learned that the crippled woman was being provided with a brace which enabled her to fill the position of social hostess at a local hotel; that the man, father of a family, had been assisted with the expense of too long delayed dental care; that later a permanent position had been secured for him and that his errand that day was to repay from his earnings some of the money advanced to him. The young boy, from a respectable family in the middle west, had, with some new-made friends, landed in jail. It was his first offense and through the kind offices of the League, probation had been secured and he was being returned to his home—even as your boy or mine.

With sincere appreciation I grasped the subtle fact that while everyone's story is heard, more particularly attention is given and service rendered to those who have seen better days and who are too super-senitive to seek charity through regular channels.

The Day Nursery has its appeal to all. Tiny tots are given wholesome food and loving care while mothers earn money for food, shelter and clothing. The splendid work there merits the new building, which I understand that you are soon to build.

I have been invited to return to visit the other departments. May I in the meantime assure you that I am convinced that the Assistance League fills a very useful place in the community and should receive its generous support.

A VISITOR.

IN THE GARDEN OF THE DAY NURSERY, DE LONGPRE AND ST. ANDREWS STS., HOLLYWOOD

LOYALTY

Loyalty is that quality which prompts a person to be true to the thing he undertakes. It means definite direction, fixity of purpose, steadfastness. Loyalty supplies power, poise, purpose, ballast, and works for health and success. Nature helps the loyal man. If you are careless, slipshod, indifferent, Nature assumes that you wish to be a nobody and grants your desire. Success hinges on loyalty. Be true to your art, your business, your employer, your "house." Loyalty is for the one who is loyal. It is a quality woven through the very fabric of one's being, and never a thing apart. Loyalty makes the thing to which you are loyal yours. Disloyalty removes it from you. Whether any one knows of our disloyalty is really of little moment, either one way or the other. The real point is, how does it affect ourselves. Work is for the worker. Love is for the lover. Art is for the artist. The menial is the man who is disloyal to his work. All useful service is raised to the plane of art when love for the task—Loyalty—is fused with effort.

—THE FRA.

Is Your Bag for the

THRIFT SHOP

Ready?

Telephone HE. 5133

A member of the motor corps will call for it

Suits, Dresses, Shoes, Underwear, Children's Clothing—

Anything You Can Spare

The Westlake School for Girls

333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics

FALL TERM BEGINS SEPTEMBER 29TH

JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

An Ideal School for Young Women
Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Short-Story
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology
	Journalism	

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles
WH itney 3427 —TELEPHONES— WH itney 7311

PACIFIC MILITARY ACADEMY

(Absolutely Fireproof)
Grammar and High School Departments
For Catalogue write
Commandant, P. O. Box No. 308, Culver City, Calif.
Telephones: { Los Angeles—EMpire 6022 / Culver City 3294

Norma Gould School of the Dance

announces

SUMMER COURSES FOR TEACHERS, PROFESSIONALS AND CHILDREN

Authentic Dances — Pantomime — Eurythmics

Special Feature—Fundamentals of Toe, Waltz Clog and Ballroom Dancing

July 5-August 13, 1926

Scholarship Awarded

460 N. Western Ave. **Send for Catalog**
HEmpstead 3530

THE WILLIAMS SCHOOL
for Handicapped Children

449 North Madison Avenue, Pasadena, California

For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development.
To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associate companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address

BEATRICE MICHAU WILLIAMS, Director

SCULPTOR OF SILVER

FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA

Marlborough School for Girls

Established, 1889

Boarding and Day School Accredited to Eastern and Western Colleges

5029 West Third Street

36TH YEAR

ADA S. BLAKE, (A. B. Radcliffe College) Principal

MISS HARKER'S SCHOOL
FOR GIRLS

Palo Alto -:- -:- -:- California
"The Home of Stanford University"

Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School. Open throughout the year. Fall Term begins Sept. 20.

DIRECTOR: RUBY MILDRED KING

New Location: 6367 Wilshire Blvd., Opposite Carthay Center
Tel. ORegon 5303

The Girls' Collegiate School 34th Year

NEWLY LOCATED IN THE COUNTRY

Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.

Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge

A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.

Primary, Intermediate and Academic Departments.

MARY L. RANNEY, AMIE C. RUMNEY, Principals.

324 Madeline Drive, Pasadena, California **Telephone Wakefield 5276**

The Elliott School for Girls

Residence and Day School.

Ideal Home Life Character Building

Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.

Fall Term Opens Sept. 20, 1926 **EMpire 5347**

Urban Military Academy
23rd YEAR

The Great Outdoor School

New 3-story brick and steel building. Cadets' private rooms with bath attached. Complete equipment. Strong faculty. Primary through high school. Beautiful tile swimming pool.

Wilcox at Melrose Tel. HEmpstead 7602

FINE PAINTINGS

STENDAHL ART GALLERIES

AMBASSADOR HOTEL LOS ANGELES

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

IN THE INTEREST OF THE LANDSCAPE ALONE

A COURSE IN CALIFORNIA DOMESTIC ARCHITECTURE

INSTEAD of one page on the domestic Architecture of California, this issue contains throughout its pages many suggestions for builders; and those interested are requested to read first the short article on "the history of art by Milton B. Medary on page twenty-three. Then, with this thought in mind we may look at the little sketches on this page and grasp their tremendous import.

The young architect who did them, "to help out" this journal in its efforts to place good design in the hands of all the people, lay then on a bed of pain while he did them. Fighting a brave fight against great odds he was never the less true to his Godgiven talents and never let the necessities of his difficult existence divert him for one moment from devotion to his ideals of what architecture should be.

THREE SKETCHES OF A COTTAGE TO BE BUILT FOR ONE OF THE FAMILIES OF THE CELITE COMPANY AT LOMPOC. THE COMPANY IS GETTING OUT THESE PLANS IN ITS OWN DRAFTING ROOM AND WILL HELP TO MAKE LOMPOC A BEAUTIFUL TOWN.

The reason why the work of Wilmer Hershey will live forever is because, as Mr. Medary says, "he loves his art well enough to put all his soul and spirit, all that is divine in his manhood into it." Such devotion and loyalty to the highest makes man's work a part of the Infinite, and these little sketches contain the beauty and essence of home life which are the ideals of all who build a home.

So, too is the sketch of a small shop made for the same Company at Lompoc, a leader in the way toward better architecture in the market place.

These sketches are the first to be supplied to builders who have drafting rooms wherein the working drawings can be made. They were drawn to scale on the measures of the plans furnished by the builder.

M. U. S.

T. W. Mather Co. Inc.
PASADENA, CAL.

Dry Goods

Women's & Children's

Wearing Apparel

Colorado Street at Marengo

Landscape

Designing and Planting

The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.

A reliable firm of thirty-eight years' experience in Southern California.

EDWARD H. RUST
NURSERYMAN

1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

LAUNDERERS DRY CLEANERS
ROYAL LAUNDRY CO.
461 South Raymond Colorado 67
Pasadena, California

HILLER'S STUDIO
Official Photographer for
California Southland
49 East Colorado Street
Pasadena, California
Albert Hiller Phone, Fair Oaks 155

THE SOUKS OF TUNIS
announce
the opening of a new branch
at 29 Paseo de la Guerra
Santa Barbara

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds

311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

Schaffer GOWNS for LARGE WOMEN
566 E. Colorado Opposite Presbyterian Church Pasadena

SMALL HOUSE DESIGNS
Published by the
Community Arts Association of Santa Barbara, California.
Price $1.50 Postpaid

San Francisco ·· Los Angeles ·· New Orleans ·· New York

Sunset Route
by Rail and Sea to New York

Southern Pacific service through to New York City. Rail lines from San Francisco, Santa Barbara, Los Angeles, San Diego and El Paso to New Orleans; thence "100 Golden Hours at Sea" on board Southern Pacific steamship to New York (meals and berth on the steamer included in fare); or from New Orleans to New York by train.

Through the colorful southwest and romantic Old South. The route of the *Sunset Limited*, "Famed Round the World." Southern Pacific dining service, featuring dishes distinctive of the West and South; club and buffet car, observation car, shower baths for men and women, ladies' maid, barber, valet.

Southern Pacific
Tickets and steamer reservations to foreign lands
C. L. McFAUL, *Asst. Pass. Traffic Mgr.*, Los Angeles

Dance!
at the
Ambassador
Cocoanut Grove
to the Entrancing Music of
COCOANUT GROVE ORCHESTRA
Under the Leadership of Ray West
SPECIAL NIGHTS Every Tuesday
COLLEGE NIGHTS
With Dancing Contest every Friday.
Tea Dances
every Saturday at 4:00 in the
Fiesta Room, Tea Service $1.00

THE GOLF CLUB HOUSE AT PALOS VERDES (Ladies' Sun Parlor inset)—one of the best equipped in California—the exclusive privilege of the people of this delightful seaside community.

Palos Verdes Estates

JAY LAWYER
General Manager

BANK OF AMERICA
Trustee

Lane Mortgage Building, Eighth and Spring Sts.
LOS ANGELES

Telephone VAndike 2481

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

The Fishing Fleet — *Gloucester, 1926*

From a Painting by Thomas L. Hunt, Beverly Hills, California

UP THE STATE HIGHWAY IN QUEST OF WATER
OUR HERITAGE FROM SPAIN AT SANTA BARBARA
ART FOR THE PUBLIC: SCHOOLS AND THE CLUBS

No. 82 **October, 1926** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

AN IDEA as old as is human effort! It is the very law of nature and the instinct of mankind to unite in working for a common cause. If the cause is good, if the desire is sincere and the effort is well directed, society will be benefited and the effort justified.

THIS principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded two years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

TO BETTER architectural training and practice, the Association is striving to encourage the study of Art and Architecture, to afford more adequate library facilities and to bring to public attention the value of the Profession to the community.

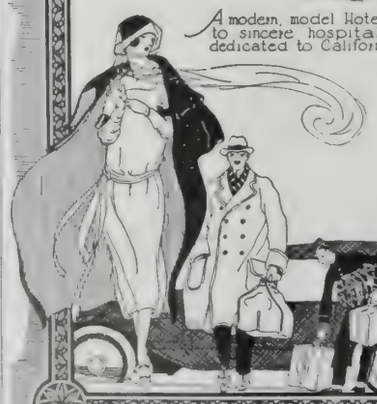
"UP THE VALLEY AND DOWN THE COAST"

The CALIFORNIAN HOTEL

MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA

A modern, model Hotel devoted to sincere hospitality and dedicated to California's Guests.



THE LOGICAL STOPPING PLACE IN THE SAN JOAQUIN VALLEY FOR ALL POINTS, WHETHER YOU TRAVEL FOR BUSINESS OR PLEASURE.

EUROPEAN PLAN
258 ROOMS - 258 BATHS
$2.50 PER DAY AND UP
ALL OUTSIDE ROOMS

★ ★ ★

FAMED AROUND THE WORLD

"... *in America we take the*

Sunset Limited"

In Algiers and the farthest corners of the globe *Sunset Limited* is well known. Experienced travelers speak of it with friendly familiarity. They tell of the varied interest of its route across the United States.

No transcontinental journey offers so much in scenic and historical interest. For *Sunset Limited* skirts the nation's southern border. Side trips into picturesque Old Mexico if you wish. At no additional fare, glimpses of life in five of the nation's most colorful southwestern and southern states.

Sunset Limited operates daily between San Francisco and Los Angeles and New Orleans. From New Orleans, continue by train or by Southern Pacific steamship to New York (meals and berth on the ship included in your fare).

Shower-baths, comfortable lounge rooms in club and observation cars, new type, roomy Pullmans and the personal service of ladies' maid, barber and valet. And Southern Pacific dining car service specializing in viands typical of the regions through which you travel.

Southern Pacific

C. L. McFAUL, *Asst. Passenger Traffic Manager*, Los Angeles, Calif.

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.
Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.
Write or telegraph for reservations.

The Assembly Tea Room

The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

NIPPON MURA, AN INN AND AN OPPORTUNITY

CATERING only to the highest class patronage there has grown up in the center of Santa Clara County's fruit-blossom district a modern and delightful little hotel which, because its founders were leaders in America-Japan mercantile affairs, is built in the Japanese style. Nippon Mura means, in Japanese, a collection of houses, just as Nippon Maru marks the steamship line to Japan.

Fifty-two miles south of San Francisco, ten miles from San Jose, two miles from Los Gatos, on the state highway along which runs also the Peninsula electric railroad and the San Francisco motor buses, this comfortable inn and convenient vacation place has built up an enviable reputation throughout the northern part of the state and is now presented to motorists and vacationists from the southland who are not yet familiar with the smaller, select hotels of this beautiful portion of our state.

THE ENTRANCE TO NIPPON MURA ON THE STATE HIGHWAY AND ALONG THE TROLLY LINE OF THE PENINSULAR "BLOSSOM WAY"

Here poets and musicians have rested, in chosen cottage have written verse and composed music. Here famous singers and actors have sojourned incognito.

Much like the McDowell Mura in New England, this charming village of thirty acres has interesting chapters of the past and may be secured by some one who has experience and congenial ideas for a continuation of its popular good will, or for an enterprise similar to that of the McDowell Group.

For further particulars address the owner, Mrs. Theodore J. Morris, Los Gatos, California.

Motorists touring the state find Nippon Mura easily on the Los Gatos-San Francisco road just before they reach the highway into Big Basin Redwood grove. For a night's lodging or a family dinner there is no better place en route.

THE COTTAGES ARE BUILT IN THE PICTURESQUE JAPANESE ARCHITECTURE BUT INSIDE THEY OFFER THAT COMFORT WHICH THE AMERICAN VACATIONIST DEMANDS. THE CUISINE IS EXCELLENT THOUGH SIMPLE, AS CALIFORNIA FAMILIES WHO HAVE STOPPED AT NIPPON MURA WILL TESTIFY

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be received in the office of California Southland, *Pasadena, at least two weeks previous to date of issue, the 10th. No correction can be guaranteed if they are received later than that date* California Southland *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the Valley Hunt Club closed with May, after which time no programs are arranged. The tennis court and swimming pool offer the outdoor attractions during the summer, and individual parties, both afternoon and evening, are arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

Bullock's
Broadway—Hill and—Seventh
"One o'Clock Saturdays"

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son
For Fifty-six Years
IMPORTERS OF ANTIQUE AND MODERN SILVER AND
Sheffield Plate, Fine China and Glass
2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena
Boston New York Washington

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

NEWPORT HARBOR YACHT CLUB:
Saturday, October 9, Winners' ball, banquet, 6:30 p. m., presentation of trophies, 8:15 p. m., winners' ball, 9 p. m.
Saturday, October 30, Halloween party, banquet, 6:30 p. m., costume ball (everyone in costume, please) 8:30 p.m.
Saturday, December 4, Annual meeting of the membership. Election of officers and directors.
Saturday, January 15, 1927, Inaugural ball. Banquet, 6:30 p. m., presentation of officers, 8 p. m., dance, 8:30 p.m.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, announces the following exhibitions for the month:
Annual Exhibition, California Art Club;
Annual Exhibition, California Water Color Society;
Exhibition by "The Blue Four"; Feininger (American), Jawlensky (Russian), Kadinsky (Russian), Klee (German).
Exhibition VII Century Peruvian Furniture.
In connection with "The Blue Four" exhibition there will be lectures by Mme. Scheyer.

THE BILTMORE SALON announces a Memorial Exhibition of paintings by Thomas Moran, N. A., opening September 27th and continuing through October 17th, at the Los Angeles Biltmore.

THOMAS MORAN, who died at his home in Santa Barbara in August at the age of ninety years, was made a member of the National Academy in 1884. Mr. Moran was born at Bolton, Lancashire, England, in 1837, and came to the United States in 1844.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, are exhibiting a collection of paintings, water colors and drawings by Haldane Douglas through October 15th. The galleries are open in the evenings and on Sunday.

ARTHUR HILL GILBERT, who had a very comprehensive exhibit at the Stendahl Galleries in Los Angeles last month, is preparing for his first New York exhibit at the invitation of the Macbeth Galleries.

THE SOUTHBY SALON, in the Plaza Hotel, Hollywood, is showing paintings by western artists.

MAURICE BRAUN held a select exhibit at the Kanst Galleries, Mulholland Drive, Hollywoodland, last month. The canvases shown included New England landscapes as well as California.

HOWARD RUSSELL BUTLER'S paintings of the scenic wonders of Utah are on exhibition in the Galleria Real of the Biltmore Hotel, Los Angeles.

THE LAGUNA BEACH ART ASSOCIATION awarded the following prizes and honorable mentions in the August exhibition:
"The Visit" by Clarence Hinkle, first prize; "Moonlight Shadows" by Thomas Hunt, second prize; "The Pottery Vendor" by Elizabeth Wheelan, third prize; Honorable mentions in the following order of rank were awarded to "Innocence" by Ruth Peabody; "Old Adobe" by Haldane Douglas; "Inner Harbor" by Myron Oliver.

FRANZ GERITZ, whose work in woodblock printing is well known, has opened a class in this art at his studio, 701-B North Belmont Street, Los Angeles.

THE M. A. NEWHOUSE COMPANY of Chicago, Detroit and St. Louis have opened a small branch gallery at 2614 1-4 West Seventh Street, Los Angeles.

LAGUNA BEACH ART ASSOCIATION announces through the president, William A. Griffith, that the new Laguna Art Gallery will soon be under construction. The Association owns the site for the gallery which commands a wonderful and far reaching view.

WILLIAM PRESTON HARRISON of the Los Angeles Museum, with Mrs. Harrison, is spending most of October in Holland enjoying the collection of paintings in that country.

ORRIN WHITE held one of his best and most popular exhibitions at the Ainslie Galleries, Barker Bros., Los Angeles, last month.

LOREN BARTON will show etchings and sketches in the Print Room of the Cannell and Chaffin galleries, opening October 15th.

THE BILTMORE SALON, Los Angeles Biltmore, from October 18 through November 8 will hold a one man show by Jean Mannheim.

WILLIAM WENDT AND AARON KILPATRICK, after a short term in the valley, are again on the heights, sketching in the High Sierras.

KATHERINE LEIGHTON is now at home after a delightful summer in Glacier National Park, where she painted the Blackfeet Indians.

CLYDE FORSYTHE, with Mrs. Forsyth, is in New York, having driven across the country.

THOMAS L. HUNT, and Mrs. Hunt, spent the greater part of last month in and around Carmel.

THE AINSLIE GALLERIES, Second floor, Barker Bros., Los Angeles, are holding interesting exhibitions during the month: The Orrin White show will continue through the 15; Also through the 15, shows by Louis H. Sharp and John Christopher Smith will be held; And from the 16th to the 30th the work of Thaddeus Welsh will be shown. One of the interesting paintings to be seen in these galleries is a portrait of "Nell Gwynn" by Sir Peter Lelys, from the Bulwer Lytton collection.

LA CRESCENTA ART AND BOOK NOOK announces the Second Annual Exhibition of Works of Art, Friday, October Eighth to Wednesday, October Thirteenth, 350 East Michigan Avenue, La Crescenta, California. Works by the following artists will be exhibited. Paintings, representing California Hills and Homes and Home Gardens by Carlotta V. Phillipps; Pottery, Ceramics and Textiles, by Leta Horlocker; Miniatures by Clare Shepard Shisler.

THE WILSHIRE GALLERIES, Wilshire Blvd., Los Angeles, are showing paintings and color prints, with an occasional etching.

STONE INTERNATIONAL GALLERIES, Monrovia, is continuing the special summer exhibition of contemporary art, including oils, water colors and etchings.

KANST'S ART GALLERY on Mulholland Drive, Hollywood, is showing a collection of paintings by California artists, as well as by Eastern and European painters.

CANNELL and CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, announce an exhibition in the galleries, opening September 27, of Southern California artists, including William Wendt, Aaron Kilpatrick, the Wachtels, Carl Oscar Borg, Orrin White, Arthur Hill Gilbert, Douglas Gleason and Paul Lauritz.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, Mrs. Caroline Smith, business manager, opens the winter season of symphony concerts, October 21 and 22. As in past seasons the regular symphony pair of concerts will occur every other week, alternating with the Sunday afternoon popular concerts, the first of which will be given October 31. All of these concerts will be given in the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles.

LOS ANGELES GRAND OPERA SEASON, under the Smith-Armitage management, opens October 4, at the Shrine Auditorium, with "Samson and Delilah," Louis Homer and Charles Marshall singing the title roles. The succeeding programs and artists are as follows:

Oct. 6, "Tosca" (with Rosa Raisa in title role, Cortis and Baklanoff); Oct. 7, "Martha" (Schipa, Rimini, Macbeth, Elinor Marlo); Oct. 9, matinee, "Rigoletto" (Rimini, Schipa, Melius); Oct. 9, "Trovatore" (Raisa, Rimini, Homer, Aroldo Lindi); Oct. 11, "Traviata" (Muzia, Robazza, Richard Bonelli, Nano Carter, Cortis); Oct. 12, "Barber of Seville" (Schipa, Rimini, Trevisan, Lazzari Melius, Marlo, Martinelli); Oct. 14, "Butterfly" (Raisa, Meisle, Althouse, Bonelli); Oct. 16, matinee, "Faust" (Althouse, Lazzari, Bonelli, Melius, Marlo, Ruthellen Miller); Oct. 16, "Aida" (Raisa, Meisle, Lindi, Baklanoff, Cotreuil, Lazzari); Oct. 18, "Die Walkure" (Baklanoff, Meisle, Cotreuil, Althouse, Elsa Alsen, Florence Russell, Lenore Ivey, Clemence Gifford, Hazel Rhodes, Marguerite Sigond, Patricia Robazza, Elizabeth Happ).

SAN DIEGO CIVIC OPERA ASSOCIATION opens a season of five operas, with Verdi's "Rigoletti," October 2, followed by "Carmen" the 4th, "Traviata" the 7th, "Trovatore" the 9th, and "Gioconda" the 11th. The operas will be given at the new Russ High School Auditorium.

L. E. BEHYMER opens the season in his Philharmonic Courses, October 1, with Lawrence Tibbett, followed by Louis Graveure, November 2. The concerts will be given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

THE PHILHARMONIC ARTISTS' SERIES, George Leslie Smith, manager, will open November 1, with Louis Homer, contralto. As in past seasons the concerts will be given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

LAKE ARROWHEAD LODGE

E. K. HOAK, Managing Director.

Mile High—American Plan—Open All Year

Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.

Dinner Dance Every Saturday Night.

J·LOWRY·FISCHER

PARCHMENT LAMP SHADES of distinctive design and workmanship
ORIGINAL DESIGNS in pen-and-ink and oil
DELIGHTFUL OLD PRINTS appropriately mounted
SPECIAL DESIGNS MADE to harmonize with any interior
ASSOCIATED WITH The PLYMOUTH FORGE

4054 W. 6TH St.-LOS ANGELES, CAL.-DUnkirk 1753

Eleanor and . . . .

Hollingsworth Beach

French and Italian Arts

630 East Colorado Street

Pasadena,

California

THE LOS ANGELES TRIO, May McDonald, piano; David Crocov, violin; Ilya Bronson, 'cello, will open the series of concerts at the Biltmore Music Salon, October 27. This is the eleventh season in the life of this popular organization. David Crocov, who takes th place of Sylvain Noack this season, is concert master of Tandler's Little Symphony Orchestra and first violin in the Philharmonic Orchestra as well.

THE WOMAN'S LYRIC CLUB, J. B. Poulin, director, is planning unusually attractive programs for the winter. The recently elected officers for the year are Isabelle Isgrig, president; Letitia Williams and Mrs. Laird Stabler, vice presidenest; Mrs. C. A. Schweissinger, Clara Robbins and Helen Pierce, secretaries; Mrs. Paul E. Fergusson, treasurer; Mrs. Homer Jones, Mary Teitsworth, Josephine Graham and Cornelia Glover, directors.

THE SMALLMAN A. CAPPELLA CHOIR closed a successful season with the Pilgrimage Play last month, and will appear in a concert of entirely new numbers at the Philharmonic Auditorium, Los Angeles, Friday evening, November 5.

THE LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, has been incorporated. Mrs. J. T. Anderson is the new president, and W. E. Mouser is business manager. The concerts of this season will be given in the new Shrine Auditorium.

RICHARD BONELLI, baritone, will open the Pomona College Concert Series on October 15. The second event will be the Pomona College Choir in "Elijah," October 15 and 16.

OPERA READING CLUB OF HOLLYWOOD, Mrs. W. O. Nickell, president, will hold the first meeting October 4, with successive meetings the first Monday morning of each month, at the El Capitan theater. The opera of the first meeting will be "Herodiade," Dr. Frank Nagel directing.

ALICE COLEMAN BATCHELDER, pianist, presents the first of the series of eight Coleman Chamber Concerts, October 24, at four o'clock, at the Community Playhouse, Pasadena. The artists are the Persinger String Quartet, formerly the San Francisco Chamber Music Society.

SYLVAIN NOACK, concertmaster of the Philharmonic Orchestra of Los Angeles since the organization in 1919, has accepted the post of concertmaster of the Saint Louis Symphony Orchestra, Rudolf Ganz, conducter. Mr. Noack will continue to make his home in Los Angeles and will return to southern California in April to fill the many club and recital engagements, and to resume his violin teaching and ensemble playing. Alfred Megerlin of the New York Philharmonic succeeds Mr. Noack as concertmaster.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, director, opens the concert season, Monday, October 25.

THE HOLLYWOOD COMMUNITY CHORUS, Hugo Kirchhofer, director, opened the tenth season of concert work last month, presenting the program in the Memorial Auditorium. Maude D. Lee Skeen, chairman of the music committee, has announced the appearance of a number of well-known artists at the weekly programs to be given during the season.

Announcements

PASADENA COMMUNITY PLAYERS announce their programs for October: "Dulcy" by George Kaufman and Marc Connelly, October 7-16; "The Farmer's Wife" by Eben Philpots, October 21-30. Following the policy of other years a play by American authors opens the Fall season of work at the Community Playhouse, and for this reason the presentation of "The New Poor" was postponed until a later date.

THE DRAMA BRANCH of the Community Arts Association, Santa Barbara, announces a program of celebrated plays for the season of 1926-27. "Caesar and Cleopatra," by George Bernard Shaw, will open the season on October 1st. This will be followed by "Hay Fever," by Noel Coward, on October 22nd, and the following plays will be given thereafter at intervals of approximately three weeks each: "The Show-Off," "Peter Pan," "To The Ladies," "Twelfth Night" or "Much Ado About Nothing," "Right You Are," and a play by Eugene O'Neill. In the event of the Drama Branch securing the right to produce one or more very recent New York Successes, there may be a slight change in the schedule of plays.

Mr. Irving Pichel, formerly of Berkerly, and one of the foremost Directors of Community Playhouses in America, will be the Director of the productions, and he will have the services of Mr. Ian Wolfe as Associate Director. Each play will be presented three times; on Friday Night, Saturday Matinee and Saturday evening.

HOLLYWOOD PLAY HOUSE, to be completed in December, is an intimate theatre with a seating capacity of twelve hundred. It conforms to the Spanish style of architecture and introduces various unusual features including a library and music room back stage. The main foyer, 80x20 feet, is to be furnished as a lounge

and from it ascends the grand staircase which supports the balcony and leads to the promenade in the mezzanine patio. Gogerty and Weyl, the architects, have worked out many novel ideas suggested by Edward W. Rowland, the managing director of the theatre. A group of founder members composed of men and women of the artistic and learned professions will co-operate with the management. New plays as well as those that have attained fame will be produced with strictly professional casts. Business men identified with other important projects in Hollywood are back of the enterprise. A. Z. Taft, Jr., is president of the company; Frederick G. Leonard, vice president; Charles R. Stuart, vice president; G. R. Dexter, treasurer; and Robert M. Jones, secretary. Mr. Jones is business manager.

THE HISTORICAL EXHIBITION to be assembled by the Los Angeles Museum of History, Science and Art during the months of November and December will be of exceptional interest. From private individuals, societies, dealers and every possible source, it is planned to bring together a loan exhibition of Colonial and Early American antiques of every order and description, as well as relics of Pioneer California, which will be shown in the galleries of the Museum in conjunction with the historical collections which the Museum itself possesses.

The unquestioned value of this project cannot fail to arouse the enthusiastic interest of the community. To secure its success the Museum will need not only the approbation of its friends and patrons but their active assistance. If you yourself possess any articles, large or small, which would be of interest in such an exhibition, or if you know of any collector or individual who possesses such articles and would be willing to loan them for the above purpose, the Museum will be glad to hear from you either in person or by letter or telephone with detailed information at once. Telephone HUmbolt 0694.

It is believed that not only in the larger collections of the city, but hidden away in the attics, the trunks, the boxes and the chests of Los Angeles and this vicinity there lies a surprising amount of material which would prove of the greatest interest in this exhibition. Among the articles which will be shown may be listed old furniture (cottage, household and farmhouse), old china, glass, pewter, brass, silver, copper, old paintings, pictures and prints, old laces, needlework, and fabrics, miniatures, jewelry and trinkets, pottery and earthenware, old clocks and watches, books, newspapers, letters and autographs, household curios, domestic and agricultural implements, and other old personalia of every imaginable use. We therefore make this appeal to all friends of the Museum to assist us in the discovery and collection of this material.

Articles antedating the Civil War from any section of the United States will be considered for exhibition, and we especially desire to make the early California and Southwest sections of particular significance.

While the Museum will call for and return articles accepted for the exhibition without expense to the owners, it will greatly appreciate the cooperation of its friends in personally bringing objects for the exhibition to the Museum at their convenience, prior to October twenty-fifth. Each exhibitor is requested to number and prepare a list of the objects to be loaned in advance of delivery, giving all available data for labels, etc.

All objects loaned to the Museum will receive the same care for their safety and preservation as that given to specimens regularly deposited in the Museum.

Your assistance in the manner above indicated will be appreciated. Kindly communicate with Miss Marion Parks, in charge of Historical Loan Exhibition, at the Museum at once, either in person or by letter or telephone.

THE SOUTHWEST MUSEUM is dedicated to the Science of Man (Anthropology), especially as revealed in the buried habitations of the Southwest. Field expeditions bring to the Museum rich materials for laboratory investigation, and some of the most significant of these are exhibited, especially in the two great halls at the head of the stairway, on the left.

The lobby, being unsuitable for scientific display, is mainly occupied by isolated loan collections, which at least emphasize the dominant purpose of the Museum, as do even the pictures of the Southwest on the walls. Other pictures are used throughout the building for decorative purposes. Guests specifically interested in Occidental art should visit the famous Huntington and Clarke collections, or the William Preston Harrison gallery in the Los Angeles Museum at Exposition Park.

At Exposition Park may be found also an amazing exhibit in paleontology, dug from the tar-pits at La Brea. "The proper study of mankind is **man**" is the keynote of The Southwest Museum—and man in the great Pacific Area, as distinct from the European stock from which we ourselves have descended.

Anthropologists now generally agree that America was originally populated from Asia, so the room at the base of our Caracol Tower exhibits some of the finished arts of the Orient—by way of sheer contrast to the primitive arts of the early Asiatic immigrants to America. A like room in the second story of the Tower affords a similar contrast for Europe. It should be remembered that both these displays represent a state of development vastly later and therefore far more advanced than the primitive arts of the Southwest, to which this Museum is devoted. Just because these arts are so primitive, they promise to increase to an extraordinary degree our knowledge of human history in its earlier and least known stages.

At the summit of the Caracol Tower the Comstock collection of butterflies, together with the birds of the Lorquin Club, may be seen by special arrangement. These collections, like those of the shells and minerals, are exceedingly valuable and interesting, although not closely related to the Science of Man.

The Museum is especially fortunate in its distinctively Southwestern library. The Munk Library is perhaps the finest collection of **Arizoniana** in the world, while the Jackson Library provides an excellent nucleus of rare California books. These collections, together with the Hector Alliot Library of Archaeology, are available to research students, who should apply to the Librarian.

Copies of "The Southwest Bulletin," with full accounts of the Museum's new plans and policies, may be obtained at a nominal cost from the Custodian. A catalogue is in course of preparation.

MR. CHEESEWRIGHT has just returned from Europe where he found many old models suitable for reproduction in our California homes. These will help furnish the inspiration for new and interesting pieces of furniture to be made in the Studio workshops.

Old carvings from the 16th and 17th Century will supply authoritative models for furniture to be made in the near future. In this way an opportunity is offered those who are interested in having faithful copies of these rare old pieces made for their homes.

The Cheesewright Studios
INC.

Decorators and *Furnishers*
Pasadena California

COLLEGE NOTES

MUSIC will have a more prominent place upon the Occidental College calendar this year since the establishment of a department of music with Walter Earle Hartley as head. Faculty recitals are planned for the fall season on the Eagle Rock campus. A chorus choir will be organized from the student body with Mr. Hartley as director, and will contribute to college events during the year.

The October events at the college begin with the junior-freshman party the evening of October 8; the Faculty Woman's Club will entertain freshmen and junior women in Orr Hall gardens October 15; and sophomores will present a public program of Hallowe'en stunts followed by refreshments served in the upper quadrangle, in Alumni Hall, October 28. Mrs. Joseph Pipal is directing the events.

AT THE UNIVERSITY OF SOUTHERN CALIFORNIA the artists, sculptors architects and craftsmen will find a suitable location for the display of their work in the addition of an exhibition room to the School of Architecture. A new modeling room and a new drafting room are being added to the architectural department.

THE ANNUAL SHAKESPEREAN PLAY to be presented at Mills College this autumn has been announced. "As You Like It" chosen by the Drama Association last year will be presented on the campus October 15 and 16. There will be two evening performances Friday and Saturday, and also a matinee Saturday afternoon. The play is being coached by Mrs. Marian Stebbins, a member of the Mills staff, who for a number of years has coached Mills students in their student productions.

POMONA COLLEGE CALENDAR

POMONA COLLEGE opened its semester of winter work on September 13. Over 900 are included in all classifications of the undergraduate and graduate student body. In this number are 340 new students representing 140 cities in California and other states.

President James A. Blaisdell returned in time for the opening of college after a year in Europe. With his return the first joint meeting of the Claremont Colleges, Pomona College and Scripps College boards of trustees was held and the first steps were taken to place the federated colleges plan into effect. Following the meeting announcement was made that Scripps College would open for the admission of fifty women of high scholarship qualities in the fall of 1928.

The Pomona College athletic season opens October 2d with San Diego State Teacher's College at Pomona; October 9th, La Verne College journeys to Pomona; October 16, California Institute of Technology at Pomona; October 24, Pomona versus Southern Branch at Los Angeles; and October 30, Redlands meets Pomona at Claremont.

"To the Ladies," a play by Kaufman and Connelley will be presented as the first Masquers' Dramatic Society production in Holmes Hall at 8 p. m., on the nights of October 8th and 9th.

The Frank P. Brackett Observatory of Pomona College will be open to visitors for the first time this year on Thursday evening October 7.

Several lectures have been announced for the month including a series of three public lectures on "The Contributions of the Greeks and Romans to Modern Civilization" to be given by Dr. Homer E. Robbins, professor of classical history and languages. All three lectures will be held in Holmes Hall. He will speak on "Reconstructing the Past" on October 14; "Our Debt to Greece," October 21; and on "Our Debt to Rome" on October 28. Geoffrey Morgan will give a lecture under the auspices of the Claremont Women's Club in the women's club building on October 15 at 8 o'clock, speaking on "The Problems of Leisure Time."

Richard Bonelli, baritone, will present the first number on the Pomona College music and drama course in Bridges Hall at 8:15, on the night of October 22.

A Home on the Arroyo Bank Above Brookside Park

PASADENA

—a city of homes and flowers

Detailed information may be had at the

Pasadena Chamber of Commerce and Civic Association

1000 South Raymond Avenue

SANTA BARBARA

El Paseo Patio

Lunch Out of Doors or Dine

at

"EL PASEO"

23 E. de la Guerra St.

Santa Barbara

Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded

SANTA BARBARA, CALIFORNIA

Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with
H. G. CHASE, Santa Barbara, Calif.

EL ENCINO

On Coast Highway, Montecito, Calif.

Luncheon Supper

Afternoon Tea

Dinner Served on Order

Limited Number of Over Night Guests Accommodated

SANTA BARBARA NUMBERS

SO insistent is the demand from all over the State, so satisfying is the answer which Santa Barbara gives, that no other place is mentioned where, in the rapid return to indigeneous design, one looks for help in commercial or town architecture. Santa Barbara's splendid effort to stem the tide of mediocre design has succeeded, in so far as the builders of the moment are concerned. But so meager is the information available, and so dense the ignorance of the fundamentals of design, that constant renewal of effort is necessary if the fine work done by the Plans and Planting Committee of the Santa Barbara Community Arts Association is to become effective as an advance guard in California.

Only those who are already educated in art and architecture seem to appreciate what Santa Barbara has done. Even that city's own builders and town authorities have failed to rally intelligently to the standard set. All over the new portions of the city—the value of whose building sites has more than doubled in the last three years—there are now appearing here and there a new cottage or store that shames the whole community by its attempt at something its builder was too ignorant to succeed in alone.

When the architects of Santa Barbara and those from outside who helped them were placed in a position of authority by the action of the Earthquake Relief Committee and were backed by the Community Arts Association, a building code was written which startled the whole profession of architecture. That it worked until small town politics threw it out of the City Hall, shows that when the people become well educated to appreciate their own experts in any line, democracy will be proven a success.

Education is, therefore, the big job that lies before those who have done so much already to save the face of the earth from ruin by the hand of man.

Slowly the pictures of Santa Barbara's architecture, and small house designs are being carried all over the State and beyond it. Slowly the good design inaugurated by Santa Barbara is being used by other Californian towns. Soon Santa Barbara will be outdistanced by her pupils if she does not stop building in ignorance and take to herself the lesson she has so nobly written in California's history.

DE LA GUERRA STUDIOS

Entrance to El Paseo

Salud y Pesetas y Tiempo para Gastarlos

EL PASEO DE LA GUERRA

THE "STREET IN SPAIN"

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort Unharmed by Earthquake.

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

OLD BOOKS PRINTS

TECOLOTE BOOK SHOP

New and Standard Books

25 DE LA GUERRA STUDIOS

SANTA BARBARA

AUTHORS & AUTHORS'

agents are invited to submit book-length material to

The Guild Santa Barbara

HISTORY BIOGRAPHY FICTION

TRAVEL SCIENCE ART

Acceptable material will be published on the usual royalty basis without expense to the author

129 EL PASEO DE LA GUERRA

SANTA BARBARA, CALIFORNIA

Translations from the Spanish are particularly welcome

IN order to do its bit to help builders' exchanges and woman's clubs throughout the state in the effort for good design, CALIFORNIA SOUTHLAND presents the following issues which have featured Santa Barbara.

They are on file at this office and can be ordered by number at 20 cents apiece.

No. 7, Nov., 1919. Subjects:
Santa Barbara Mission.
Spanish Architecture in Mexico. Oscar Maurer's Photographs.
Sources of Spanish-Californian History
The Use of Mission Architecture, illustrated by Gould House, Reginald Johnson, Architect.

No. 8, Dec., 1919. Subjects:
Chosing the Architecture for a Town. By R. A. Marsden, Fullerton, California.
The Righteousness of Beauty, illustrated by Tudor House, Cheesewright Studios, Pasadena.
The Use of Mission Architecture.
Restored Adobe by Carleton M. Winslow and Carmel Mission, Monterey.

No. 9, 1920. Subjects:
The Old Adobes of California, illustrated by Author, Eva S. Fenyes, Pasadena.
Mexico, the Mother of California. By C. E. Chapman, Prof. Hist., U.C.

No. 12, Sept., 1920. Subjects:
Photograph of San Juan Capistrano—Detail of Doorway.
Ramona's Marriage Place.
San Diego Mission Ruins.
Flintridge Country Club—a model of good "Mission" architecture, Myron Hunt, Architect.
Restoring the Ruined Missions.
Santa Fe Architecture, Howell Brown.
Good Architecture by H. H. Whitely and P. R. Williams.

No. 14., Dec., 1920. Subjects:
Building Today in Adobe.
Los Angeles Pressed Brick Competition
One Story Hollow Tile Houses.

No. 15, Jan., 1920. Subjects:
San Antonio Mission and the Mission Play House.
L. A. Pressed Brick Houses. J. F. Murphy, Santa Barbara, architect.

No. 16, Feb., 1921. Subjects.
Mexico, California's Opportunity, by Paul Perigord.
Details of The Mission Inn, Riverside.
L. A. Pressed Brick Co. Competition.
D. R. Wilkinson, architect.

No. 17, Mar.-April, 1921. Subjects:
The Wilshire Country Club, Hunt & Burns, architects.
L. A. Pressed Brick Houses. J. F. Estep, architect.

No. 18, May, 1921. Subjects:
The First Plateresque in California, Myron Hunt, architect.
Plateresque Residence, Betram Goodhue, architect.
The Cloister of Flintridge Club, Myron Hunt, architect, Cheesewright Studios.
L. A. Pressed Brick Company. E. I. Freese.

No. 19, June, 1921. Subjects:
A House of Adobe, A. Dwight Gibbs, architect.

No. 20, July, 1921. Subjects:
The Old Plaza, Los Angeles.
San Juan Capistrano, by Alson Clark.
The Work of Carleton M. Winslow.
Bliss House, Santa Barbara. The Radium Institute, L. A. *(To Be Continued)*

Mt. LOWE

"Earth has no finer view to show"

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone ME7400-TR3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

CHARLES B. HERVEY, *Proprietor*

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 82 OCTOBER, 1926 Vol. VIII

CONTENTS

	PAGE
"THE GLOUCESTER FISHING FLEET"..... *Cover Design* *By Thomas L. Hunt.*	
OLD SPANISH DAYS IN SANTA BARBARA..... *Ellen Leech*	9
SOME IMPRESSIONS OF THE HOLLYWOOD BOWL.. *Jessica K. Seneca*	11
WITHIN GARDEN GATES..... *Ervanna Bowen Bissell*	12-13
TRAILING THE FIVE MS..... *Theresa Homet Patterson*	14
CALIFORNIA LAKES ALONG THE HIGHWAY..... *M. Urmy Seares*	15
RECENT BOOKS—REVIEWS..... *Louise Morgrage*	16
THE INCURABLE OPTIMIST..... *Vera Sadicoff-Goldman, M. D.*	17
SOUTHLAND OPINION.....	18-19
SPORTS AFLOAT AND AFIELD.....	20-21
TRAVELLING IN OTHER LANES.....	22
AN INN AT CARMEL HIGHLANDS.....	23
THE LOS ANGELES CHAPTER, A. I. A..... *Harold O. Sexsmith*	24
THE ARCHITECTURAL CLUB BULLETIN.....	25
THE WALKER ART GALLERY IN MINNEAPOLIS.....	27
THE BULLETIN OF THE ASSISTANCE LEAGUE.....	30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

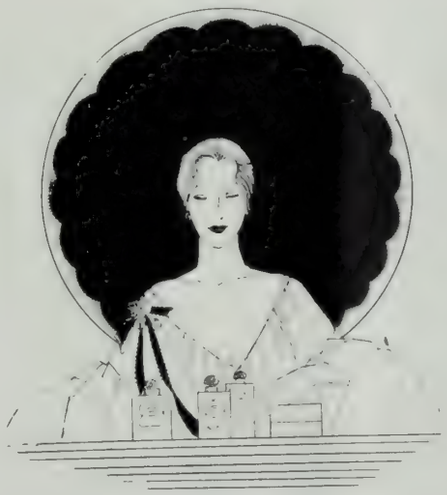
Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year

R. B. URMY, JR., *Business Manager*

MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA

Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501



The Los Angeles

Elizabeth Arden Salon

with

J. W. ROBINSON CO.

LOS ANGELES

UNDER the direct management of Miss Arden and her New York staff, and offering the same specialized treatments which have made Miss Arden's other salons internationally known.

Seventh Floor

Round the World Cruises
$1250.00 and up
Mediterranean Cruises
$600 and up

Agency for all tours and cruises. Here for your convenience. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Terrace 8026

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt

26 No. Los Robles Avenue, Pasadena, California

Opposite Maryland Hotel
Terrace 6712

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St.
Pasadena

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

OLD SPANISH DAYS IN FLOWER IN SANTA BARBARA

By MIRIAM H. WANZER

EVERYBODY WANTED TO DANCE, IT WAS IN THE AIR, BUT THOSE WHO COULDN'T THOROUGHLY ENJOYED THESE WHO COULD, IN A PART OF THE CABARET GIVEN EACH EVENING PRECEEDING THE PLAY, "THE ROMANTIC YOUNG LADY," AT THE LOBERO THEATER. *Green*

DAME Nature sent her showiest and best beloved children to Santa Barbara during the re-living of "Old Spanish Days," and they behaved perfectly. The sun danced in golden streams, cooled by little brother breezes, and these same light winds picked up the perfume of the flowers and the shrubs on the mountain side and brought them to add to the beauty of the days. The almost full moon enriched the nights and enticed the dancers.

The world is coming, fortunately, more and more to realize that certain locations more nearly hold and give out reproductions of their past than others and it is to these places that we make pilgrimages and renew our half forgotten memories of other days. To no other community in the West has it been vouchsafed to retain traditions, memories, customs and delightful conventions of the early Spanish days in the sense that it has been given Santa Barbara, and she has received and held the trust sacredly.

Living for years in this atmosphere the citizens were hardly aware of how delightful it all was. But two years ago Santa Barbara held a fiesta, which she called Old Spanish Days, and which presented, as no other community in this country could, the utterly delightful hospitality, the joyousness of living which characterized the bygone times. Having given this pleasure once Santa Barbara realized she could not be niggardly with her gorgeous gifts but must, once a year at least, show the world a bit of her historic past. A past filled with the soft, sweet romance of Spain, the virile, rugged adventure of the pioneer, and the serene, far reaching influence of the Padres, through all of which flowed unceasingly that spirit which manifests itself in an entertainment not only of friends but of all human kind and which we rank under the all encompassing title of hospitality.

Again this year, through historical pageantry, the out-standing events in the life of Santa Barbara were presented, impressive with tradition, and authentic

THE SENORITAS IN THE ENTICING MANTILLAS, THE DONS IN VELVET, WITH GOLD AND SILVER LACE, AND THE RICHLY CAPARISONED HORSES MADE UP A PICTURE IMPOSSIBLE TO FORGET. *Green*

THE OLD CARRITA, WITH WOODEN WHEELS.
J. W. Collinge

as to history, covering the exploration, from the landing of Don Juan Rodriguez Cabrillo in 1542, through the colonization and settlement.

THE FLOWER, VEGETABLE AND FRUIT MARKET OF THE FERIA DE LOS PASEOS—THE STREET FAIR OF THE COMMUNITY ARTS OF SANTA BARBARA, AND A MOST INTERESTING PART OF OLD SPANISH DAYS. *Photograph by J. W. Collinge*

This pageant in its procession down the length of Estado, gave the stranger the keynote to the Fiesta, and furnished a perfect background for three days of play.

In appearance Santa Barbara is even more Spanish than two years ago, the new buildings, lovely in their lines, the white walls gleaming in the sun, glowing with many-colored tile, while here and there a rug or an old Spanish shawl flung its daring color from a balcony, all brought the past more nearly into the present. Our hosts and hostesses ap-

THE OPEN CARRIAGE OF SPANISH COLONIAL DAYS. *J. W. Collinge*

peared in the rich, vivid costumes of an earlier time and as if to prove the fiesta spirit a bandit, a gypsy and a Don might be found exchanging gossip over the same luncheon table, while nearby a group of Senoras explained the proper draping of the mantilla to an eager Senorita.

This particular fiesta has too many angles to dismiss it with a grand gesture of approval, it means so much to its own community and to all the world, or at any rate the half of it which holds a love for all history and worthwhile tradition. It must be encouraged to continue with the years and grow mellow with time but, unfortunately, we outsiders are not giving the help we should. A fiesta is not kept alive by mere spectators, don't try to just see a fiesta,—be one! Know that you had rather be than see one, and right then the flower blooms in your soul.

Santa Barbara did her part, we, as guests, failed her. We very properly spoke when spoken to but there were not the spontaneous greetings exchanged because of a bright flower in glossy black hair or the swing of a freely flying cape. There was so much of joy, the gay tinkle of guitars, voices lifted in the lovely, haunting tunes of long ago moonlit nights,—why is is that a pleasure loving country like Spain should mother music of such tender pathos? Through all this we stood or wandered complacently around and waited to be amused, watched the dancing, listened to the songs, and even applauded but always a spectator, never an integral part of the whole. Several times the visitors were asked to wear a Fiesta badge, a totally unnecessary equipment materially, as a smile, a real one, encompassing the world, is the only badge any Fiesta needs.

Santa Barbara provided it all, the red rose was in her hair, the perfume prodigal in its bounty. So another year let us go as to a costume party, each following his own taste as to the impersonation but fitting in to the scene. There is such a wide field of choice as one may be a great lady, or a peasant from one of the many provinces of Spain, a Don, a strolling musician, or even a fierce bandit.

REMINISCENT OF THE DAYS OF '49.
J. W. Collinge

Even if your stored trunks, or possible attic, does not disclose the desired silken gown, perhaps it may be found at a neighbor's, who had more discriminating forbears. But even if not available as a whole, it is easy to put together the semblance of a costume by carefully selecting the gay colors. However, if a costume seems out of the question the addition of a gay scarf, a flaunting ribbon, and always a smile will help to make the Santa Barbara fiesta one of the loveliest carnivals of the world.

It was this spirit which breathed undying glory into the revels of the old Mardi Gras at New Orleans. Let us emulate it.

The "de la Guerra bridal party" added beauty and interest to both the parade and the pageant in Santa Barbara's lovely Fiesta. A delightful innovation was the pageant given each evening in Peabody Stadium when we were shown the many phases hospitality assumed in other days in the large ranch homes, and again the many festivities which always accompanied a wedding.

Photograph by Greene

SOME IMPRESSIONS OF THE BOWL

By JESSICA KATE SENECA

EUGENE GOOSSENS, WHO CONDUCTED IN THE HOLLYWOOD BOWL, AUGUST 10-12-13-14.

ALFRED HERTZ, OF THE SAN FRANCISCO SYMPHONY, WHO CONDUCTED THE FINAL CONCERTS OF THE SEASON.

WILLEM VAN HOOGSTRATEN, GUEST CONDUCTOR, HOLLYWOOD BOWL, AUGUST 3-5-6.

BLACK mountain shapes, brooding and immense. Far below, no bigger than a fallen jewel from their dark breast, or night moth dancing to its death in the bright flames of the beauty it adores, a tiny figure, wrapped in sapphire light, a frail and quivering form, bowed down to earth in hopeless grief and anguish. The music abandons itself to lamentation. The great black shapes seem to exult dimly as music and dancer agonise together. This elemental sorrow soothes their spirit—unbeneficient, troubled by the activities of these beings who have taken from them their domain. Dumb, passive, helpless, these formidable shapes upreared against the night sky. That tiny glancing form at their feet, how full of inexplicable and splendid power!

* * *

Wagner with his deep earthliness absorbed that brooding nature and with it the human crowd. One was suddenly enfolded in all the richness and warmth of humanity, unfretted for the time by the petty discords of the crowd. Whispers and murmurings that spread ruin and disaster to the beauty-gathering ear; the rank smell of strong tobacco, hanging thickly in the windless air, somewhat obliterative of the more delicate emotions; sudden sharp peals of laughter, ugly as a satyr's, that struck across the music from straying revellers upon the heights, their unimportant forms outlined romantically against the sky; the soft sensual insolent laughing voice of a young movie girl replying to an unheard protest; the thin wail of small weary children; all that troubled and distracted, in the deep floods of that music were absorbed, condoned. The cruder elements of the populace that came for Royalty, and the dancer, Maud Allan, were apparently absent. It seemed indeed an admirable and typical gathering. How friendly, considerate, generously responsive these people, full of a real community spirit, and very loyal, one gathered, to that absent one who had loved much and given much and gone away wounded in spirit, and whose memory left a little haunting sorrow there.

On the night of the British composers, a fog softly and bafflingly enveloped the proceedings, and was referred to by someone as an appropriate real London fog. But it lacked the hue and taste that add character to the simple emanations from old Father Thames. It was more reminiscent of the mists of the English countryside, that in low-lying fields will shroud the sleeping flock, whose dimmed and rounded forms, and all the flowery, fairy-haunted green the moon touches with glimmering silver.

A scene most innocent and tender. While at the field's boundary, the fitful wandering mist will lift, where in the deep ditch, richly festooned and canopied in the full summer's green of leaves, the tramp, a terror to the timorous, lies soundly sleeping, aware that nothing worse than himself is abroad upon the roads, his bright red, round, beery face upturned to all the purity of the moon.

One regrets that it should have been a visitor from London who received that shock

SIR HENRY J. WOOD, OF LONDON, ENGLAND, GUEST CONDUCTOR, HOLLYWOOD BOWL, JULY 20-31.

of disillusionment on the night when some local club's jovial and inartistic festivities were most incongruously mingled with the Bowl concert. Because from that grey, thronged, earnest city how glorious a hall of music this must seem! When he recalls these bountiful spaces and soft-breathing airs from the stuffiness of his own well-behaved Queen's Hall, (where perhaps still hang above his head those three great crimson light shades that seemed to symbolize the glowing and rich-colored hours spent therein) —one hopes that Sir Henry Wood will think forgivingly, not of the the things done, which were inexcusable:—but of the spirit, genial and generous enough, but somewhat immature and uncomprehending, that prompted and allowed them.

Willem van Hoogstraten must have found the Bowl delightful after his New York Stadium, of whose physical aspect and surroundings one retains few pleasing impressions.

Van Hoogstraten distressed one with fatigued, pathetic eyes. Eugene Goossens had a most vital and buoyant glance. Alfred Hertz looked like the good German to whom we could trust absolutely the fate of the music. His very limp and cane somehow made one like him better.

How lovely were the evening-long chantings of the frogs! Nothing daunted those confident musicians. With no rehearsings, or conductor's baton, they found their place in every composition. Sweetest, perhaps, with Mischa's violin, and the "Siegfried Idyll."

Over the brow of the hill the moon! "The Bowl Moon!" up-gazing eyes seem to say possessively. The low horizon lands may have looked upon a passionate and flaming moonrise, but to this upper world she comes clear and calm, in a white langour. Unconcerned, remote, her gaze on half a world, with motion inperceptible and exquisite, she passes mutely. The stars too are somewhat evasive and indifferent. We somehow forget to regard them in these "Symphonies under the Stars." Our gaze is fixed intently upon the lighted orange shell, harmonious in its cave-like form, but with brilliant decorations that seem irrelevant in a place dedicated to nature, night, the spirit of sweet sound. We stare helplessly at an assemblage of gliding arms and curving wrists and puffing cheeks and ugly black and white

(Please Turn to Page 26)

MAUD ALLAN, INTERPRETATIVE DANCER, WHO BROUGHT ADDITIONAL BEAUTY TO THE SYMPHONY

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

THE uplands and valleys have been ablaze with yellow. Now, under an autumn sun, the tarweed's gold is tarnished. The foothills and fields are robed in russet. The green of wayside grasses has bleached to tan and the leaves of the live oak are powdered with dust. Color has faded from the landscape. Is it strange that Garden Tours are sought more eagerly than ever? People long to go behind those hedges where man, rising early, has watered his thirsty land.

To find flowers in bloom, to walk on green grass, to see water shining in pools or trickling from a fountain is doubly prized at this season of the year. Many visitors join the tours because they crave color and are weary of a brown world. But others go knowing that this is the time to study gardens, to note their design and salient features, for the framework of the garden is no longer concealed by luxuriant growth. It is the month to take inventory and to plan the coming year's work.

It may be that sometimes a garden owner overhears adverse comments of her color scheme, the variety of plants or the composition as a whole. One cannot grow even a garden on praise only. Criticism is necessary and ought to be fruitful. It either shows us our mistakes, or, after due consideration, confirms us in our present practice and justifies our future action.

Different viewpoints are helpful. Strangers are always quick to see the relation between the houses and their gardens. Some obviously belong together, while others show strained relations, and a few seem scarcely on speaking terms. The ideal garden should be an extension of the house, an expression of the people who live in it. Alas, there is often an incongruity which is painful. A bungalow surrounded by rare exotics stamps the owner as a plant collector but lacking in discrimination. This lack of suitability was one point emphasized by some of the visitors at the annual meeting of the Garden Club of America last spring.

THE PATIO OF MONTE ARROYO, WHERE TALL PALMS GROW BESIDE THE LILY POOL AND PURPLE HELIOTROPE CLIMBS TO THE UPPER BALCONY, FILLING THE AIR WITH PERFUME. *Photographs by J. Walter Collinge, Santa Barbara*

It is curious that women who are quick to feel the inappropriateness of costume to occasion will permit planting and decoration quite out of keeping with the house and garden itself.

Most of us, as yet, are undisciplined gardeners among abundant and bewildering plant material. Like children we want all that our arms, or our gardens, can hold. If we can learn better ways, why should comparison of gardens be odious? The making of the perfect garden is largely a question of vision. So few of us have it. Sometimes by seeing the mistakes of others we are taught our own. We might adopt a motto for the lathhouse and nail it above the door: "Come, grow wise along with the seedlings." Then we might give, and get, from the Garden Tours and the comments of the visitors.

Monte Arroyo, the Montecito home of Mr. and Mrs. George E. Coleman is set on the edge of a wooded ravine, and faces the Coast Range mountains. The house is of the Spanish Colonial type and its entrance gates bespeak cordial welcome. The visitor passes through an arched cloister open on both sides, one to the driveway, the other to the patio, vine draped and surrounded by exotic shrubs. There is a foreign touch in the door's wrought iron grill made by that Venetian artist, Bellotto, and in the wall-fountain pouring its thin stream beneath

THE VINE-DRAPED ENTRANCE TO THE SPANISH COLONIAL HOUSE OF MR. AND MRS. GEORGE E. COLEMAN MONTECITO, CALIFORNIA. MONTE ARROYO FACES THE COAST RANGE MOUNTAINS AND OVERLOOKS A WOODED RAVINE.

a wreath of Della Robbia fruits and flowers.

Dracenas and cocos plumosa palms grow beside the oblong pool set in the pavement. A tall Fatsia Japonica spreads its broad leaves over the rim where white lilies float on the water's surface. Purple heliotrope climbs to the second story windows and ampelopsis veitchii clings to arches and walls. Potted plants are grouped about the patio or stand singly to emphasize graceful form or vivid color. There is art in the use of potted plants. Sometimes their stiff rows seem like a horticultural show where one instinctively looks for labels. Once, potted plants suggested the atmosphere of the greenhouse. In our former garden existence we never used them. But life in southern California is a transmigration. Old things are not forgotten but seemingly all things are new in gardening experience. A cold-climate gardener might think the chance to garden twelve months in the year was a paradise, yet find that it often proved to be a purgatory. At least it would be a place of horticultural torment if there were no potted shrubs and flowers to use. Even here we cannot make two plants grow in the same hole at the same time. Neither can we wait after one plant fades while another one grows in its place. A garden tour may be coming our way or visitors arriving from the east the next day. California's reputation is at stake so we have established the divine right of succession in our flower kingdom. The flower is dead. Long Live the Flower! In garden, or in patio, the next in line—on the lathhouse shelf—comes forth to inherit the earth. We hope that someone will invent a square flower pot, then, without loss of space, the ugly red clay can be hidden in long cement boxes, or ornamental jars, and massed planting of artistic form and color can be achieved with little trouble *IF* one plans ahead.

BEYOND THE FOUNTAIN'S RIM THE SENTINEL CYPRESSES STAND WATCH LEST THE MOUNTAINS CAST THEIR SHADOWS ON THE GARDEN. THE HOUSE FINCH NESTS IN THE GREEN WALL SURROUNDING THIS FORECOURT AND FILLS THE AIR WITH SONG.

Think of hybrid freesias and blue nemesias, or blue Chinese delphiniums and primroses yellow and lavender, growing in movable beds, instead of standing around in brick red petticoats. There was a garden-room, once, where such boxes were kept filled with blossoming bulbs—blue hyacinths and yellow daffodils — untouched by the snow outside upon the window sills. A succession of spring bloom reigned during winter's lifetime.

The patio of Monte Arroyo is a changing garden. One finds color there; color in the flower borders and beside the pools. But it is the use of green for background that most impresses the visitor. A stately blue gum, one of the earliest and largest Eucalypts in Montecito, shades the lawn. Across the forecourt and beyond its circular pool, sentinel cypresses stand watch, seemingly on guard lest the mountains throw their shadows on the water.

But it is when you stand on the house terrace looking down into the arroyo that you feel the charm of varying shades of green. There is the bronze-green of the spreading live oaks, gnarled of limb yet curved like groined arches. The straight trunks of the sycamores with their mottled gray-green bark rise like pillars while their pale green leaves make patterns against the blue sky. And underneath them are colonies of Australian tree-ferns waving their long, yellow-green fronds in the breeze. From somewhere hidden in the ravine's depth, comes the sound of running water.

Every garden should have its special feature, something which makes it indubitably one's own. At Monte Arroyo this spacious outer-room, roofed by boughs and carpeted by dappled sunshine upon fallen leaves, is never forgotten by the visitor who sees it en tour, or sits at tea there, refreshed by more than food.

ANCIENT OAKS AND GIANT SYCAMORES SHADE THIS OPEN-AIR ROOM DECORATED BY TALL AUSTRALIAN TREE-FERNS. Photo by Collinge, Santa Barbara

TRAILING THE FIVE M'S

By THERESA HOMET PATTERSON

ANY traveller who has come upon a cool spring bubbling up by the way-side on a hot day, knows how refreshing Minnesota is after sage and desert in August. The meadows were green, the buckwheat fields in full bloom and as white as snow with honey fragrance, but the bees were not busier there than in the acres of red clover. The corn ribbons rustled and glistened in the sun. Some wheat was in the shock, the golden stubble was greening or turning black under the plow and sending out such a good earthy smell. Crabapple trees loaded with the glossiest and reddest apples lent color to every homestead. The wild thorn tried to do as much for the roadsides.

Minnesota is the land of ten thousand lakes and of streams of all sizes from the brooks where willows meet over-head, to the big river which swallows them all. I trailed the Mississippi from the Twin Cities where it flows under twenty-four bridges for one hundred and fifty miles to the south. It divides around islands with luxuriant vegetation, curtains its banks with wild cucumber, and gilds its marshy margins with sun flowers and golden-rod. Joe-pye weed, blue vervain and purple tree-like thistles add masses of color. Groups of cattle make many a picture of peace and contentment by stream and hillside. The butter used in the White House comes from Minnesota's green pastures.

Mr. Hoover in a recent speech was enthusiastic over the possibilities of the river as an outlet for the grain, and a solution of the shipping problem. Wing dams are thrown out from shore to help keep the channel open and buoys placed to mark it. Lights shining from shore give direction and there are big iron rings where boats can tie up. Henry Ford is building a fleet of boats to come up to his plant at Minneapolis, but the river does not put on much of a commercial aspect above La Crosse, where there is a ship canal and draw-bridge. There is an island there, given the city on condition that it be kept a natural park. There isn't room on the telephone wires for the self-appointed swallows which patrol it over, through and around! The cardinal flower moved in with some chance for its life. Father, mother and little turtles were sunning on a bog, which reminded one of our party of hearing a Loon cry on a Minnesota lake. A snapping turtle had caught its foot. The bird was able to rise a short distance but the weight of the turtle dragged it under. There was a dinner party for the turtles that night with no regard for the hunting season.

The city gets its name, not from the game of La-Crosse played by the Indians, but from the cross erected on the spot by the French missionaries. The bluffs rise to a height of 1,172 feet at Grandad Mountain. One branch of the Mormons settled just back of this point in Coolie Valley, and close by is Bostwick Valley, remembered as a settlement of Free Thinkers. We looked down upon a rainbow of colors in a florist's field, and a circus train crawling through the golf links like some gay serpent where a real one had recently struck a death blow. The city was almost hidden by its beautiful trees. The great rubber plant stood out where they make 35,000 pairs of tennis shoes a day.

Crossing back to Rochester, patients seemed about as numerous as tennis shoes had been. Through the clinic where the multitudes waited we went, prayerfully thankful not to be of that anxious throng. An average of half a thousand register every day, and the building is to be doubled in size. There is a fine painting of the two brothers whose names are known around the world. It was my good fortune to see Dr. Will Mayo, who is tall, erect and commanding. It might be said of the Kahler Hotel, as it is of Pasadena, that one only has to wait there to see, eventually, all of his friends.

The La Crosse friends had been entertained by a pair of robins building on their window-sill. They both worked on the nest, but in the morning only, beginning early. The manner of building, selecting and discarding, the conversation and feeding of the young, had been fascinating, and it brought regret when all four babies were rowed up on the nest edge for the breaking of home ties.

I am waiting to see if Minnesota can be as beautiful in colors as it is in summer green. September 1st the wind was rustling the leaves along the curb and autumn had laid her hand upon an elm tree. There was no mistaking the season with that touch of gold. A thunder-storm in the night had marked the dividing line. September sixteenth the hunting season opened. Wood-duck is protected and the season is closed by the Governor for wild partridge. Thousands of the latter are killed by autos which might be an added reason for opposing road building through the Superior Forest. In California, roads are thought necessary to save the forests from fire; here they are opposed on the same ground. Fire hazard is increased by the influx of motorists. Minnesota will be a national benefactor if she can preserve this natural wilderness, where travel by canoe can never be replaced by motor on land or water and where some fur and feathers may have

AS THE AUTHOR DID NOT SEND ILLUSTRATIONS OF THE LAKES AND RIVERS HERE DESCRIBED BUT ONLY A PICTURE OF THE NEW ART GALLERY (SEE PAGE 26) THE EDITOR OF CALIFORNIA SOUTHLAND HAS USED PICTURES OF LAKES NEARER AT HAND.

A PACKAGE OF POSTALS FROM PHOTOGRAPHS BY FRASHER OF POMONA GIVE THESE GLIMPSES OF CALIFORNIA'S HIGH SIERRAS, THEIR LAKES AND GUSHING STREAMS.

Photographs by—
Frasher-Pomona

CALIFORNIA HOLDS HER LOVELIEST LAKES IN THE HEART OF HER MIGHTIEST MOUNTAINS. THAT SHE TALKS LITTLE ABOUT THEM ONLY PROVES HOW MUCH SHE CHERISHES THEIR PEACE AND SOLITUDE.

protection. One of the slogans reads: "Out-Door Minnesota is our Greatest Heritage. Let us pass it on Unspoiled." The day before the season opened, I saw a Mallard sleeping near shore alone. I roused him only to have him yawn and stretch, swim three strokes and tuck his bill under his wing again. He kept opening his eye but the lid would roll up, his weariness exceeding his fear. Had he flown a great distance to reach the safety of these city lakes, or had he been wounded and unable to keep with his kind?

It is hard to disassociate Minneapolis from our daily bread, but it has a greater claim to fame in its beauty. There are ten lakes in the city limits and one can hardly go to a neighbor's house without driving through a park. Swans sail in the business section; the finest homes encircle a lake and her Falls of Minnehaha live in the poet's song. Paths by the water encourage walking and horse-back riding. Lake-of-the-Isles is particularly beautiful with its wooded islands and irregular outline. Kildeer calls, the King-fisher shuttles across, a gull sails over. The Mountain Ash is red hot with berries and one cold morning a whole company of robins were perched in a tree as if to warm their feet. They were making inward application as well. There are wild plums so rosy and sweet by the path. I found shaggy-mane and inky mushrooms, an old turtle, heard the farewell song of the warbling Vireo, met gentlemen exercisingtheir dogs, mothers with rosy children and boys skipping stones. Canoes lend their gay reflections to the water. *See page 26.*

AT AN ELEVATION OF ABOUT 8000 FEET THE LAKES AROUND MAMMOTH MOUNTAIN ARE ACCESSIBILE TO CAMPERS IN THE CITY OF LOS ANGELES RECREATION CAMP, INYO NATIONAL FOREST.

UP THE MIDLAND TRAIL IN QUEST OF WATER

By M. U. S.

WATER, especially in the form of lakes and rivers, has many uses other than for irrigation or domestic purposes. Secretly and silently the lovers of the wild—where game is plentiful, where trout jump in the streams, where quiet reigns and all the noises of the populated places are forgot—secretly and often alone, the knowing ones have slipped away and become lost to the world in the silences of the Sierras, the deep canyons and rocky mesas of our desert heritage.

Going up the old pioneer trail by which the founders of the present state of California entered for colonization of the southeastern part of California, the pioneers of modern Los Angeles found the water for irrigation and for a great city centered in the valleys fertilized. But now, with the years multiplying population until the landscape is obliterated in the South, those who came for health and out-door life, as well as native Californians whose heritage it is, must travel on.

Where shall they go if not to that great land east of the High Sierras reaching back into Nevada, Arizona and New Meixco.

All California is intensely interested in the highways which have opened up new country and made accessible the desert and mountain fastnesses. Thrilling, indeed, to one who has always looked at the Sierra Nevadas from the wide valley of the San Joaquin, is the sensation of entering the Yosemite, the high Sierra meadows, the emerald sources of this same Joaquin River from behind the high Sierras themselves.

THE PICTURESQUE TOWN OF BISHOP, INYO COUNTY, CALIFORNIA.

Seeking for water, for recreation, for respite from continual grind of building a great metropolis the men who were threatened with breakdown of health if they did not stop continuous work, have followed the call of the wild up the Midland Trail. Disappearing into the majestic landscape they have left no trace of their whereabouts. But as the casual tourist slips up a luring canyon road at the touring map's hint of a group of mountain lakes, or an interesting substation on Rush Creek, he catches glimpses here and there of a lone fisherman in a boat or near a deep, dark pool of the stream. Seldom is the silence broken by a greeting. Sometimes, in answer to a sympathetic look, the string is lifted and the speckled beauties shown. A glance of mutual pleasure, and the silence of Sierra quiet is unbroken as the autoist glides by, too grateful for his own release from civilization to intrude.

A line drawn from Lake Tahoe south continuing the state's boundary on a meridian would divide our territory into what might properly be called Western and Eastern California. Lake Tahoe and the Yosemite National Park belong to both.

Before the far-sighted hotel men of Touristland saw the great possibilities that lie in lakes and high Sierra roads, the people of the farwest about the Bay had slipped for fifty years away in summer to Lake Tahoe and to Truckee snows for recreation as a regular family affair. Now North meet the mounting South at Tahoe Tavern for the Christmas sports and railroad companies have made of snowsheds a tourist's drawing card.

Motoring down from summer Tahoe, which in winter must be reached by train, one enters many a beauty spot by choosing to leave the state highway for dirt roads.

Over the Tioga Pass he goes from Mono Lodge and enters the Yosemite National Park, but not the Valley. At the entrance is this inscription on a bronze tablet fastened to a granite boulder: "This tablet commemorates the successful labors of Stephen T. Mather, Director of the National Park Service, in securing for the people the Tioga Pass Road. Dedicated to the enduring memory of a faithful Public Servant by the members of The Brooklyn Daily Eagle, National Park Development Tour, July 20, 1924"

Glad are all who understand, for this recognition given to Stephen T. Mather, and Tuolumne Meadows seem a little more precious; the Yosemite, ours in trust for all time and all people, as we think on what the brains of the National Park Service have done.

"Do not pick the wild flowers. Others would like to see them," reads one of the signs on the Ranger Station hereabouts. That we need such signs in our own Sierras piques us. Yet Uncle Sam knows his own children, be they Easterners or Westerners, and we leave the training of those raised in rainy summers to the wardens of our dry summer forests in the great National Parks. May their limits never grow less but greater until our California is protected every mile from the careless who throw out the burning match upon our wayside grasses and deprive the herds of sheep and cattle of their yearly food upon a thousand hills.

Hidden lakes on terraces above each other; rushing streams harnessed to substations yet bounding on down the pine tree canyons to give the fisherman and campers water for their varying needs! We must leave their many charms for future holidays and take the road that follows the aqueduct home. Before we find the source of Owens River on the east of the state highway, Mammoth Lodge lures to the west again. Here auto-club signs begin to guide us more familiarly and as we flash by we read: "Los Angeles"—. "City limits?" says the driver anxiously. "No, 'Los Angeles High Sierra'"—and the rest is lost as we fly by.

Minnesota may have her ten thousand lakes, Los Angeles has become possessed of her own high Sierra! Near by is Mt. Whitney, the highest mountain on the continent, and east, Death Valley, the lowest valley in the world!

Tell the Minnetonka tourists we have opened up new roads, new landscapes, new world wonders for their delectation. Like the old war song of the sixties they are singing: "We are coming, California, three hundred thousand strong." Good roads "are our chief business now; and travelling populations of the country may be sure of welcome if they promise to obey the signs and 'Help prevent fires'."

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

HISTORY OF FRANCE

By JACQUES BAINVILLE, *D. Appleton & Co.*

THE modern writer of history must do his own thinking, nor can he be influenced by the viewpoints of those preceding him, otherwise he will not reach the eye of a public, which knows the facts already. In France, recently, a considerable portion of the public eye, has gazed upon a history of that country, written in one volume, by Jacques Bainville, which went through 125 editions. It is now available in a translation for English speaking people, who will find it not so much a chronological account of events in France during the course of twenty centuries, as a philosophical and analytical discussion of the national characteristics of that country, the policies of its leaders, and its relationship to other European nations, engaged in a similar development during the same period.

A writer able to deal thus with historical subjects, could find no better material to work with, than the French. Certain peculiar national traits have made France a nation of striking individuality. The French have never done anything by halves, but have conducted their affairs with a magnificent aplomb, which somehow resulted in making their mistakes always a gorgeous spectacle, extremely interesting to outsiders doubtless, no better at heart, but more prudent in foreseeing consequences. It is due to these eccentric qualities, that the nation has occupied at regularly occurring intervals, peaks of prosperity, and depths of disorganization, depending on the ascendancy of wise rulers—a king, we feel is Bainville's choice—or selfish interests—meaning democracy.

To a certain extent the reader must depend on his own perceptions in determining the author's creed, for Bainville is in no way unduly assertive, nor actively aggressive. However, he presents with a very favorable aspect, the policies of certain kings and statesmen, hitherto regarded with much disfavor by the layman, owing doubtless to the opinions of writers chosen as authoritative. Bainville writes like a man devoted heart and soul to the monarchic principle, so that we feel confident that in stating the aims of Louis XVI, he is giving out his own theory of good government. "The public welfare, compassed through a monarchy acting as a paternal authority and respecting the old rights, liberties, franchises, and guarantees, the three orders and the great political bodies; in short a return to the old constitution of the monarchy, as it had been conceived—that was the idea of Louis XVI."

This remarkable book is solely a political history of a nation, and yet manages to be an absorbing narrative, told in the liveliest fashion. It demands some knowledge on the part of a reader, however, and many such will claim that its trend gives a false impression. Be that as it may, it does make clearer the European viewpoint, on world affairs, which should be a matter of moment to us, just at this critical stage of relations between Europe and America.

THE GREAT GOD BROWN

By EUGENE O'NEILL, *Boni & Liveright*

Enthusiastic admirers of the work of Eugene O'Neill need no introduction to it, for they look upon each successive play, emerging from his busy brain, as a literary event, and read it at once with pleasure and approbation. Most of them doubtless agree with the majority of dramatic critics, that he is our greatest living American playwright. Yet there are probably many very intelligent people who would appreciate and enjoy this feast of artistic achievement, did they but realize the scope of O'Neill's ability, and such might do themselves a favor by taking a glance at "The Great God Brown," his last and most significant drama. Still others, sure to benefit by a consideration of the text are those acquainted with it, only through its production on the stage, where however admirably presented, it is more than likely to leave behind an aftermath of bewildered minds.

Reading the play not only clears up this hazy condition of mind, but also sharply emphasizes the reasons for the author's reputation as a man with something to say and a distinctive manner of saying it. The trappings commonly used by dramatists to achieve glamour and poetic atmosphere are in no way essential to his genius, for he gains these effects with the most commonplace materials, such as the vernacular of the man in the street, and characters patterned after the average type of human beings. Yet such as these with their parts in the doings of prosaic and contemporary life are the elements of a powerful dramatization of the human soul.

Photo by Nickolas Muray. Courtesy of Boni & Liveright
EUGENE O'NEILL, AUTHOR OF "THE GREAT GOD BROWN," AND OTHER PLAYS

This comes about concretely by the aid of masks, worn occasionally by the characters, and abstractly by a subtlety of treatment of such a nature, as to flick constantly on the raw, our consciousness of the complex and baffling questions continually tormenting mortals who seek to penetrate the dark recesses of an unseen world.

The dual nature of man, even multiple nature, in the case of those, born like Dion Anthony, with ghosts in their eyes, is the theme of the play, and is of course perfectly well known to everyone who thinks. However ONeill's bold and distinctive treatment of this conception brings home with throbbing intensity, not only a sense of the heartbreaking tragedies human moods and temperament may cause, but still more forcibly the fact that such tragedies are permeated with an element of beauty, a will-o-the-wisp like a dancing flame, elusive, inviting and so utterly desirable, as to make almost any experiment endurable which can aid in its capture for even a few fleeting moments.

Certain superb passages in this play, rich in poetic flavor, show quite plainly that O'Neill is one of those artists whom the fairy godmother of mankind is using to benefit humanity. The visions which true artists have and transfer to paper, canvas, and musical scores or any material objects, are her messages intended to persuade men to spend some part of their earthly existence, as it were, perched aloft upon an imaginary cloud, viewing the universe magnificently, instead of grubbing everlastingly in the soil of earth, and seeing nothing. Artists actually accomplish this transformation in the human outlook, but how, they most certainly do not know themselves, nor should they try to tell. In the past they never thought of doing so, but this is a somewhat coldly calculating intellectual age, and poets sometimes lose their bearings. May O'Neill however, be warned in time, and cease attempting to interpret his visions for others beside himself.

THE GOLDEN DANCER

By CYRIL HUME

CHILD OF THE NORTH

By RIDGWELL CULLUM

THE RED LEDGER

By FRANK L. PACKARD

George H. Doran Company

Mr. Hume is a young writer, with few books so far accomplished, but already he has achieved a style and substance, highly approved by literary critics, with whom anyone will enthusiastically agree, who reads his latest volume "The Golden Dancer". This is a delightful fantasy, a blend of worldly wisdom, delicious nonsense, and lyrical interludes that are their own excuse for being. There is a story running through it, of a factory lad, who having read of a nut brown maiden called "Daphenny", chucked his job, and started out to find her. Wherein he showed uncommon sense, for what person in his right mind would attend to chattering machinery, when he could be watching nymphs and dryads, dancing in sun-dappled glades. Of course he found her, but alas, nut brown maidens must have food, so he had a practical adventure, of a kind most satisfactory to all whose aim in life is successful enterprise.

Now capable but unimaginative people are very likely to detest their fellows, who happen to have simple minds and poetic souls, and yet succeed; so trouble came from these, with an extra blow or two dealt by stupid fate. It often happens that these two agents of disaster will combine in a case like this. However, an incorrigible romanticist was on the spot, who knew what the world owes a embryonic poet, so rehabilitation followed, and we pass quite logically from factories and soda fountains to wooded glens, and gently crooning brooklets, where mortals may bathe by moonlight in water the color of aqua-marines, while wise old owls overhead meditate on human foolishness.

Mr. Hume does this sort of writing with exquisite gracefulness. His style is cool and limpid, and rippling like his woodland brooks. If the thought of nymphs and dryads and pagan wood deities frisking about in forested aisles, is a pleasant one, then reading "The Golden Dancer", will set the pulses leaping, for in these pages, they appear incarnate. Sensible and very literal people should avoid it; all others should not miss it.

"The Child of the North," on the other hand, is writing of a different sort. It can hardly be called literature, for it is the ordinary type of fiction, but it happens to be a good example of well ordered plot and arrangement from a technical point of view. It is, as it were, a machine made story, moving smoothly, with no interruptions from start to finish. It treats the far north in Canada, and the crimes men will commit for gold and what happens to them, when they do so. There are at least two surprises absolutely unforeseen by the reader, but otherwise the outcome of events is forecast continually in his mind. And yet, as narratives go, it is a good one.

A grade or two lower, from a literary standpoint, is this series of detective episodes, called "The Red Ledger.' Again we find a somewhat novel plan and arrangement, with an average style of development. There is considerable amateur detective work in these pages, which is directed toward finding persons for purposes of reward, as well as seeking out others who are guilty of a crime. It will serve as pastime for those who must have their detective tales.

BELLARION

By RAFAEL SABATINI. *Houghton Mifflin Co.*

MAJOR DANE'S GARDEN

By M. F. PERHAM. *Houghton Mifflin Co.*

As a rule Mr. Sabatini lands his heroes safely on the last pages of his historical romances, by means of an exercise of surpassing ingenuity in inventing situations, perilous to life and honor. In the case of "Bellarion," his latest work this adroit ingenuity is displayed in a series of Machiavellian tactics, that is remarkably entertaining. Sabatini invariably writes best when he places his scenes in his native land, and in "Bellarion," he is particularly worth while, having selected Italy's most picturesque period for a background.

"Major Dane's Garden," is a tale of the present in British Somaliland. While it belongs to the average type of fiction, it has some distinctive features such as a delightful presentation of the atmosphere of the country and the introduction into the story of piquant questions relating to colonial policy. It deals with army life and the intrigue which goes on in the "far flung" possessions of the British.

THE INCURABLE OPTIMIST

By VERA SADICOFF-GOLDMAN, M. D.

IT was a Sunday morning. Armed with hoe, spade and trowel, Dr. Norman White was busied in his garden. Beside him on a eucalyptus stump, which served her as a garden seat, sat Ellen, his wife. Huge shafts of sunlight bathed the garden and its occupants. The air was balmy, an elusive haze gently swathed the earth and was wafted upward to the serene skies. Dr. Norman straightened in estatic contemplation of the day. He was as one with all the beauties about him, so tall was he, so fine, so upright in body and in spirit. Like a young god he stood there, with head magnificently poised on broad shoulders, a mouth tenderly smiling and eyes reminiscent of a Christ. In his gaze was more than a love of form and color, more than mere delight in beauty. Something was there of dedication, of service to mankind, something infinitely kindly and very human. He deeply enjoyed this moment of peace and contentment. In the busy life of a physician, such moments were few and to be treasured.

He had created this garden by his own labor; slowly and laboriously he had removed rocks and boulders from a barren and neglected hillside. He had brought loam there from a nearby grove, and then lovingly and carefully had planted it. And now this hillside had become to him the most cherished spot on earth. His wife was the only being to whom he had confided the secret of his garden. His friends, accustomed to well-kept lawns, lovely terraces, shrubs and plants carefully set out under the eye of landscape experts, thought his garden lacked artistry, architectural nicety, beauty. But to Norman and to Ellen it was a God-given spot, their Eden, set aside for the purposes of their love. Norman had always found it impossible to explain his garden. Sensitive in the extreme, he was given to peculiar reticences. It was as if he guarded his heart from those injuries so frequently inflicted by the careless, roughened hands of life. "A curious, a most curious fellow," thought his collegues and acquaintances. "Quiet Norman" he was called by his friends, while his relatives labeled certain aspects of thought, and circumstance, which he persistently refused to discuss with them, "Norman's silences."

Suddenly the gate clicked, and like the proverbial serpent obtruding herself into their Paradise, came Elise. She was distantly related to Norman. Elise was of a fashionable slenderness; strenuous dieting had eliminated any excess weight and made her a bundle of jumpy nerves. She dropped down beside Ellen and burst into an account of symptoms from which she was, at the moment, suffering. Since Norman was a physician, she felt privileged at any moment to direct his mind from any work upon which he might be engaged, toward herself.

"Just a moment, Elise," he said, "I will go into the house and bring you a little medicine which will relieve you.

"No, thanks," she answered, "I don't believe in drugs. I prefer to let time and nature help me." Something indignant flamed in Dr. Norman. Like a knight of old, he rushed to the defense of his profession, a profession which had victoriously withstood the onslaught of enemies for centuries, a profession which numbered heroes in its ranks, the profession to which he had dedicated his life.

"You do not believe in drugs, you want nature to help you," he repeated slowly. "Where, I ask you, do you think drugs come from, outside nature? Why, an old woman brewing herbs to help a sick neighbor five hundred years ago, would not have said anything so unintelligent. Look at my garden here. You have always had some curiosity concerning it. It is a medicinal garden; each plant and shrub can be used by man, if used wisely and in moderation. Look at those poppies flowering in the corner. They are beautiful; they are quite 'natural'. And what can be more normal than that man should use this glorious plant when in need. We occasionally misuse the gifts with which the earth is strewn, but that does not make them any the less precious."

The poppy from which opium is derived, is indigenous in Western Asia, and cultivated in Egypt, Persia, Asia Minor and the Plains of India. It has cost me some effort to get it to grow here. The medicinal poppy is called Papaver Somniferum. By incising the unripe capsules of this poppy we obtain a concrete milky exudation, which, when dried, is called opium. This opium contains many active ingredients, called alkaloids, the most important of which is morphine. It is one of nature's most useful gifts to man and has given him relief from pain, quiet for tortured nerves, even the greatest blessing of all—sleep. There is no question of belief or unbelief where this drug is concerned. Given ten million persons, all of whom have taken morphine, and they will all react in practically the same way, although it will be necessary to give varying doses, as some people are more susceptible than others."

(Continued on Page 28)

MATILIJA POPPIES, ONE OF THE MOST ATTRACTIVE WILD FLOWERS OF THE SOUTHERN PART OF CALIFORNIA, NOW ALMOST EXTINCT ALONG OUR BOULEVARDS. STRANGERS TO OUR EFFORTS TO PRESERVE IT IN VENTURA COUNTY ARE REQUESTED NOT TO PICK IT UNTIL 1929.

SOUTHLAND

Part of An Inaugural Address

THE thing I see as our next development is not easily expressed in a word. One of our Presidents has referred to it as the "Soul of Los Angeles," which I take to mean actuating spirit of this community, its intellectual and spiritual essence as distinguished from the material,—our attitude toward life, as a city,—and right there lies our ultimate success or failure—our destiny.

If anyone would remind me that this is a Chamber of Commerce, I would say yes, it is, but since business has taken the lead of all agencies as an influence on human destiny, it must meet the challenge of that leadership and say where it is taking us. It must see itself not as an end, but as a means and it will maintain its leadership only as it has the right answer to that challenge.

We are asking now for a new census. We have been thinking mostly of a bigger and ever bigger city, but size no longer gives distinction in America. Cities are now taking stock of themselves and developing new ideas of values. From quantity we are turning to quality. Los Angeles has leaped in a quarter century to a position unique in the history of cities. But the things we are distinguished for, all over the world, are after all, our climate, our prosperity and our astounding growth, and these we may as well say are accomplished and behind us. Now, are we going to utilize them to make life itself finer, more effective, better worthwhile, ministering to the personal welfare and happiness of each citizen. That is the thought that even as a Chamber of Commerce I would have you consider. We have built here a splendid house and invited the world to come and live in it. How are we furnishing it?

Recently an Eastern friend said to me, "Los Angeles is a wonderful city, a constant marvel to me. I love to visit there and some day I'm coming to stay, but not quite yet. You see our young folks are not yet grown and we must stay a little longer where they can have the best things." Of course I came back at once with an inventory of our "best things" and our many steps toward culture, nevertheless the indictment sank deep in my heart.

Life here should find its most beautiful expressions, even as nature does. Is our city really beautiful as a whole? Did you know that here in this blessed out-of-door land we are about at the bottom of the list of cities in the matter of open spaces for the people? Take away our one great Park and what have we left?

Does Art find here its most congenial atmosphere? Certainly it should. Do we recognize the influence of a fine picture upon the life within the home? Great artists are in our midst. How much in our community do we encourage them? Sculptors of international fame are quietly working here, almost unknown to us. Let us show our pride in their genius and somehow say to the world "Made in Los Angeles."

Does Music, which once was the very language of this Southern air, still express the life of the people? True, we are winning some recognition as a musical community, but it is due to the tireless devotion of just a handful of people.

Here where a refined and distinctive environment suggests distinctive homes and has attracted to us many brilliant architects, are we thoroughly in love with simple, sincere and lofty architecture for our modest homes, built upon harmony with that environment? In an Eastern city I was recently one of a throng that for half a day passed before the beautiful wrought iron gates and doors of a great business firm which had spent over a hundred thousand dollars to have them made by a French iron worker.

These things have a distinct economic value. We know that France leads the world in dress goods, yet both Germany and England make these cottons cheaply and in vast quantities. But France took and holds her leadership because she fostered the art of design and made them beautiful.

Again, think of the richly glowing history which lies back of this beloved Southland, with its romance and color and warm humanity. All of this we should guard as a precious heritage from the past and an asset of high value. This soil is sown with memories for many of us in which this great new population cannot share except as we preserve for them its landmarks and monuments.

Following our early, generous days came the driving force of a harder materialism which has made us a mighty city. But now the longing for real culture is springing here, for finer homes, and music and pictures and churches and colleges and little theatres, for Eisteddfods and Botanic Gardens and Mission Plays and Hollywood Bowls, and beaches for the people, for art galleries and parks and playgrounds and alluring streets.

The greatest Auto Club in the world has signposted the western half of the land in order that the ceaseless stream of travellers may unfailingly find us. We promise them climate and jobs and fruitful soil and wholesome conditions for the labors of life. Now let us give them also a genial city, a city with a happy face, and all those things into which, if life is to be good, its labors must flower.

ARTHUR BENT,
President, Los Angeles Chamber of Commerce.

Our Unknown Southwest

A CITY set upon a hill cannot be hid." Perhaps the builders of the Southwest Museum had this in mind when they placed it in its commanding position upon the hilltop far above the restless tide of traffic, a landmark visible for miles around. To many of the thousands of motorists rushing daily along the black ribbon of Pasadena Avenue, which winds below Museum Hill, or to the crowds of picnickers in Sycamore Grove, directly opposite, the building above them is known only by name. They think of it as a place where the curious spend idle hours looking at collections of shells, butterflies, unfamiliar objects from other lands and times, crude specimens of man's early attempts at art, or of his primitive housekeeping, agriculture, and warfare. That the Museum has an important place in the Southwest as an educational institution, that the work done there and under its direction is of vital interest in the unravelling of the mysteries surrounding man's early history, has perhaps not occurred to them. Can the Southwest Museum show good cause for its existence and prove that it is not duplicating the work of other, older institutions?

The Southwest Museum was founded primarily for the study of anthropology, for research work in this important subject in the Southwest part of North America, and for making available to students in the schools and colleges, as well as to more advanced workers, the results obtained by expeditions sent out for this purpose. Field work is most essential in the Museum's program. Through the findings of these expeditions light is thrown on man's development through the long ages, as his whole life-story may be revealed in the traces left behind in his early habitations. A broken bit of pottery may be the key to the origin and antiquity of a prehistoric culture.

The Southwest is a virgin field, awaiting development; one of the richest in the world, going back to a stage in man's history quite as primitive as can be traced anywhere else in the world. It is the definite purpose of the Southwest Museum to show the actual steps in the early progress of man. This purpose is not in conflict with the work of the Museum of History, Science and Art at Exposition Park, where the findings in the tar-pits at La Brea form a marvellous exhibit in paleontology. The Southwest Museum's position in southern California may be likened to that of the Peabody Museum at Harvard, whose specialties are entomology and archæology. "Specialization" is the slogan of the age, and specialized museums with a clearly defined purpose are taking the place of the old curiosity shop.

JAMES A. B. SCHERER.

OPINION

A Memorial Tribute to Clarence Thomas Urmy, California's Troubadour

ON Sunday evening, September 12, Vesper services at Trinity Church, San Jose, California took the form of a service commemorative of Clarence Thomas Urmy, poet, musician and writer, who served that Church as organist and choir director from 1883 to 1916. At that service was dedicated a very handsome processional cross to fulfil a wish expressed by him.

The new rector, the Reverend Mark Rifenbark had arranged a most dignified and beautiful service with memorial folders containing three of Mr. Urmy's poems suitable to the occasion. He read letters from Judge Richards and Archdeacon Noel Porter, showing the high appreciation in which they held the work of one now generally acknowledged as California's first native poet.

Dean Gresham gave the address, full of sweet and endearing affection, and hallowed by all the authority and beautiful art of churchly vestments and ceremonial which the poet loved so well and held so high. He spoke of the great obligation which Trinity Church has in their hallowed memories, and of that group of friends of Mr. Urmy who called themselves "the Elegant Eight." Three are no longer here to carry their standard of fine manners and clean living, but the five who remain:—Austin Sperry, Harold Marshman, Newton Barry, De Lancey Lewis and Garton Keystone have pledged themselves to the Stanford Scholarship Memorial and are working to make it also a vital and lasting influence on the youth of Mr. Urmy's native state.

Dean Gresham divided his survey of Mr. Urmy's poetic work into three parts, (1) as lover of nature, (2) as finished technician, (3) as a poet of spiritual things. The series called "Songs of the Spirit" now being published on this page are illustrative of the last phase of Mr. Urmy's work in California literature.

The first part of Dean Gresham's address is here given, and it is hoped that the beloved rector of Trinity whose friendship the poet prized above all, will gather together his entire address and place it in permanent form.

Dear Friends of Trinity Parish and
Friends of San Jose:

We have met at this Vesper hour, and in this place of countless memories, not to utter words of praise, but to enact a deed of love.

A processional Cross, the gift of many friends, is to be unveiled in your presence, and dedicated to the memory of Clarence Thomas Urmy.

This Cross will be held aloft by reverent hands, and borne before the vested procession of choir and clergy of Trinity Church, and placed in this Sanctuary at each service for all time to come.

It is altogether fitting that this should be done. For three and thirty long patient years, in this hallowed spot and amid these familiar surroundings, Clarence Urmy rendered high and unselfish service to Trinity Parish and through Trinity Parish to this community.

His work and ministry, for it was a ministry as truly consecrated as that of any priest of the Church, should be perpetuated. And I can think of no outward and visible token of your affection and gratitude that he himself would prize more dearly than the Cross, the eternal symbol of our Christian faith.

But the enactment of this deed of love without some spoken word would be incomplete. To speak that word is not an easy task. The Psalmist declares that from the abundance of the heart the mouth speaketh. But such is not always the case. Sometimes when the memories of the heart are deep and tender there are thoughts that lie too deep for words.

On that account I shall not try to lift the veil of personal recollection with words of reminiscence. Rather I shall bid you view with me the wider correlations of his life and the broader vision of his ministry of song and service to the world and to mankind. Or, to use his own words, to help you see the line of beauty that he sought to trace. That was his wish.

So, when the angel-shadow falls on me,
And from Life's landscape I am blotted out,
Ne'er to return to my accustomed place,
In Memory's haze let my shortcomings be
Concealed, forgotten, but may no one doubt
That I the line of beauty sought to trace.

We read of the Lord Christ that He spake to the people in parables, or pictures, and "without a parable spake He not unto them." As I think of Clarence Urmy tonight there rises before me a picture. It is the picture of a great naturalist and scientist. One lovely summer day, years ago, this naturalist went out in the highlands of Scotland with his microscope to study the heather-bell in all of its native glory. In order that he might see it in its perfection, he got down on his knees. Without plucking the flower he adjusted his instrument, and was soon revelling in its color, its delicacy, its beauty.

How long he stayed there he did not know. But suddenly there was a shadow on him and his instrument. He waited for a time, thinking it might be a passing cloud. But it stayed there. And presently he looked up over his shoulder, and there was an old Highland shepherd watching him. Without saying a word, he plucked the little heather-bell. Then he handed it, with the microscope, to the shepherd, that he, too, might see what he was beholding.

The old shepherd put the instrument to his eyes, got the heather-bell in place; then he gazed at it until the tears ran down his face like bubbles on a mountain stream. Then, tenderly handing back the little heather-bell, he said, "Ay, mon, I wish ye had never shown me that. I wish I had never seen it." "Why?" asked the scientist. "Because," he said, "these rough feet have trodden on so many of them."

Clarence Urmy is that lover of nature upon his knees. Like the Highland shepherd, for a long, long time we mutely watched him, and all unconscious threw a shadow on his musing contemplation. Then he placed his wondrous lens, his **Rosary of Rhyme** and his **Vintage of Verse,** and all the rich legacy of his priceless work into our rude hands. Then we saw something of what God had given him to see, "the earth and every common sight apparrelled in celestial light, the glory and the freshness of a dream. The golden rod fringing the dusty road with harmless gold, the meanest flower that blows giving thoughts that lie too deep for tears, and every common bush aflame with God."

Songs of the Spirit—V

The Poet and His Lute

By CLARENCE URMY

The Poet's lute, placed in his hands at birth,
Is tuned to overtones unknown to Earth,
Tunes that take wing from deftly fingered frets
As perfume steals from bed of violets.

The Poet draws from wire spun in a star
The music of a mighty avatar,
Like song of humming birds—throb, tiny throats!—
Too high for human ear, supernal notes.

He wakes with magic touch his instrument
To heavenly harmonies, rapt, eloquent—
Dream-haunted strings that bear from far-off spheres
Strange chords too glad for smiles, too sad for tears.

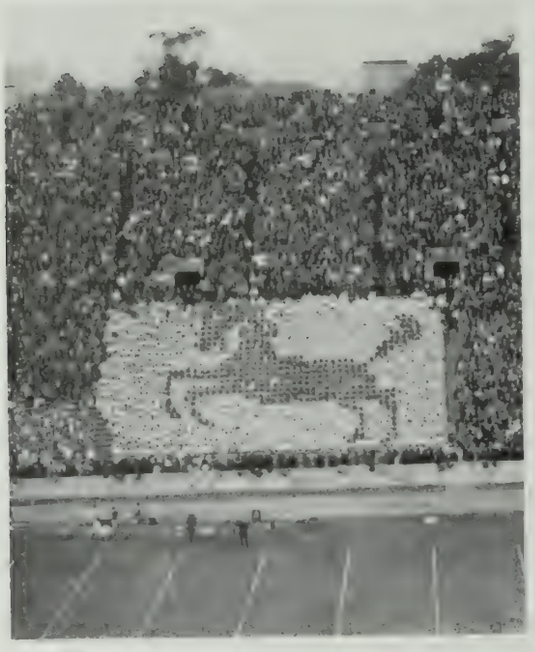
He echoes airs that seraph tongues rehearse,
And strives to blend them with his blissful verse—
Elysian lyrics born of Flame and Dew,
The faultless, ever-older, ever new.

Thus round the Poet's lute fond Fancies throng
Awaiting dulcet trysting-time with Song,
Till smiling Death at his worn portal stands
To sever strings, seal lips, and still his hands.

SPORTS AFIELD AND AFLOAT

The State Amateur golf championship tournament at Del Monte last month featured more than one record breaking play, and resulted in returning Miss Kathleen Wright of Pasadena as champion for the second time in two successive years.

H. Chandler Eagan, twice National Champion, was another victor. George Von Elm was missed but was heartily applauded for his skill in winning the National golf title from Bobby Jones in the tourney in New Jersey.



A horse in the Grandstand might tie for popularity the historic bull in a chinashop but when the steed is the Trojan horse that has carried the galloping herd of U. S. C. to victory innumerable times, that is a horse of another color.
Eyre Powell Press Service.

Misses Jane and Martha Woodin, with their admiring father, Guy Woodin, of Beverly Hills, whose horses are always in the ribbons in the winter horse shows, as well as in those which form so interesting a part of the State fairs. The hunter is "Little Billy," a prize winner and the coach dog is also a champion.
Photograph by Chateau Arts Studio.

The Los Angeles Coliseum will be the center of interest for the college sports world for several months to come. As everybody knows the football season opened in mid-September when the Pacific Coast Conference and the Southern California Conference entered a season of strenuous struggle to determine the championship. The University of Southern California ranks high with the critics,

Washington and Stanford, second, California, third, Oregon and Washington about even, with Idaho and Montana as the least likely contenders. These gentlemen in conference are Charles Cooke, Grantland Rice, Zack J. Farmer, manager of the Coliseum, Bob Weaver, and Ralph Chick, Superintendent. Mr. Rice, well known sports writer, said on this occasion that there might be better athletic plants but he had never seen one.
Eyre Powell Press Service.

Del Monte, Monterey, Pebble Beach, and Carmel, together form a delightful neighborhood, which is rapidly being populated by residents from the Southland.

Golf is not the only sport at Del Monte, the horses form a valued asset to every summer's day, and during these long days it is easy to mistake one's location as the summer colony grows larger with every season, and Pasadena families are buying homes, and even farms, in the Monterey neighborhood where the children delight in riding far afield.

The California Yacht Club sponsored the Fall series of R-boat races for the championship, opening September 11-12, and sailed over the twelve mile triangle, Terminal Island, Long Beach to Pt. Fermin buoy to home. Six class R sloops were entered: Syl. Spaulding's Debra; Pierpont Davis' Patricia; Charles D. Wiman's Alert III; Lyman Farwell's California; Tommy Lee's Pirate; and Owen Churchill's Galliano III.

After the first two races three sloops were found tied for first place, with seven points apiece. In the fourth race the California sailed to a spectacular victory, setting a new record for the triangle course of two hours, eight minutes and ten seconds.

The Ukulele Lady is apparently indigenous to both land and sea, and may be composing a sea chanty that will outlive even those dealing with bottles of rum and dead men's chests—maybe! When not musically inclined Miss Polly Espe is a valued member of the crew of the "Walgar."

Miss Margaret Walsh, daughter of Captain Matt Walsh of the "Walgar," is every inch a skipper, which accounts in a measure for the serious expression. You can't have the fate of a ship on your shoulders and not feel the responsibility. Eyre Powell Press Service.

OVER THE WIDE GLOBE WITH CALIFORNIANS

MRS. ROY BAYLY, MISS SEELEY, AND NANCY BELL BAYLY WANDERED DOWN INTO EGYPT, TRYING THERE A DIFFERENT MODE OF TRANSPORTATION, BUT THEY ARE FIRM IN THEIR DECLARATIONS THAT SLEDS, SKIIS OR SHIPS OF THE DESERT, DO NOT COMPARE FAVORABLY WITH THEIR OWN FAVORITE HORSES AS MOUNTS.

MRS. ROY BAYLY, MISS MABEL SEELEY AND MISS ELIZABETH BRANT OF PASADENA, AT ST. MORITZ ENJOYING THE WINTER SPORTS FOR WHICH THE ALPINE SECTION IS ALMOST AS WELL KNOWN AS FOR ITS SHEER BEAUTY. THE PARTY WENT ABROAD EARLY LAST SPRING.

RIGHT:
MISS RUTH REDMAN, THE DAUGHTER OF MR. AND MRS. A. W. REDMAN OF LOS ANGELES, IS MAKING A LEISURELY AND DIVERSIFIED TOUR OF THE CONTINENT, SATISFYING HER LOVE OF BEAUTY, AND HERE IN VENICE THE PERFECTION OF THE DETAIL OF THE COLUMNS OF ST. MARKS HOLD HER ATTENTION.

THE HIGHLANDS INN AT CARMEL

PERCHED high above the rocky shore of the Pacific at Monterey, the Inn of Carmel Highlands looks out over views unsurpassed for beauty. So picturesque is this particular part of the California Coast that artists of all temperaments and trades have been drawn to it for decades. Starting as the loved possession of an artistic and intelligently interested people, the little settlement at Carmel-by-the-Sea—as this place is always called by its lovers—has fitted in what houses and public buildings a town has to build, so that the beauty of nature is there still though man has made himself an abiding place from which to view it.

Builders at Monterey rival each other in an attempt to camouflage the fact that they have placed human hands upon their beloved landscape.

Most successful in this attempt is the hotel at Carmel Highlands. The site is the only one on which a hotel is possible. The architect, the artist, the owner and the builder, were one in their efforts to make a comfortable inn accessible to motorists and yet an element of the native beauty of this choice situation. They succeeded because they subordinated themselves to nature. A great room

HIGH ON THE CLIFF STANDS THE INN

FROM THE TERRACE OF THE INN AT CARMEL HIGHLANDS ONE LOOKS OUT THROUGH THE PINES TO THE PICTURESQUE SHORE BELOW

with a great fireplace and great windows opening out upon unobstructed views were in their minds when they planned the hotel on the spot where it was built. No architectural scheme was foremost in the minds of any one. The great room was stepped off on the only place large enough for it and placed in the position which the site demanded. Then, the rest of the necessary rooms, an approach and a wing for the dining room were constructed substantially on the native rocks.

Set among the pines that rise in stately manner all over the Highlands, are little cottages for guests; some nearby, tucked under the main building; some farther away, for those who wish to be alone or quietly the guests of nature rather than of man.

Gratitude is the foremost feeling that possesses the guests who stop for any length of time at Carmel Highlands. Gratitude to the founders of the Inn for contriving to set every comfort and every known modern method for making life easy on such a point of vantage for vacation.

Bringing drinking water alone was a feat; and all the appointments of an up-to-date hotel are doubly appreciated when one stops to consider the work and thought which made them possible, yet hidden on a height at one time inaccessible to human beings.

From the British Isles and the Continent of Europe, from the Atlantic and Middle West, from Canada and the great Northwest come guests and sojourners to Carmel Highlands Inn. They drink in the beauty of the place and then write charming letters to the management, expressing the gratitude that all feel but seldom take the time to express in life's hurried tale of auto tours and travel.

THE COVER AND THE SCHOOLS OF CALIFORNIAN ART

THOMAS L. HUNT, whose painting of The Fishing Fleet at Gloucester is reproduced on our cover this month, is a Canadian who has come to California recently. His work shows the charm of spontaneity and introduces a new note of color into local galleries. Several paintings now hang in the *galleria real* of the Biltmore Hotel, Los Angeles.

Mr. and Mrs. Hunt are at Monterey where the artist has already done several new and pleasing canvases of the sea and shore.

The Monterey School of California painters may be said to be foremost in presenting broad, rich masses of deep color. Although there is a great deal of sea fog at Carmel-by-the-Sea, it seems to intensify the color seen when the sunshine breaks through the mist. Subjects here are exceedingly colorful intrinsically. The cypress heads are a deep dark green, the sea is intensely blue and the broken crags are strong in outline and shadows.

THE WIND-BLOWN CYPRESS TREES OF MONTEREY FORM ONE OF THE PICTURESQUE ELEMENTS OF BEAUTY IN THAT SKETCHING GROUND

Masses of the high Sierras as they rise to a height of ten thousand feet above our eastern deserts dominate our southern desert school. Color, changeable, intangible, is to be found here. It seems to belong to the water it hides in or to the hills and rocks themselves. And yet, as the sun's rays slant through the calm atmosphere subtle changes take place in the light reflected from these great simple surfaces and the delight of the artist becomes intense as he finds power to record what he sees for the love of preserving it and for the delectation of those who take joy in California's pulsing, picturesque great out-of-doors.

At Taos is another sort of desert. Artists from the central states have long painted Indian subjects there. But California chooses to develop first her varied schools of landscape and marine.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

THE HOME STRETCH

The first meeting of the fall will be history when this comes to the hands of Club members. October, November and December remain before the present Club officers pass on the burden to other hands. Something has been accomplished thus far but it remains for the next three months to bring to fruition the hard work done to draw in more draftsmen and to widen our circle of usefulness. The meetings for these last three months have been definitely arranged for and their sponsors named. If the pace set by John and Donald Parkinson's office is maintained, the Club is going to have a whale of a good time this fall. We can't speak for the September meeting, as this goes to press before arrangements are quite complete, but let us remark that the office of Curlett and Beelman are to be our hosts at the Elks Club. That ought to be a combination that would even pry Cliff Truesdell away from his home and fireside for one night. Walker and Eisen are on our list as hosts for the next meeting. Jess Stanton says he is arranging a beautiful display of sewer pipe for our edification on the roof of the new Pacific Finance building for either the November or December meeting. The third meeting of the year is to be an out-of-town trip with special train and brass band. Keep your eye open for further announcement.

ATELIER LIFE CLASS

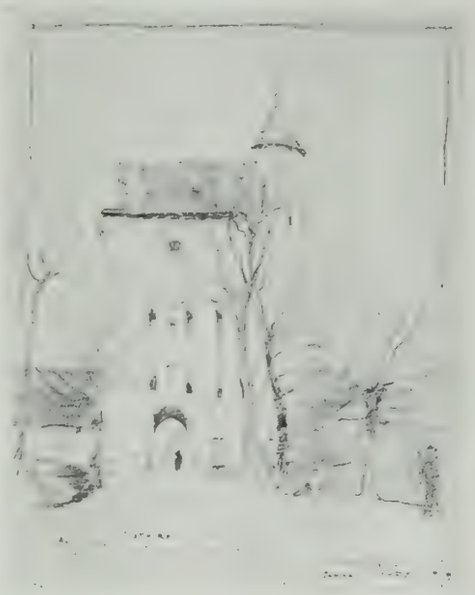
The Atelier men have completed arrangements for the second season of their life class. It is expected that Mr. Radwanuski, a former student of the Beaux Art, Paris, and the Art Students League, New York, will be instructor. The class was a real success last year under Mr. Wolf. It is expected that the class membership list will soon be filled after the opening date which is to be announced at the next Atelier dinner. The fee for the life class will be the same as last year and no draftsman who feels the need of further training in free hand drawing can afford to stay away.

EMPLOYMENT

The Club President is in touch with a good out-of-town situation for some draftsman who is willing to go out of the State to take a head draftsman's position. There are several fellows who have dropped in to enquire about jobs. If any one knows of a place open for some good man, he will do a service by informing the president of the Club.

THE SKETCH AT THE TOP OF THE PAGE

Mr. Virgil Westbrook who came to California recently from Puget Sound has been working with the Architectural Advisory Committee in Santa Barbara since the quake. Mr. Westbrook is an aviator of some parts and incidentally no mean draftsman. He made the sketch at the top of this page one day as he flew by the old chateau whose gate tower is here shown. In this tower the son of Mohamet II. was imprisoned in 1487, not that that makes it a better sketch.



A PENCIL SKETCH FROM OVERSEAS, PAUDY, 1919
BY VIRGIL WESTBROOK

LIFE CLASS INSTRUCTOR

As his name indicates, Mr. Radwanouski is a Russian. He was driven out of Petrograd after the Revolution. It seems that most of Russia's sane men left at the same time to the enrichment of the rest of the world. He found himself in Paris where he studied for many months and then came to New York. There he kept body and soul in one piece by making sketches on Saturdays and Sundays and peddling them in groceries and drug stores. How he lived and studied and learned the language, a lonely stranger in a strange land, would make an interesting story if we could get him to tell it some time. He is still a very young man to have passed through so much, but his experiences haven't taken the fire out of his eyes, rather, they have put it there. His work should be stronger and more virile for his having lived so intensely in these past few years.

ELEVENTH HOUR BULLETIN

Word has just come in that it will be necessary to postpone the September meeting until almost the fifteenth of October. This was made necessary because no date sooner than this could be secured by Mr. Claude Beelman, whose office is sponsoring the meeting. Notices will be out almost as soon as this bulletin reaches club members. There is to be a return postal on it, so for Pete's sake don't fail to respond or our kind host will never forgive us.

ANOTHER PILGRIMAGE IN PROSPECT

Our old friend Lee Fuller, who is now in practice for himself, is doing a stunning English house out Beverly way. The sign says "Leland Fuller, Designer," when everyone (but the State Board) knows he is an architect. We are going to ask Lee to let the gang tramp through some Saturday afternoon when the house is nearer completion. Let's hope he consents. This reminds us, too, that the Executive Committee would like some suggestions as to buildings either in Los Angeles or Pasadena which are nearing completion and would be interesting to visit.

THOUGHTS ABOUT ART

"Among the many complexities that have transpired in the evolution of the present social order is the changing nature of artistic criteria and the more limited nature of aesthetic service. At one time art was the direct outcome of the needs of man for interrelationship with forces governing his conditions, and, indicative of strongly felt social emotions directed to functional service, found the special channels for expression which handed, down the ages, the traditional form of dance, ritual, drama, architecture—the national heritage of mankind. But the relative values in life are changed. We are less simple and direct; language has become a dictionary of faded metaphors, art a process of ornament added to decay; symbols have lost their original significance and the fundamental basis of tradition is obscured . . . The language of the emotions expressed in arbitrary and unintelligible symbolism bewilders public and critic alike who are at a loss for some 'aesthetic plumb-line' and the distance between the artist and the public perceptibly widens, for every picture cannot tell its story in terms of ideas associated with objects, although the general determination is it should."

—Grace Rogers, in "Artwork."
(From the Journal of the A.I.A.)

Hispano-Moresque Tile
Colorful, Decorative, Interesting
made entirely by hand
Mexican, Spanish and
Tunisian Designs
Showroom
Harry C. Hicks 4283 Beverly Blvd.
GR. 4013
Los Angeles Calif.

Landscape
Designing and Planting
The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.
A reliable firm of thirty-eight years' experience in Southern California.
EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Prepare Your Estimates from Reliable Figures
Send for 14th Edition
New Building Estimates Hand Book
By ARTHUR.
SCIENTIFIC BOOK CORPORATION
15 East 26th St., New York

PORTABLE
TYPEWRITERS
WITH STANDARD KEYBOARD
Also All Makes Sold, Rented, Repaired, Exchanged
Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

PLAGARISM AS A FINE ART

The following address was given by Mr. William L. Steele of Chicago before a recent Convention of The American Institute of Architects. Five addresses were given by noted architects who represented divergent schools of thought in architectural design. Each address dealt with some phase of the use of "precedent" in design. Mr. Steele's point of view is that of the great Louis Sullivan, whose recent book "The Autobiography of an Idea" is considered one of the great biographies of this decade.

THE USE OF PRECEDENT IN ARCHITECTURAL DESIGN

The use of precedent in architectural design has always existed in some form. The historic "styles" were the product of the "common mind" of men who believed in the same gods. They become established through a natural process of development. They were followed because they were the logical result of the interplay of the thought and emotion of the time. Precedents were established and used, not because the solution of architectural problems seemed to inevitably follow a flow of dynamic force that would not be denied. Given the terms of the problem with its modifying conditions, given the designer with his background of faith, tradition and training, and his equipment of imagination, emotion and skill; the result had to be just what it was. Though he did not originate the "style" in which he worked, he usually enriched it by some contribution of his own. He used his own creative faculty. He did not borrow in a plagaristic sense, though he freely had recourse to the treasure chest of the "common mind" of his age. This use of precedent I think we may call subjective, as distinguished from mere objective copying.

Doubtless always there were imitative followers, pupils of a great master, mere imitators, who did their work in a servile and imitative way. It was the genuflection of the ape-like mind before superior genius. Such imitative work has always been a natural accompaniment or "obligato" to the brilliant performance of the freer minded. We note the same phenomena in the other forms of art expression. Every great master whether of painting, sculpture, music or literature has had his pupils, admiring disciples, envious rivals. Great schools of thought or cults have arisen through pure force of genius. They have attracted similarly minded students and workers, have established themselves as dominating forces in their own particular fields of expression. Later we have seen them become arid, or overwrought, stiff or spineless, forced or anaemic, in a word, decadent; and they have passed and yielded place to more virile and spontaneous movements. The merely imitative use of precedent we may call its objective use, for it consists essentially of taking the externalized thought of someone else and substituting it, in whole or in part, for one's own. I think it may be demonstrated that the predominant use of precedent in any age which produced an architectural language of its own was what we have defined as its subjective use.

Since the time when the brilliant revival of classic thought and form which we call the Renaissance began to lose its lustre we have had new architectural language or "vernacular." The use of precedent has enormously increased. It is urged and taught, not always explicitly and formally, but quite deliberately and with no little skill. The result is that the point of view of almost the entire architectural profession is now an attitude of deprecating any attempt toward free art expression in our own field. We sense a belief in the minds of our teachers that the best possible has been already done. As students we are first required to copy. A little farther along the way we are expected to begin to "design," but when our work is reviewed by the instructor we soon find out that the closer we stick

CASA DE MANANA, LA JOLLA

to precedent the higher he will grade us. When we get into an architect's office we find the "library," with its thoroughly indexed "plates" in constant demand by the designing "force." We note the "designers" are mostly skillful cribbers and adapters. We feel that they are really plagarizing most of the time. They are using precedent-objective, and I submit that the custom is wrong in theory, bad in practice and utterly demoralizing in its tendencies.

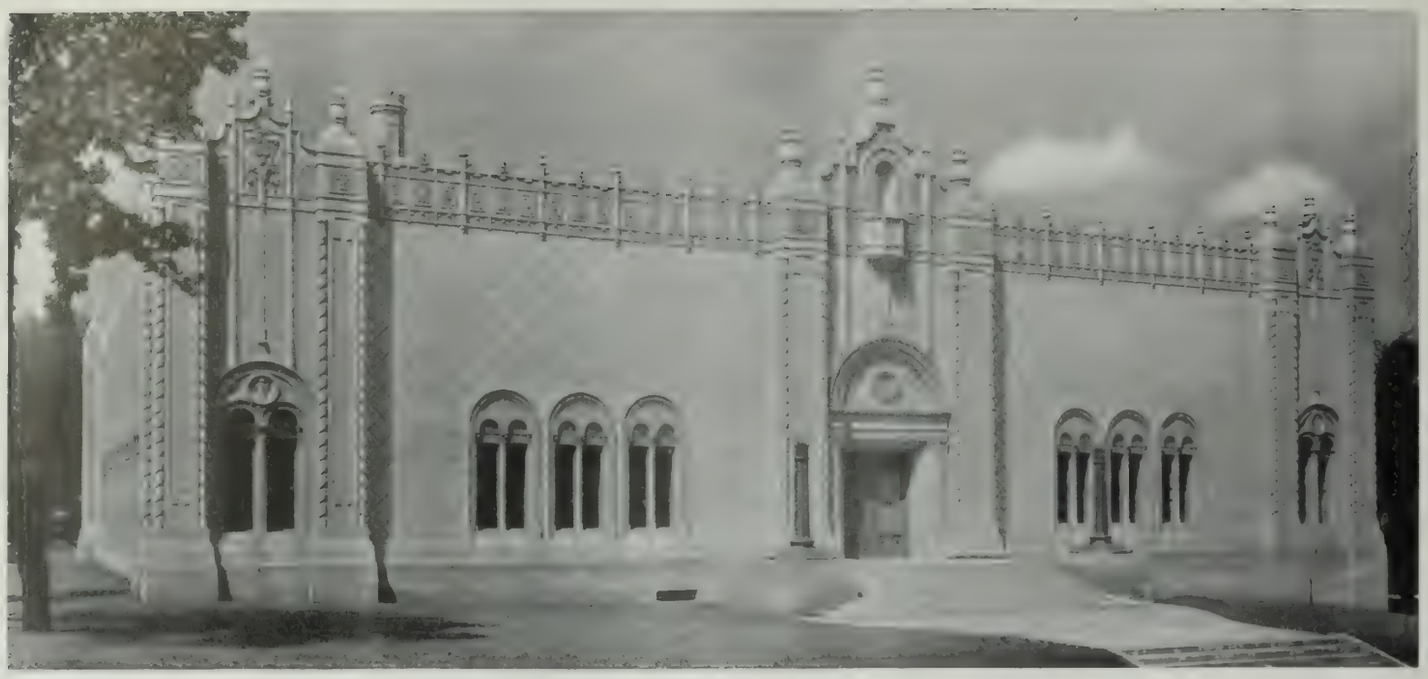
In our occasional moments of humility and absence of professional pose some of us admit that we are traveling a road that leads nowhere so far as art is concerned. I vividly remember a conversation which I heard in the drafting room of a firm of architects who were prominent twenty-five years ago. A client had gone away dissatisfied after a rather heated interview with the two partners. He wanted more windows and had been definitely informed that no more could be had. It would 'spoil the design." As the door closed on his indignant old figure the senior partner said to his junior: "Well, that's what you get for trying to make a modern museum out of an old Italian palace." Nothing was done about it so far as I am informed. There was no dispute in the office about the principle involved. It was understood by the firm and their draftsmen that they were working in a particular "style" which had rules that could not be broken unless we could find a "plate" in the library which would establish a precedent for the desired infraction. We were laboriously contriving a modern building out of modern materials which we first had to translate into sixteenth century forms. We were being scholarly and erudite. We were setting up something according to rules which regiments of students could later on recognize bit by bit in terms of Scholastic analysis. It was cold blooded and inhuman. There was no thought of doing something that might arouse enthusiasm, joy, delight. And whence the blight? The preconceived idea, the basic error in muddling the problem by referring it to a dead past, the objective use of precedent was what did all the mischief. That particular building was built, and among all the devotees of precedent, for whom it was built, there has not been one that I know of to praise it or rejoice over it. As for people generally, they think it is big and cost a lot of money, and they would be surprised if anyone seemed disappointed in their lack of interest or enthusiasm over its architectural fidelity to long dead Guelphs or Ghibellines.

Just two little points were raised by the client (and he did not know how to fight successfully for them), utility and convenience. Utility and Convenience are humble servitors in the court of Beauty but they may not be safely ignored, for they belong there. The theory of architectural design which does not adequately provide for them is a defective theory to say the least.

When corporations, such as Banks and Insurance Companies, wax rich they usually get themselves housed in a building expressive of their opulence. The typical instance is that one where the whole idea of architectural design seems to have been a lavish display of a classic "order" in cut stone. Precedent has had its way with these also. Few of them excite the beholder. It would not be severe to say that most of them are merely dull and conventional affairs. But they all cost a lot of money. Isn't it a fact that it is in this type of building that the architects' sway is least disputed? Have we ever thought a selfish little thought of regret that by this kind of work we have taught our rich clients to believe that architects are extravagant and architecture expensive? May not such buildings be the chief reason why engineers are so often employed to design the merely ulitarian structures? Have we really done anything to correct the erroneous impression that an architect merely adorns the engineer's fabric? Have we tried to demonstrate that it is ours to put a soul into the dry bones designed by the engineer, and, if so, did we find that our slavery to precedent helped or hindered?

We know also that many buildings exist where the exterior treatment has none but a vague and general relation with the interior and with its plan. The use of precedent had so prejudiced the thought of the architect that before he began to draw he knew how the building would be obliged to look. If it were a bank, it would have to be a Greek or a Roman temple. If it were a library, it would have to be a French or an Italian Palace. If it were a building for governmental purpose it would have to have a great colonade with flanking solids and perhaps a dome. The formula would vary according to the school and habit of mind of the Architect, and the necessary reaction of those who would pay the bill. But there was always a formula, and because the terms of the equation were not complete, the solution was always a makeshift and an evasion. The use of precedent in types such as we have briefly considered has completely overshadowed all the other elements of architectural design. The personality of the Architect has practically vanished and in his work there is nothing that speaks of the spirit of a people or of a locality save as reminiscent of a pessimistic and ghostly way. At best the original beauty that dwelt in the buildings from which these are stolen is here only in the same unsatisfactory sense that it exists in any copy of a work of art. At worst the original beauty is gone and all that is left is a sense of the unintelligent use of forms alien to the purpose in hand.

From the lowest of motives, selfishness, can we afford to let architecture be so misunderstood? We have taken away her torch and have arrayed her in a masquerade costume and ornamented her with the trophies of our scholastic research. Can we wonder that "the public" is not interested in such performance? When architectural design shall have definitely ceased to be anything more than skillful adaptation, then shall architects, by their own admission, cease to be artists, and architecture as an art-expression shall terminate. But I suspect that when the day comes, and perhaps it is nearer at hand than we think, the primitive impulse to create and to build will somehow produce new servants. They may not call themselves architects but their work will unite them to that fellowship with the poets which we shall have forfeited.



SOME IMPRESSIONS OF THE BOWL
(Continued from Page 11)

clothes—the mechanism, most interesting—but dulling one's receptivity to the actual music. One would have liked a less visible orchestra, and more darkness in places: where flashed those unseemly lights that ruin all the beautiful dark gravity of the higher hill; where the fierce glare of the white cross mercilessly stabbed the sight; where gleamed and glistened the dragonous eyes of stabled cars.*

Often it seemed the music was sweeter, deeper, more august than under any closed and lighted roof. There were even moments—rare and fleeting—when the sense of the divine in nature and in man expressed in music were one to the sense. In those surroundings, still keeping much of their nobility, one was less tolerant of the cheap and trivial, the ignoble, and these, with all underlying meanings, seemed more instantly perceived. Scheherazade with its sensuality and cruelty expressed in beautiful movement, was somehow repellent as it would not have been ordinarily perhaps.

But the music's influence was elusive. A thing delicate and exquisite sandwiched between the thick and heavy layers of the crowd.

The waves of human beings roll upward and upward, breathless and buoyant. They stream downward again in an endless flow. The eye and mind are fascinated and enthralled by these vast descending streams. Cheerful, complacent, pleased with the out of doors, mildly pleased with the music, satisfied to have done the right thing culturally; to have contributed to the 'uplift' of the community and to the something that will make their city "bigger and better," they pass and pass a noticeably well regulated crowd . . . . And if, to the less robust temperament, under their trampling feet, and amiable voices, and trivial unfeeling comment, the tender gifts and delicate bestowals of the spirit of music wither and shrink; and the multitude, unconscious of its power, magnificent and devastating, over art and over nature seems to triumph, yet this is a mere personal and partial impress. One sees the nobility of an achieved ideal; a great and generous human enterprise; with pride and affection, something that is of the best in American life and character.

**If a promised [illegible] and acknowledgment in the program were ineffectual in inducing the realty people to quench those jumping lights on Bowl evenings, even a bribe seems worth while! For the cross one would suggest mauve of varying depths. Probably there is not room for the planting of quick growing trees to hide the cars. And why could not all the lighting of the Bowl be green like the pleasing lanterns?*

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

THE T. B. WALKER ART GALLERY

(Continued from Page 14)

Lake Minnetonka, twenty-five miles out, is another Lake Geneva for fine homes. When winter comes many migrate to our Southland. With the love for the country growing, many are giving up their city homes and using these for year-round residences. We were turned loose in one of the gardens where flowers grow in such tangles and masses as only wild ones are supposed to do.

The Memorial Drive, four miles in length, is set with double rows of elm trees bearing the names of soldiers of the World War. This long avenue of lawn and trees leads up to the flag with its glorious colors. Beyond lies the Columbia Field House and golf links. The building is the equal of fine country clubs and is furnished with old-fashioned furniture and hooked rugs. Minneapolis has so many playgrounds it must be confusing. That which will give the greatest pleasure of a different kind to great numbers is about to be opened to the public.

The suspense is over. The art treasures of the T. B. Walker collection are to remain in Minneapolis. It is a priceless possession and the art world will beat a path to the door of the new gallery which is to house it. The building which is an adaptation of the Venetian and Byzantine has a beautiful setting in green lawns with many old trees for a background, the Armory garden of acres of flowers across the street on one side and Mr. Walker's own residence on the other. It faces Loring Park and with all is right down town. Stepping into the lobby, one is delighted not only with the light, but lightness.

The architect, Mr. Thorshov, and Mr. Walker took us through. "Now, come along, there is not time to study individual pictures," said Mr. Walker, and we were off. At that rate I thought our visit would be over in fifteen minutes, but we kept the pace for two hours, except now and then when he would give a little chuckle and stop to relate some incident. "I had a great old time with this piece;" or, "Mrs. Lowry used to come and stand before this portrait. I had half a mind to give it to her, but I couldn't deny other ladies the pleasure of seeing it.' That lead us to thinking what a benefaction it is to have such works of art placed where all may enjoy them. The Gentleman in Blue by the same artist as Blue Boy caused a sigh of regret over one picture that got away. Mr. Walker paused before Corot's Dance of the Nymphs, that poem in painting, and he tapped on the glass of a Sir Thomas Lawrence, saying, "He beats all the world in portraits of children." Passing one of Sir Peter Lely's and the Princess Victoria by Richard Westall, he declared he could hardly get the librarian past those.

It is appalling that one individual could collect so many masterpieces, Rubens, Rembrandt, Van Dyck—is there any old master missing?—masterpieces not only of painting, but pottery, porcelain, glass, jade, everything—one ancient necklace bore portraits of Roman ladies on the beads. I asked Mr. Walker how he ever got all these things. He smiled as he recalled how his mother used to say: "I hope, Thomas, that you get them honestly!"

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR OCTOBER, 1926.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption: that the name and address of the publisher and editor is M. Urmy Seares, Pasadena; that the business manager is R. B. Urmy, Jr., Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this first day of October, 1926.

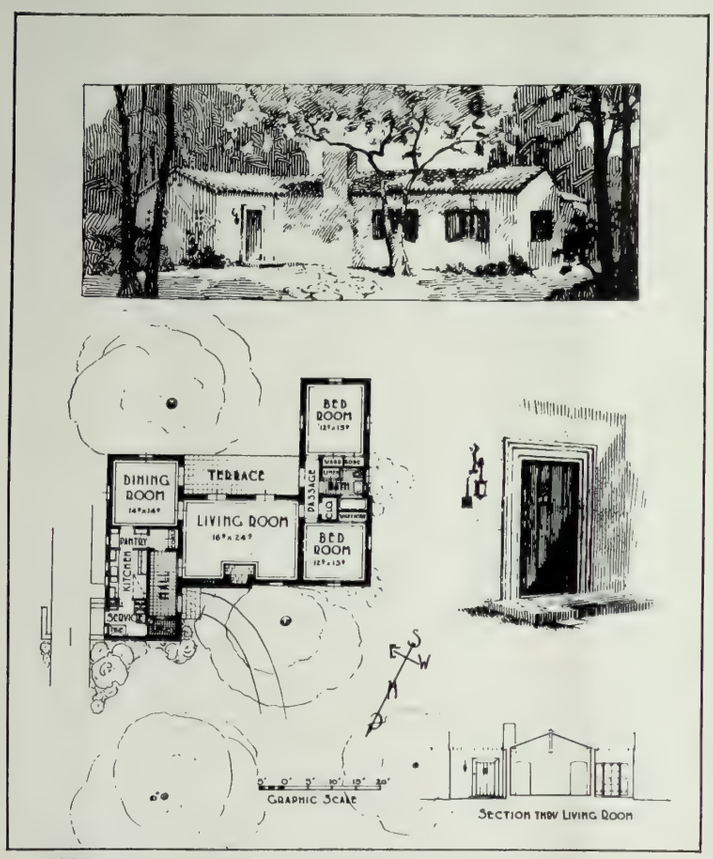
JOHN R. BRAGDON, Notary Public.
My commission expires November 7, 1929.

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

CALIFORNIA'S CONTRIBUTION TO BETTER HOMES

ACCORDING to our announcement in previous issues, CALIFORNIA SOUTHLAND will publish in each number small houses or details of larger houses by California's leading architects; and will also offer designs and sketches by young men who are selling plans and designs for small homes. Thus the best architecture will be made available to all who apply to this journal for specific designs.



SKETCH AND PLAN FOR A FIVE-ROOM CONCRETE BUNGALOW
HORACE MANN, DESIGNER

A SMALL HOUSE IN CALIFORNIA STUCCO STYLE DESIGNED IN A GROUP BY REGINALD D. JOHNSON, ARCHITECT, PASADENA, CALIFORNIA

ANOTHER STUCCO HOUSE OF MODERATE DIMENSIONS DESIGNED FOR THE SAME GROUP, JOHNSON, KAUFMANN AND COATE, ARCHITECTS

Royal Laundry Company

Pasadena, California

COLORADO 4311 — RAYMOND AT BELLEVUE

In Our New Location Now

624 E. Colorado St.
Pasadena, Cal.

Particularizing—
In Larger Sizes—
38 to 56½
And Small Sizes—
—the short stout, the narrow shoulder, the little person

Schaffer Gray Shop

GOWNS *for* WOMEN
Large and Small

624 E. COLORADO STREET

Ohrmund Brothers Unit System of Gas Heating, Electrically Controlled and Equipped with Electric FLASH Pilot.

The new electric Flasher takes the place of the old-time gas pilot, eliminating gas waste, and reducing cost to the minimum. Let us show you.

PASADENA GAS APPLIANCE COMPANY, INC.
901 East Colorado St. **WAkefield 4126**

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.

Tile for Everlasting Beauty

Genuine importations of Spanish, Italian, African, and Mexican tiles always in stock, as well as a complete line of American made tile, also foreign and domestic marble.

Mantels and sections of floors, walls for baths and other rooms in white and colors are kept on display. We also make tile fountains for gardens.

Z. B. GALLOWAY
95 S. Wilson Ave., Pasadena **Terrace 5516**

The Westlake
School for Girls
333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics

JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

An Ideal School for Young Women
Cumnock School
COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Story Writing
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology

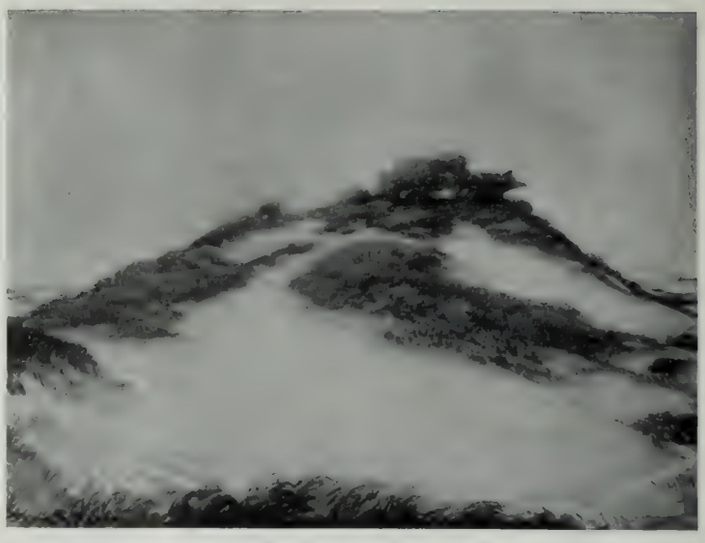
Art and Art Appreciation
An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.
HELEN A. BROOKS, Director
5353 West Third Street Los Angeles
WH itney 3427 —TELEPHONES— WH itney 7311

PACIFIC MILITARY ACADEMY
(Absolutely Fireproof)
Grammar and High School Departments
For Catalogue write
Commandant, P. O. Box No. 308, Culver City, Calif.
Telephones: Los Angeles—EMpire 6022
Culver City 3294

Norma Gould School of the Dance
announces
WINTER COURSES FOR TEACHERS,
PROFESSIONALS AND CHILDREN
Authentic Dances — Pantomime — Eurythmics
Special Feature—Fundamentals of Toe, Waltz Clog and Ballroom Dancing
Scholarship Awarded
460 N. Western Ave. Send for Catalog
HEmpstead 3530

THE WILLIAMS SCHOOL
for Handicapped Children
449 North Madison Avenue, Pasadena, California
For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development.
To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associate companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address
BEATRICE MICHAU WILLIAMS, Director

SCULPTOR OF SILVER
FOR THE TABLE OF THE BRIDE
PORTER BLANCHARD
BURBANK :: :: :: CALIFORNIA



THE WHITE SAND DUNES OF CARMEL FROM A PAINTING BY HENRY BREUER. CALIFORNIA

THE INCURABLE OPTIMIST

(Continued from Page 17)

He pointed to a perennial plant about five feet high, bearing dark purple, bellshaped flowers and shining purplish black berries of the size of a cherry. "We call this deadly nightshade, or 'Atropa Belladonna'," he said. From the dried leaves of this plant we obtain Belladonna with its principal alkaloid, atropine. Belladonna was used cosmetically by the ladies of Spain to enhance the beauty of the eye by dilating the pupil; hence the name 'Bella Donna', meaning 'Beautiful Lady'; and it is still used for that purpose. Given one million or ten million persons using belladonna, or atropine, in the eye, or taking it by mouth or by hypodermic injection in sufficient dosage, the pupils of all these people will be dilated, whether they believe in drugs or do not believe in them. In certain diseases of the eye it is very important that the pupil be dilated and atropine is then a very valuable drug. It is also used to relax involuntary, or unstriped muscle fibers, and is, for that reason, useful in asthma where there is a contraction of the bronchioles, and in constipation caused by spasm of the involuntary muscle of the intestine. The use of atropine can be unintelligent, even dangerous, when employed by ignorant persons."

"Look," he pointed to a group of foxgloves in the garden. "Look at them," he said, "are they not beautiful and friendly, and are they not quite natural? They, too, are nature's gift to man. From the leaves of the second year's growth, at the commencement of flowering, we obtain a drug called digitalis. For the weary and broken heart—physically broken, I mean—there is no remedy more remarkable, if given in the proper dosage. It rests the heart by slowing it. I have seen patients suffering from heart defects of various kinds, most dramatically relieved and improved by the use of this drug."

He walked a short distance, taking Elise with him. "This pomogranate tree, called Punica Granatum, which is very small in this garden, but grows to a height of about twenty feet in Southwestern Asia from North India to Palestine, where it is indigenous, yields from the bark of the stem and the root, a drug which is useful in the treatment for tapeworm. The male fern, called Aspidium, yields an oleoresin which is most reliable when used against the numerous varieties of tapeworm which are parasitic in man. This drug must be very carefully used also, as it may cause unpleasant and even dangerous symptoms in the hands of an inexperienced layman. From the ripe seeds of the common pumpkin, botanically known as Cucurbita pepo, we also obtain a remedy for the destruction of tapeworm."

"From the dry rhysome of this geranium, known as Geranium Maculatum, a fluid extract is made which is extremely serviceable as an astringent gargle in sore throat, as a mouth wash, and in various relaxed conditions of mucous membrane. A decoction is also prepared from this plant, which is serviceable in infantile diarrhea."

"Even the blackberry, growing against the garden wall, may be made useful when carefully prepared and administered in the form of a fluid extract. It may then be administered in the summer diarrhea of children. When, on the contrary, blackberries are fed to the child by grandmother, in the form of blackberry preserves they are highly irritating because of the seeds present in them.

"Were every pharmaceutical house and drug store in this city destroyed, from this garden patch alone, many human beings could be given relief from suffering. Walk down to the beach and the sea kelp, apparently a useless hindrance to bathing, yields iodine for man's use. Iodine, as you should know, is a splendid antiseptic, useful in the prevention of goiter, and in certain combinations, as in the form of potassium iodide, is used very effectively to treat most serious infections of the human body. The now widespread use of iodine by the laity, without the supervision of a physician is dangerous and should be discouraged, for certain types of goiter are aggravated and made much worse by the ingestion of iodine.

"There is a story told that in a village in Peru, a tree fell into a stream and rendered the water very bitter, so that the natives found it necessary to get water elsewhere. A man in the village, being ill with fever and parched with thirst, in his suffering drank

of the bitter water and was healed. This tree is called Red Cinchona, or Cinchona succirubra Pavon, or Peruvian Bark, from which quinine is obtained. The name Cinchona was given it in honor of the Countess of Chinchon, cured of malaria by the use of this drug as early as the seventeenth century. About the middle of the seventeenth century, a large quantity of the bark of the Cinchona tree received from America, reawakened discussion and, finally, a council of Jesuits held at Rome, approved a distribution of the drug, called therefrom "Jesuits' Bark." Still the opposition to its use was pronounced and it was only when an English quack doctor succeeded in effecting a cure among persons of rank, by the employment of the drug, that its services became general in malaria and typhoid fever, as well as in various other diseases. Quinine was used empirically, that is, its precise action was unknown until the cause of malaria was discovered to be a micro-organism called plasmodium malariae. Quinine destroys the plasmodium."

"Not only our gardens and woods lend themselves to man's needs, but our mines, the seas, air, even the sunlight has been imprisoned by the intelligence of man and is utilized in making life more healthful, more joyous, more worth while for man. Nature is profligate of life, man is slowly learning to conserve it, and he does it by utilizing the resources he finds in nature. Long ago, the old women in the villages, and the medicine men among the savages, knew of the curative value of nature's gifts. They gathered flowers, leaves and roots and then used them to help their sick. At the present time pharmaceutical chemists prepare these drugs so that they are always clean, the dosage is standardized so that we know the exact quantity of the drug which the patient is taking. It might be a little more direct, and you might say more natural, to chew a few leaves of foxglove in case of 'heart protest', where the wearied organ is sending up signals of distress, when the heart has been abused or mistreated by the exigencies and strain of modern living. You might let nature take its course and let the poor, abused heart struggle along as best it may, without any help. If attacked by malaria, it is possible not to take quinine and let the tiny micro-organism destroy a human being, but I think it is wiser to take quinine in a tiny, clean tablet, if it can be obtained, and overcome the infection. In the League of Nations Report, 1925, it is stated that in the United States there were 100,000 malaria patients during one year, while in Russia there were approximately five million persons suffering from this condition. The mortality from malaria in the United States was one per cent, while in Russia, where drugs were difficult to obtain, mortality was ten per cent. In this instance, in Russia, nature took her course, while in the United States nature was harnessed, a willing beast of burden, to man's need. We are told by historians that the Fall of Rome may have been due to the prevalence of malaria in the swamp districts, which undermined the health of the people, as much as to socio-economic causes."

The reverberation of a gong, struck somewhere within the house, penetrated into the garden, and announced luncheon. Dr. Norman glanced at his wife, "See, Ellen, I have done it again, forgotten my duty to Elise as her host, and inflicted a lecture upon her, on this beautiful morning."

Ellen gravely looked first at Norman and then at Elise. "No, I think nothing could have been better for Elise than to have heard you this morning. I have often felt that it was a pity the members of the medical profession have so little time to devote to the teaching of the laity. Elise probably has never thought of drugs as having been grown on trees or mined from the bowels of the earth, or brought in boats from the sea. To her, they were probably strange, unpleasant, ill-tasting concoctions which mysteriously grew on drug store shelves. This lack of understanding brings to my mind small, city-bred Ruth, who came to me after her first visit to a farm house, and seeing the farmer milk the cow, said, "Oh! He is squeezing the little fingers on the cow and getting milk from them.' She had always thought of milk as a liquid mysteriously growing in bottles at one's doorstep. This is not directed, personally, to you, Elise, but to all people who have so little knowledge of medicine as an art and a science, and who, in their ignorance, disregard an agent of inestimable value."

THE GOLDEN YARROW OF CALIFORNIA'S FIELDS.

Marlborough School for Girls
Established, 1889
Boarding and Day School Accredited to Eastern and Western Colleges
5029 West Third Street
ADA S. BLAKE, (A. B. Radcliffe College) Principal

MISS HARKER'S SCHOOL
FOR GIRLS
Palo Alto -:- -:- -:- California
"The Home of Stanford University"
Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year
DIRECTOR: RUBY MILDRED KING
New Location: 6367 Wilshire Blvd., Opposite Carthay Center
Tel. ORegon 5303

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

ARE YOU TIRED OF ALL YOUR OLD VASES?
In our new shipment of Nabeul Pottery you will find many shapes you have never seen before, all decorated with soft, pleasing patterns that are easy to live with.
THE SOUKS OF TUNIS
Pasadena: In the patio of the Community Playhouse
Beverly Hills: In the Arcade, 450 Beverly Drive
Santa Barbara: In the Street of Spain, 29 de la Guerra Studios

FINE PAINTINGS
STENDAHL ART GALLERIES
AMBASSADOR HOTEL LOS ANGELES

GREENWOOD SCHOOL FOR GIRLS
5928 Franklin Avenue, Hollywood
Select Resident and Day School
Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.
Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

COMMUNITY HOUSE AND DAY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

OFFICERS:

MRS. HANCOCK BANNING, *President*

MRS. EDWARDS LAUGHLIN, *First Vice President*

MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*

MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*

MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*

MRS. JAMES REED, *Secretary*

MRS. J. WARREN TATUM, *Treas.*

MR. D. C. MACWATTERS, *Auditor*

WHAT THE LEAGUE DOES

In response to several requests from California Southland readers as to just what the Assistance League does, the following summary is being submitted:

The Assistance League is engaged in caring for the children of working mothers in its Day Nursery and in the rehabilitation, through its several self-help departments, of men and women who find themselves temporarily in distress or permanently incapacitated.

The maintenance needs, above the funds raised in its revenue-producing departments, are supplied by the Community Chest. The work is administered by interlocking departments, all of which are strict in adherence to the fundamental principle that the best help that can be given the needy is an opportunity to help themselves. The departments and their work are:

The Day Nursery: The Day Nursery cares for the children of mothers who are working or looking for work. Charges for this care are based on the parents' ability to pay. If they are unable to pay, the children are cared for free of charge. Few of our children's mothers have been able to pay more than 10c per day for a child's care, including its hot noon-day meal and milk in the afternoon. Last year eight thousand days care were given at a cost of eighty-nine cents per child per day. Fees received from mothers amounted to about one-fifth of the expense.

The Day Nursery is located in a small wooden building belonging to the League, and located at 5612 DeLongpre Avenue. Here about thirty-five children, ranging in age from one to ten years are cared for daily. Mothers who must work bring their children to the nursery in the morning and call for them in the evening when the day's work is done, knowing that they have been tenderly cared for and kept happy all day. At noon the children are given a hot meal of good wholesome food and in the afternoon each child has his milk.

Good Samaritan Committee: The principal aim of the Good Samaritan Department is to keep themselves in readiness to respond to the call for assistance from those who have known better days, to whom adversity is a new experience and who shrink from asking charity. No matter how many public relief agencies there are, there will always be those whose problems are as critical, whose suffering is even more acute, who cannot bring themselves to stand in line with the more or less chronic poor to ask for aid. To serve these few supersensitive people is not easy; they find it difficult to allow others to plan for them; they seldom state their cases fully. These call upon a worker for infinite patience and understanding, yet to help them seems so worth while.

With the employment of a trained social worker in January, 1925, the Good Samaritan Committee, which had been organized to answer the call of those in need, was placed on a footing with the recognized casework agencies. The work of this department is not confined to any district, it is called upon to take cases in all sections of Los Angeles from Owensmouth to Huntington Park, from Belvedere to Culver City. The work developed so rapidly that at the present time there is a full time social worker who does most of the outside work and a part time casework supervisor.

During the first year a total of 451 cases were handled affecting approximately 1000 individuals, 360 of which were children.

This department does all the investigating for family relief and for the Day Nursery, in addition to its regular case work.

No one who comes to the Assistance League is turned away, many are referred to agencies better suited to meet their particular problems, but all have a hearing and the story of everyone is kept confidential.

CALENDAR

Oct. 5, 12:45 P. M.—Round Table Luncheon

Oct. 5, 10:30 A. M.—Meeting of the Board of Directors.

Oct. 7, 10:30 A. M.—Meeting of the Good Samaritan Committee.

Oct. 12, 10:30 A. M.—Meeting of the Executive Committee.

Oct. 12, 9:30 A. M.—Meeting of the Day Nursery Committee.

Oct. 19, 10:30 A. M.—Meeting of the Executive Committee.

Oct. 21, 10:30 A. M.—Meeting of the Good Samaritan Committee.

Oct. 26, 10:30 A. M.—Meeting of the Executive Committee.

Employment: Unemployment is the principal problem; the father of the family out of work for months and too proud to ask for assistance until all funds have been exhausted, the deserted or widowed mother trying to hold her little family together, or the convalescent unable to do heavy or confining work. This year, up to October 1st employment was secured for 165, representing for the most part, work for professional or trained people—many excellent, permanent positions.

The Wilmington Branch: A branch of the Assistance League is located in Wilmington with a trained worker in charge. There a Thrift Shop branch is maintained and a regular program of family relief and welfare activities is carried on. In Wilmington, a waterfront town, the work is chiefly among foreigners and the very poor.

The Thrift Shop: The purpose of the Thrift Shop is to assist those of meagre means to purchase clothes and materials at a nominal sum. The appeal is made to the public to give to the Thrift Shop any clothing, household articles, bric-a-brac, in fact anything and everything is wanted. These are cleaned, put into shape and sold at a very low price. In the shop are beautiful things as well as worn clothes, giving an opportunity for people of many classes to buy. The mother with a small income and a large family to provide for, comes to the shop, buys a dress or out of date suit of clothes and creates from that a dress for the small daughter or a suit of clothes for the little son, at a cost far under the price at which she might purchase them ready made. Motion picture extras are regular customers at the shop and often find there articles of costume which enable them to secure work.

In case of dire need children are outfitted with clothing from the Thrift Shop free of charge. Whole families when in distress are supplied without charge with household necessities from the Thrift Shop.

Thousands of garments were sent to Santa Barbara after the earthquake.

Shut-in Department: The Shut-in Department helps invalids and other shut-ins to dispose of various articles that they make. A special show case in the Woman's Exchange displays for sale the various handiwork of the shut-ins. Invalids who may be moved are taken for automobile rides and a measure of happiness is carried to as many as possible through visits and gifts.

Tiny Tim: The Tiny Tim Endowment Fund is endowing children's beds in local hospitals. The revenues for this come from floral memorial funds given in lieu of sending flowers at time of death, and from other sources.

Floral Memorial Funds: The Assistance League acts as an intermediary through which checks may be sent to designated charities in lieu of sending flowers at time of death, the League informing those concerned of the remembrance.

The Woman's Exchange: The Woman's Exchange is located in the Community House at 5604 DeLongpre avenue, with a branch at 833 S. Flower street. The aim of the department is to help men and women help themselves. All kinds of handicraft may be consigned to this department where it is sold for the owners. Articles of beauty, and usefulness are on sale at the exchange. Self-respecting people who find themselves out of funds entirely, bring to our exchange some of their prize possessions, placing them on sale at the League instead of taking them to the pawn shop. In many instances through the sale of some handicraft women have been put in touch with places where they could secure work.

During the year 1925 the Woman's Exchange in its Community House Shop and the branch shop at 839 S. Flower St., disposed of $8,128.04 worth of merchandise. A small commission was charged for handling these goods; the net profit to the League, after expenses were paid, was $1,525.47, all of which was expended in charitable activities of the League.

Film Location Bureau: The Motion Picture Industry, one of the two largest industries in southern California, has a constant need for private properties in the filming of pictures.

Taking advantage of this need, the Assistance League established the Film Location Bureau. This bureau functions on a purely business basis as a clearing house between the property owners and the motion picture companies. The owners list their properties exclusively with the bureau, authorizing the bureau to handle them for filming purposes with all companies. The bureau is operated by an experienced director and a committee from the League. A protection to the property is assured both by contract and by personal supervision at the time of filming. A fee is charged the motion picture company for the use of the property; one-third of which goes to the League, and the remaining two-thirds is turned over to any public charity which the owner of the property may designate. The whole amount may be assigned to the League if the owner so desires. This allows personal property to earn money for charity, and influences many people to list their properties with the bureau who otherwise would not consent to their being used by the motion picture companies.

Tea Room: On the second floor of the Community House the League operates a tea shop for the convenience of its patrons, the profits of which go into the various charitable works of the League. The tea room is patronized by motion picture actors and directors. Every noon there is a colorful gathering of men and women in costume and make-up. The tea shop is a valuable asset to the League in that it attracts visitors whose attention is also called to the other departments in the Community House. A monthly Round Table luncheon is held in the tea room to which the public is invited. Some well-known speaker always addresses this group on a topic of current issue.

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

Fall Draperies Lend Warmth

RICHLY covered draperies—reds and blues against a black background will add much to the coziness of your living and dining rooms during the Fall and Winter. There are many interesting new fabrics and many new ways of hanging them. Come in and let us help you plan and make your plain curtains free!

(Second Floor—Coulter's)

Coulter Dry Goods Co.

FOUNDED IN 1876

Seventh Street at Olive

FLORNINA

95 South Los Robles Ave.
Pasadena, California

Dear Madam:

We have made the most marvelous selection of Gowns—both formal and informal, Dresses for street, and Frocks for sports from exclusive couturiers at home and abroad for the Fall and Winter season.

They are now on display in our salon for your approval, and your early visit is anticipated.

Cordially yours,

Louise Brown Hollister

P. S.—Be sure to see the exquisite hand-made underwear—the work of the nuns in Belgium.—L. B. H.

Unique in its Atmosphere

Each morning a refreshing shower. A joy at forty miles an hour.

Golden State Limited East

The luxurious and congenial environment of an ocean liner translated to railroad travel.

Rock Island

Southern Pacific Lines

A "comfy" lounge for women planned. A kind of traveling "no man's land."

Leave Los Angeles 12:01 p.m. [via Southern Pacific]; San Diego 10:45 a.m. [via S.D.&A.]; arrive Chicago 10:00 a.m. third day [via Rock Island].

Thru Pullman daily from Santa Barbara 8:00 a.m. [via Southern Pacific].

For tickets, reservations personal service, call on

Southern Pacific City Ticket Office, 937 State St., Santa Barbara, Calif., Phone 243; or address B. F. Coons, General Agent, Rock Island Lines, 809 Van Nuys Bldg., Los Angeles, Calif.

Mediterranean style fireplace, in a corner of the cosy Lounge at the Golf Club House—Palos Verdes Estates.

Palos Verdes—*A Beautiful Suburb!*

YOU might search the entire length and breadth of wonderful California and not find a place so fortunate in either its beauty of location and climate, or its completeness as a residential community.

To begin with, Nature herself endowed Palos Verdes with some of California's finest ocean views—of silver beaches stretching for miles into the purple distance. Here also are mountain vistas extending, range on range, from Santa Monica to the snow-tipped Sierras. Busy valley cities are spreading over the flat lands at your feet, while all around you on the sloping hillsides of this romantic domain, are numberless canyons, mesas, knolls—each with its "private view"—ideal spots for the homes of those who love the blue ocean and the warm grey tints of the mountains.

Master builders, indeed, are the builders of Palos Verdes! Every foot of development, every individual dwelling, every piece of construction has been made to conform to surrounding beauty. Nothing that Nature gave has been lost. Nothing unsightly or undesirable will ever have a place in Palos Verdes. It is in very truth The City Beautiful.

WE ARE ANXIOUS FOR YOU TO *SEE* PALOS VERDES —See it today!—it will tell you its own story!

PALOS VERDES

4 ½ miles of California's finest shore line

5TH FLOOR LANE MORTGAGE BUILDING, 8TH AND SPRING STREETS, LOS ANGELES

JAY LAWYER, *Gen. Mgr.* BANK OF AMERICA, *Trustee*

C.S.10-26

PACIFIC GARDENS .·. CONSERVATION AT HOME

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

"Evening Light at Twenty-nine Palms" — *From a Painting by Katherine J. Hunley*

This Painting of the California Desert is now hung in The Stendahl Galleries, Ambassador Hotel, Los Angeles.

No. 83 **NOVEMBER, 1926** **25 Cents**

AN IDEA as old as is human effort! It is the very law of nature and the instinct of mankind to unite in working for a common cause. If the cause is good, if the desire is sincere and the effort is well directed, society will be benefited and the effort justified.

THIS principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded five years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

TO BETTER architectural training and practice, the Association is striving to encourage the study of Art and Architecture, to afford more adequate library facilities and to bring to public attention the value of the Profession to the community.

CALIFORNIA SOUTHLAND

Makes A Distinctive Christmas Present from California

SOME of our subscriber-friends send as many as ten to twenty new names in at this time of the year. We attend to all details—sending the Christmas number, and a card announcing you as the giver, and then SOUTHLAND every month for a year.

The next twelve numbers promise to be even more interesting, more Californian, and with more good looking pictures than any of the past. They take the place of those letters you have never found time to write—"back home."

PLEASE WRITE THE ADDRESSES PLAINLY; WE DO EVERYTHING ELSE.

Make Checks to

CALIFORNIA SOUTHLAND
Pasadena, California

THE PASADENA POST OFFICE WILL SEE THAT WE RECEIVE THEM.

SUBSCRIPTION DEPARTMENT,
CALIFORNIA SOUTHLAND

Royal Laundry Company

Pasadena, California

COLORADO 4311 RAYMOND AT BELLEVUE

Lenz HAT Studio

643-645 East Colorado St.
Pasadena, Cal.
Near the New Community Playhouse
Phone Fair Oaks 573

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.
Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.
Write or telegraph for reservations.

FINE PAINTINGS

STENDAHL ART GALLERIES

AMBASSADOR HOTEL LOS ANGELES

California Is Discovering the Other Side of the Mediterranean at

THE SOUKS OF TUNIS

Pasadena: In the Patio of the Community Playhouse.
Beverly Hills: In the Arcade, 450 Beverly Drive.
Santa Barbara: "In the Street in Spain," 29 de la Guerra Studios

Announcing The Chief

New Santa Fe train de-luxe Los Angeles to Chicago

extra fast
extra fine
extra fare

STARTING NOVEMBER 14th

SIXTY-THREE HOUR schedule only two business days enroute.

Santa Fe Ticket Offices & Travel Bureaux

221 South Broadway, LOS ANGELES
Santa Fe Station, PASADENA
915 State Street, SANTA BARBARA
300 Broadway, SAN DIEGO

Dance!

at the

Ambassador

Cocoanut Grove

to the Entrancing Music of

COCOANUT GROVE ORCHESTRA

Under the Leadership of Ray West

SPECIAL NIGHTS Every Tuesday

COLLEGE NIGHTS

With Dancing Contest every Friday.

Tea Dances

every Saturday at 4:00 in the Fiesta Room, Tea Service $1.00

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least two weeks previous to date of issue, the fifth. No correction can be guaranteed if they are received later than that date. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season opens with November and the following announcements cover the programs of the month:
November 1st—1:00 o'clock. Bridge luncheon. Hostesses: Mrs. Everett P. Babcock, Mrs. Horace Donnell.
November 8th—2:30 o'clock. Bridge and Mah Jongg Tea. Hostesses: Mrs. Paul Loveland, Mrs. Benjamin O. Williams.
November 15th—2:30 o'clock. Bridge and Mah Jongg Tea. Hostesses. Mrs. J. Dawson Thompson, Mrs. John O. Seibert.
November 22nd 2:30 o'clock. Bridge and Mah Jongg Tea. Hostesses: Mrs. James Burton, Mrs. Laurence Macomber.
November 29th—2:30 o'clock. Bridge and Mah Jongg Tea. Hostesses: Mrs. Stanley Brooks, Mrs. H. H. Beckwith.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

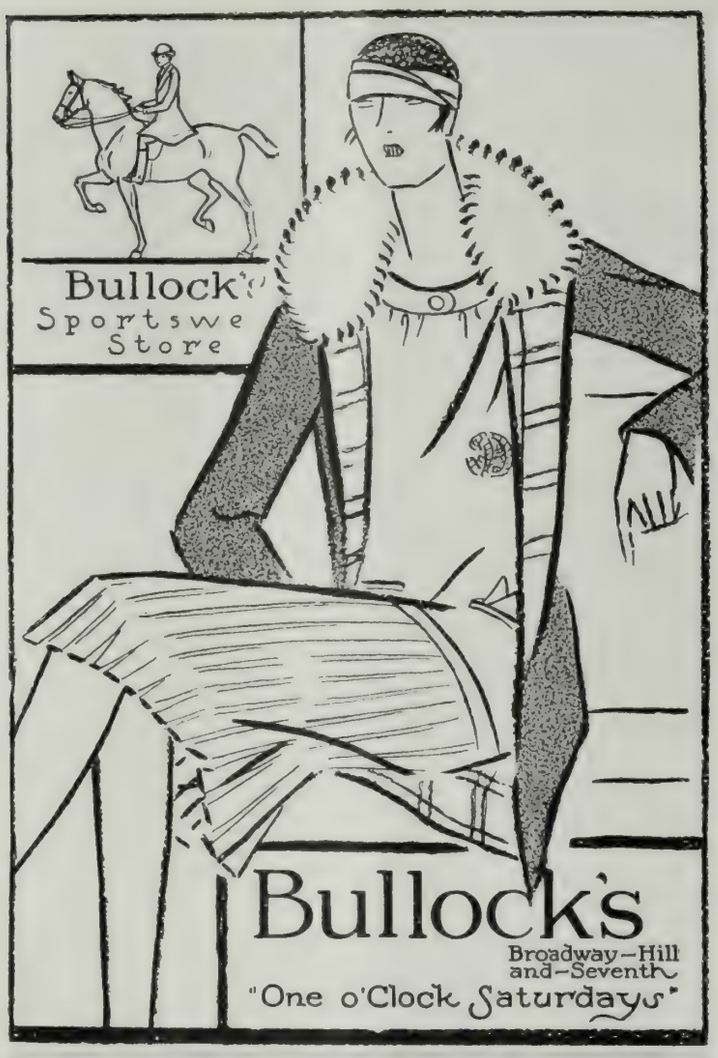
MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.



Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles

391 E. Colorado St., Pasadena

Boston New York Washington

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mahjongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, announces the following exhibitions for November: Colonial Exhibition of antiques furniture, etc.); etchings, block prints and water colors by Blanding Sloan; fictile ivories; etchings and drawings by Fred Monhoff; water colors by American Indian School children; collection, Matisse prints. Saturday Afternoon Lectures: auspices of Museum Patrons' Association, three o'clock.
November 6th—Open date.
November 13th—Mrs. I. M. Spaulding, "Early American Furniture Manufacturers."
November 20th—One act play and lecture by Mrs. A. M. Goldsmith—"Lights and High Lights."
November 27th—"Jedediah Strong Smith, Pathfinder of the "Sierras" by Dr. Owen C. Coy.

AINSLEE GALLERIES, Barker Bros., Los Angeles, announce for the month an interesting exhibition of the work of William Keith; also November 1 to 15, paintings by Leland Curtis; and November 16 to 30, paintings by Donna Schuster. A group of bronze pieces by Carl Eldh will add beauty and interest to the galleries, and the usual exhibition of the work of California painters will be found in the large display room.

THE BILTMORE SALON, in the Los Angeles Biltmore, will continue the Jean Mannheim show through November 7th. This is a delightfully varied selection of California landscapes. Hanson Puthuff will show a collection of Arizona and California subjects, Nov. 8-29.

KEIVITS GALLERY, Vista del Arroyo Hotel, Pasadena, will show during the month the work of Eastern artists, including Murphy, Blakelock, Daingerfield, and Chase, also the work of Western men. The European paintings to be shown are by Jozef Israels, Willem Maris, Evert Pieters, William Van Nieuwenhoven, Favai, Blomme, and others of equal interest. The gallery is open in the evenings.

THE WEST COAST ARTS INCORPORATED held the sixth annual exhibition of paintings last month at the Southby Salon, 424 North Larchmont Blvd. A jury made up of Arthur Hill Gilbert, Paul Lauritz and Fitch Fulton awarded the following prizes and medals: The Minnie Tingle Memorial Prize of $125 went to Donna Schuster for "In My Garden." The Minnie Tingle Memorial Prize of $75 for landscape went to Lillian Prest Ferguson. The West Coast Arts Gold Medals were awarded to Ruth Peabody for the best figure painting. Ella Hotelling Tanberg for the best flower painting and Bessie Ella Hazen for the best water color.

MAURICE BRAUN exhibited interesting canvases at the Hollywood Woman's Club last month.

THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA held the initial dinner of the winter season at the Woman's Club of Hollywood, October 8th. The programs of the year will be of universal interest, including five lectures on Art by S. Macdonald Wright. Three of these lectures were given last month and the remaining two are to be given, November 5th, "Modern Art," and November 12th, "Color," at the Lytell Studio, 546 South New Hampshire street, Los Angeles.

CALIFORNIA ART CLUB held the annual show last month at the Los Angeles Museum, Exposition Park. The Minnie Tingle Memorial Prize for the best landscape in the exhibition was awarded to Ruth Bennet for "The Valley." Honorable mentions were given to Edouard Vysekal for "Young Woman in a Garden," to Mable Alvarez for "The Sisters," and to Roscoe Shrader for "A Wreck." Among the sculptors honorable mention was awarded to Ella Buchanan for "A Mask."

The jury of awards for this show and also for the exhibition of the California Water Color Society consisted of Antony Anderson, Alson Clark and Clarence Hinkle.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces the following exhibitions: Room 1, as usual, will show the work of the members of the Pasadena Society of Artists; Room 2, Oils by Colin Campbell Cooper; Room 3, Paintings by Jean Mannheim; Room 4, Oils and Miniatures by Clare Force; Room 5, Block Prints by Frances Gearhart; and Rooms 6 and 7, the West Coast Arts Incorporated.

THE CALIFORNIA WATER COLOR SOCIETY held the seventh annual exhibition at the Los Angeles Museum during October. Donna Schuster was awarded the prize for "The Concert." Honorable mention was awarded Franz A. Brasz for his group of three water colors.

LOS ANGELES COUNTY FAIR, in the Art Department, awarded the following prizes: First prize, in oils, $100, to Benjamin C. Brown, "Sunlight and Shadows," High Sierras. Second prize, $25, to Roscoe E. Schrader, "The Angler." Second prize, $25, to Anni Baldaugh, "King of Hearts." Honorable mentions were awarded, first to Arthur Hill Gilbert, "In Bernardino Wash"; second to Walter Cheever, "Portrait"; third, Millard O. Sheets, "Stone Workers"; and fourth to Ruth Bennett, "One Autumn Day." In water colors, pastels, the first prize, $100, to John Cotton; second prize, $25, to C. Von Schneidau. Second prize, $25, to Henri DeKruif. Honorable mentions were awarded as follows; first, Eduard A. Vysekal, "Reclining Figure"; second, Michi Hashimoto, "The Night and the Morning"; third, Charles A. Smith, "The Golden Pasture"; fourth, Marjorie C. Murphy, "The Turkish Scarf." In sculptures, first prize, $100, to F. Tolles Chamberlin, "Child with Shell"; second, $25 to Burt Johnson, "High Note"; second, $25 to Katherine B. Stetson, "Dancer Making Horns." Honorable mentions were given to, first, Frank C. Wamsley, "Garden Figure"; second, George Stanley, "Head of Young Woman"; third, Andrew Bjurman, "Rest After Toil"; fourth, Stephanie Oliver, "Madonna"; Special Honorable Mention for group, Mrs. Annetta Saint Gaudens.

THE PLAZA HOTEL, Hollywood, under the auspices of the Southby Art Salon, hung during the first half of last month the work of Western artists, and the last half, canvases by Frank Tenney Johnson.

THE ART LEAGUE OF SANTA BARBARA announces two shows for the month: Jack Wilkinson Smith, and Charles M. Russell. The galleries of the Art League are a part of the De la Guerra studios.

CANNELL AND CHAFIN, Inc., 720 West Seventh Street, Los Angeles, will show in their galleries, November 1 to 13, portraits by Ordayne Neale, and from the 15th to the 30th, paintings of flowers by Mrs. Grace Vollmer.

MAX WIECZOREK exhibited in the galleries of the Art League of Santa Barbara last month.

LAGUNA BEACH ART ASSOCIATION sponsored the first art exhibit at the Southern California Fair at Riverside; prizes amounting to $350 were awarded as follows: First prize in oil, to Anni Baldaugh; second to Clarence Hinkle; third to Thelma Hope. Honorable mentions in oil went to Tokio Veyama; to Haldane Douglas; and to Paul S. Sample. In water colors and pastels the first prize was awarded to William A. Griffith; second prize to Michi Hashimoto; and third to Emma Siboni. Virginia Sterrett received honorable mention for modern water color illustration.

DAVID ANTHONY TAUSZKY has taken the studio at 517 Garfield, South Pasadena, just beyond the Adobe Flores, and is preparing for a one-man show at the Ebell Club, Los Angeles, during December. Mr. Tauszky will show a few paintings this month at the Henry Foes Studio, Pasadena Community Theater Building.

E. GRAYSON SAYRE will hold an exhibition at the Wilshire Art Galleries during the month; all of the paintings depicting desert scenes.

PACIFIC COAST ARTISTS will hold the first exhibition, December 3 to January 29, under the auspices of Artland, at the downtown quarters of the Artland Club, Fine Arts Buillding, Seventh and Flower streets, Los Angeles. Work received, November 15 to 20, and must be delivered to Fine Arts Building.

MISS RUTH B. MORAN has gone East with the intention of arranging a memorial exhibition of the work of her father, Thomas Moran, N. A.

THOMAS L. HUNT is sketching and painting at Laguna Beach.

KATHERINE LEIHGTON has sold the twenty portraits of the various chiefs among the Blackfoot Indians, painted this summer, to the Great Northern Railroad for a permanent exhibition.

DANA BARTLETT is exhibiting with the American Artists at the Chicago Art Institute, this being the fourth time his paintings have been shown at the Institute. Mr. Bartlett is exhibiting locally at the Hollywood Chamber of Commerce, and is assembling a group of paintings to forward to interested sections of the country.

CHARLES M. RUSSELL, known internationally as a painter of the West, particularly of horses, cowboys, Indians, and wild animals, died at his home in Great Falls, Mont., October 24th.

Chickering
AMPICO

This Beautiful Florentine Chickering-AMPICO is reminiscent of the Italian Renaissance

America's First—America's Finest Piano

Southern California
MUSIC COMPANY
806 and 808 So. Broadway

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.
Dinner Dance Every Saturday Night.

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.

WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

Eleanor and . . . .
Hollingsworth Beach
French and Italian Arts
New shipments have just arrived from France and Italy,—complete Pottery Table Sets,—Antique and Modern Furniture,—French Novelties suitable for Christmas.
630 East Colorado Street Pasadena, California

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: Thursday evening, the 4th, and Friday afternoon, the 5th, Sunday afternoons, the 14th and 28th, and Thursday evening, the 18th, and Friday afternoon, the 19th. All of these concerts are given in the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

PASADENA MUSIC AND ART ASSOCIATION, in the 1926-1927 Artist Series, announces the appearance of the following artists: Galli-Curci, Soprano, Saturday evening, November 27; Russian Symphonic Choir, Wednesday evening, December 8; Maier and Pattison, Duo Pianists, Thursday evening, January 27; Cecilia Hansen, Violinist, Tuesday evening, February 8; Rosa Ponselle, Soprano, Thursday evening, March 10; and Tito Schipa, Tenor, Monday evening, April 11. These concerts will be held in the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, presents the second of the series of eight Coleman Chamber concerts, Sunday afternoon, November 21, at four o'clock, at the Community Playhouse, Pasadena. The artists are The Mischa Elman String Quartet.

L. E. BEHYMER presents the second concert of the Tuesday evening section of his Philharmonic Courses, November 2. Louis Graveure is the artist.

AMELITA GALLI CURCI will open the Thursday evening course of the Behymer series of concerts, November 11, and will also sing Tuesday, the 16th, at the Philharmonic Auditorium, Fifth and Olive, Los Angeles. The Thursday course will also include the Elman Quartet, November 25, with Mischa Elman at the first violin stand.

REDLANDS COMMUNITY MUSIC ASSOCIATION announces that Hugo Kirchhofer has been reengaged as community sing director. The Redlands Bowl offered very attractive programs throughout the summer: Maude Allan, dancer; Vera Barstow, violinist; Raymonf McFeeters, pianist; and Margaret Messer Morris, soprano, appeared during the season.

THE LOS ANGELES TRIO gave the initial concert of the season in the Biltmore Music Room, October 27. In each concert of the series the Trio will present works never before heard in Los Angeles. The personnel of the trio includes May McDonald Hope, founder and pianist; David Crocov, violinist, and Ilya Bronson, 'cellist.

THE OPERA READING CLUB OF LONG BEACH, Dr. Frank Nagel, director, Mrs. George H. Galbraith, president, opened the season last month with Gounod's "Faust." On November 4th the opera will be "Cavalleria Rusticana."

SAN DIEGO OPERA ASSOCIATION, under the direction of Buron Shyrock, will present "Carmen," November 4th, followed by "Rigoletto," December 2nd. The operas are given in the Russ Auditorium.

PASADENA'S CONCERTS, given by the Philharmonic Symphony Orchestra of Los Angeles, will be given this season in the Main Auditorium of the Pasadena Community Playhouse, Monday evenings at 8:30. The first concert is announced for November 15. There will be six concerts and three soloists.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, director, gave the first of a series of five concerts, last month at Tuesday Afternoon Clubhouse, in Glendale. Leonida Coroni, baritone, was the soloist, giving the Volga Boatman's Song.

THURLOW LIEURANCE, composer and pianist, and who is an authority on Indian tribal music, will appear in concert, under the auspices of the Pasadena Teachers' Association, November 15, in the Pasadena High School Auditorium. Mrs. Edna Wooley Lieurance, wife of the composer, will assist in the entertainment appearing in different tribal costumes.

THE WOMAN'S LYRIC CLUB, under the direction of J. B. Poulin, will present a program early in the month at the Biltmore, in connection with the opening of the Community Chest Drive. The first concert by the club, of the winter season, will be given at the Philharmonic Auditorium, December 3rd.

THE LONG BEACH SYMPHONY ORCHESTRA, Leonard J. Walker, director, opened the season at the Municipal Auditorium last month.

THE LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, will present the three scheduled concerts at the Shrine Auditorium, Los Angeles. This Society was organized fourteen years ago and is recognized as one of the best choral organizations in the country. The first concert will be "The Messiah," De-

cember 19, with Riccardo Martin, Fred Patton, Julia Claussen and Blythe Taylor as soloists.

KURT MUELLER piano recital is scheduled for November 10 at the Biltmore.

THE ELLIS CLUB will appear in concert at the Philharmonic Auditorium, Los Angeles, November 3rd.

A CAPPELLA CHOIR, John Smallman, founder and dircetor, will give the first concert of the season, November 19th, at the Philharmonic Auditorium, Los Angeles, with Vera Barstow, violinist, as assisting artist.

Announcements

PASADENA COMMUNITY PLAYERS announce the plays for the month, and an unusually interesting schedule for the year. November 4 to 13, "In a Garden" by Phillip Barry.
A new production will open every other Thursday evening and will run for nine nights, (8:15) and two matinees (2:30). Matinees on Saturdays.
"The Workshop Productions" open Saturday, November 6th, and will be given every Saturday night thereafter at 8:15 in the Recital Hall of the Playhouse.

WHITTIER COMMUNITY PLAYERS chose "To the Ladies" as the premier performance of the season. Five plays are to be presented during the winter, the remaining four being, "In the Next Room," "You and I," "Capt. Apple Sauce," and "Rosmers Holm." Mrs. Clyde F. Baldwin is the director, and has been since the organization was founded five years ago.

GERTRUDE C. MAYNARD, Junior Past President of the Soroptimist Club, will present the program at the next meeting to be held at the Music Room, the Biltmore Hotel, Tuesday, November 2nd, 12:00 o'clock sharp. This is to be an informal program on various topics, such as Why Books, Gertrude C. Maynard; Childrens' Book Week, Esther Reynolds; Girl Scouts and Community Service, Gertrude C. Maynard; A Permanent Headquarters for Los Angeles District, Federation of Women's Clubs, Mrs. A. H. Montgomery. Flowers and Attendance prize will also be furnished by Mrs. Maynard.

CANNELL AND CHAFFIN, Inc., 720 West Seventh street, will open a special Book Room in one of the galleries, in conjunction with the present upstairs library, on or about November 1st. Its purpose is to satisfy the constantly growing demand for books to serve as appropriate gifts, interesting new additions to the home library, choice items for the connoisseur. Recent publications of merit, standard authors in bindings of character, rare and first editions, illuminated volumes and manuscripts will be included. Mr. Harry V. Horton, who is in charge of this branch of the shop, has spent several months in New York in careful selection of interesting items covering a variety of subjects appealing to the trend of present day thought. A cordial invitation is extended by the company to visit the new Book Room and inspect its treasures.

ALINE BARRETT GREENWOOD will give a course of her charming current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday of each month, opening November 17, through Apirl 20.

PASADENA PUBLIC LIBRARY invites you to five Book Talks, to be given by Helen E. Haines, November, 1926, to March, 1927. Friday evening, November 5, the subject is Personalities and Experiences, Glimpsed in Current Biography.

THE JUNIOR LEAGUE OF Los Angeles is opening a shop on Monday, November 8th, at 641 Carondelet, just off Wilshire Blvd. It will be run entirely by the members of the League, who are cutting and sewing beautiful handmade underwear, negligees and baby things. Besides these there will be many of the new novelties from shops in the East, also jams and jellies. A circulating library will be operated in connection with the shop. The proceeds from the shop and the Horse Show, held once a year at Flintridge, go to support the Home for Convalescent Children, at Lucas and Ingraham streets, Los Angeles. The League hopes to be able to build a new home in which more children can be helped toward normal good health.
The committees for the shop are: Chairmen of Entire Shop: Mrs. Charles Thomas, Mrs. I. Clark Smith. Sewing: Mrs. John O'Melveney. Interior Decoration of Shop: Mrs. E. L. Doheny, Jr. Business, Mrs. William Joyce, Jr.; Operating Supplies, Miss Margerite Schneider; Appraising, Mrs. William Flint; Schedules, Mrs. Van Buren Jarvis; Circulating Library, Miss Mary Milbank.

College Notes

THE UNIVERSITY OF CALIFORNIA OF LOS ANGELES, dedicated the new site at Westwood, October 25, with impressive ceremonies. The program included addresses by Gov. Richardson, President Campbell of the University of California, Maynard McFie, member of the Committee of Seventeen, which made the original investigation of the Westwood site; William Henry Crocker, Chairman of the Board of Regents; Dr. Ernest Carroll Moore, director of the Southern Branch; and Ned Marr, president of the Associated Students of the State University. The program opened with music by the university band, followed by an address of welcome by Dr. Moore. The invocation was then given by Rev. Wilsie Martin. Each speaker emphasized the future of California in educational and artistic lines and the corresponding need for a greater university on this Western coast.

OCCIDENTAL COLLEGE women will act as hostesses November 12 and 13 to one hundred representatives of the twenty-five Southern California college women's organizations who gather for their annual session in Eagle Rock. Mrs. John W. Urquhart, former state president of the Federation of Women's Clubs, will address the women on the first afternoon of their meetings upon "Open Vistas," a subject dealing with "Women in Relation to Life," the subject of the conference. Conferences and discussions will claim the time of the women except during social affairs, which include a tea to be given by Mrs. Remsen D. Bird, Friday afternoon; a campus dinner and program at Orr Hall gardens the first evening; a luncheon at the Elite in Los Angeles Saturday noon, the Arizona-Occidental football game in the afternoon, dinner at the Oakmont Country Club and a dance at the campus in the evening.
Other campus events during November aside from regular chapel and lecture meetings, held each week, include rallies before games, the home coming and dance, November 20, following the game with Pomona College; a student volunteer reception in the Y.W.C.A. room for friends in the college and elsewhere and the sophomore-senior party.
Juniors are working upon the play they have chosen for presentation in December, Ibsen's "The Doll's House."

GEORGE S. HUNT
FINE HANDMADE FURNITURE
171 EAST CALIFORNIA STREET
PASADENA

Antique Reproductions
Carved Mantels
Special Doors
Paneled Rooms

FAMED ROUND THE WORLD

". . . in America we take the

Sunset Limited"

In Paris and wherever world travelers gather the Sunset Limited is well known. It is recognized as offering the most in transcontinental travel in the United States.

World travelers know the Sunset Limited's colorful route of historic and romantic interest—daily from San Francisco and Los Angeles, through the picturesque Southwest and Old South to New Orleans; then by train or by Southern Pacific steamship to New York (meals and berth included in the fare).

Known also to experienced travelers are Sunset Limited's refinements of service—it's handsome observation and club cars, comfortable lounge rooms and shower-baths; its ladies' maid, barber, valet; and its dining cars that specialize in typical southern and western dishes.

Southern Pacific

C. L. McFAUL, *Asst. Pass. Traffic Mgr.*, Los Angeles

Pomona College

THE largest number of music, drama and lecture events in recent months will be held on the Pomona College campus during November. Beginning November 1 the unique exhibit of prints by Phillips, Bartlett and Urushibara will be displayed in Rembrandt Hall of Art during the entire month. The exhibit is open to the public each afternoon with the exception of Saturdays and Sundays.

The Frank P. Brackett astronomical observatory will be open to visitors Thursday evening, November 4 at 7:15. Professor Frank P. Brackett will welcome visitors at this time.

Program of musical recitals planned for the month opens on Monday evening, November first in Bridges Hall at 7:15 when Joseph W. Clokey, associate professor of organ at Pomona College and nationally known composer, formerly of Oxford College, will present his opening recital on the Pomona campus. Mr. Clokey will offer a program of unusual character and variety. On Monday evening, November 8 at 7:15 a song recital will be given by Miss Hope Tabor Ford, instructor in voice, recently added to the music faculty.
The Claremont Women's Club offers the second number on its music and lecture course, a song recital by Martilla Clark, soprano, at the Women's Club house Friday, November 19 at 8 p.m. The first Chamber Music Society of Claremont, will be held in Bridges Hall of Music at 7:15 on the evening of Monday, November 29.

"Be Yourself" will be offered as the annual Associated Women Students' show at 8 o'clock on the night of November 12 in Holmes Hall auditorium.
Three lectures have been announced for the month. The third of a series of lectures will be given by Dr. Homer E. Robbins, professor of classical languages, on the subject "Our Debt to Rome," Thursday evening, November 4 in Holmes Hall at 7:15. The lecture is open to the public. The outstanding lecture on the program will be offered by Captain Noel of the Mt. Everest expedition on November 15 at 7:30 p.m. at Holmes Hall. Captain Noel's lecture will be illustrated with the remarkable photographs made on the expedition. Dr. William F. Bade of the Pacific School of Religion at Berkeley will present an illustrated lecture in Holmes Hall auditorium at 7:15, November 18.

Three important conferences will be held on the campus, beginning with the November meeting of the Southern California section of the American Mathematical Association which will lunch at the Claremont Inn at noon on Saturday, November 6 and will hold its regular meeting in the afternoon in Rembrandt Hall. On Wednesday, November 10 the annual presidents' council of the Los Angeles district federation of women's clubs will meet in Pomona under the auspices of the Ebell Club. Following the session the 1500 delegates of Los Angeles, Ventura, Santa Barbara, San Luis Obispo and Inyo Counties will be entertained by Pomona College in Bridges Hall of Music with a short organ recital to be followed by a tour of the campus buildings.

The annual Friends of the Mexican conference opens its sessions on Saturday morning November 13. More than 300 men and women in the Southwest, interested in Mexican problems will be present.

Thanksgiving recess begins at 4:15 p.m., November 24 and ends on Monday, November 29 at 7:30 a.m.

The usual college-community motion picture program will be held each Tuesday and Wednesday evenings.

OLD BOOKS PRINTS

TECOLOTE BOOK SHOP

New and Standard Books

25 DE LA GUERRA STUDIOS
SANTA BARBARA

AUTHORS & AUTHORS' agents are invited to submit book-length material to

The Guild Santa Barbara

HISTORY BIOGRAPHY FICTION
TRAVEL SCIENCE ART

Acceptable material will be published on the usual royalty basis without expense to the author

129 EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA

Translations from the Spanish are particularly welcome

EL ENCINO
On Coast Highway, Montecito, Calif.
Luncheon Supper
Afternoon Tea
Dinner Served on Order
Limited Number of Over Night Guests Accommodated

Southland Numbers

(Continued from No. 82)

IN order to do its bit to help builders' exchanges and woman's clubs throughout the state in the effort for good design, California Southland presents the following issues which have featured Santa Barbara architecture and the work of our best architects in other cities.

They are on file at this office and can be ordered by number at 20 cents apiece.

No. 21, Sept., 1921. Subjects:
California Architecture, Prentice Duell.
A House by Reginald Johnson.
Wallace Neff's First House.

No. 22, Oct., 1921. Subjects:
A gabled house, H. F. Withey, Arch.
From Spanish Mission to Spanish Modern, Elmer Grey, Arch.
A stucco House by H. H. Whiteley, Arch.
Hotels by Myron Hunt.
A Gabled House, Brockway, Arch.

No. 23, Dec., 1921, Subjects:
Flat roofed house by Harwood Hewitt, Interiors, Cannell and Chaffin.
A House by E. T. Freeze, Arch.

No. 25, Jan., 1922. Subjects:
Pictures of Casa Adobe.
Flintridge Country Club, Myron Hunt,
The Work of Marston and Van Pelt,
A House by Soule, Murphy & Hastings, Arch., Santa Barbara.
A Pergola by Myron Hunt.

No. 26, Feb., 1922. Subjects:
Arches of San Juan Capistrano, Alson Clark, Painter.
A Residence by Elmer Grey.
Ramona's Marriage House, San Diego.
A Wee House of Plaster, Witmer & Watson, Arch.

No. 27, March, 1922. Subjects:
Public Buildings by Wm. Lee Woollett, California Junior Republic, Myron Hunt,
An English Cottage by Fredk. Kennedy,
A Country Estate by W. L. Woollett,

No. 28, April, 1922, Subjects:
Adobe Flores. Restored by Carleton M. Winslow, Arch.
Bellevedere by Kaufman, Arch.
Some English Cottage Designs by Kenneth Gordon.

No. 29, May, 1922. Subjects:
A picture of Casa Adobe Window Shutters.
Woman's Club Houses, Hunt and Burns, Arch.
A Wee House of Wood, Witmer and Watson, Arch.
The Huntington Library, Myron Hunt,
A First Spanish House by Reginald Johnson, Arch.
Twelve Typical Inexpensive Cottages in Pasadena.

No. 31, July, 1922. Subjects:
Sketch of a flat roofed house in New Mexico, Howell Brown.
A Handsome House for the City, Mott M. Marston, Arch.

No. 32, Aug., 1922. Subjects:
Picture of Camulos Rancho Hacienda House. Virginia Calhoun, Authority on Spanish California.
The University Club, Allison and Allison,
A House by Wallace Neff, Arch.

No. 33, Sept., 1922. Subjects:
The Work of James Osborne Craig,

No. 24, Oct., 1922. Subjects:
Sandyland Cottages by James O. Craig,
A Town Residence by Winsor Soule,
The Work of the Plans and Planning Commission, Sta. B. Com. Arts Assn.
A Villa in the Hills, Julia Morgan, Arch
Suggestions for Small Houses, J. W. Chard.

No. 35, Nov., 1922. Subjects:
The Kitchen of the Model Casa Adobe.
A Ranch House, H. C. Chambers, Arch.
The Subdivision of the Hillside, C. P. Day, C. E.

No. 36, Dec., 1922. Subjects:
The University Club, Allison and Allison,
European Roof Lines, France, Spain.
A Farm Cottage at Chino Junior Republic.
A Convenient Four-room plan, Washington State College Competition.

No. 37, Jan., 1923. Subjects:
A Brick Cottage, Arthur Kelly, Arch.

No. 38, Feb., 1923. Subjects:
San Fernando Mission Park.
Studio Homes Along the Arroyo.
A Good Small House, Sumner Spaulding,

No. 39, Mar., 1923. Subjects:
The State Capitol at Sacramento.
Ojai and Orange, beautiful small town plans, Small House Service L.A.A.C., Clifford Truesdell, Pres.
Architectural Models by Elizabeth Stines.

No. 40, April, 1923. Subjects:
A Fine Old Adobe on the Cumulus Rancho, Ventura County.
The Architect and the Crafts, by Wm. Woollett, Arch.
A California City House, Hunt and Burns, Arch.
City Plans of Pasadena, San Francisco and Los Angeles.
A Hillside House by Webber, Staunton and Spaulding. *(To Be Continued)*

SANTA BARBARA

DE LA GUERRA STUDIOS

Entrance to El Paseo

Salud y Pesetas y Tiempo para Gastarlos

EL PASEO DE LA GUERRA
THE "STREET IN SPAIN"
HISTORIC DE LA GUERRA HOUSE
SHOPS OF DISTINCTION
and
"EL PASEO"

Where One May
Lunch Out of Doors or Dine

Colorful Flower Pots
in Plain Glazes and Decorated designs using Blues, Yellows and Greens.

Triana Puebla Treviso
Prices and Sizes on Hand
From Triana, Spain—Decorated

5 inch...$2.00	8 inch...$6.00
6 " ... 3.00	9 " ... 9.00
10½ inch...$12.00	

From Puebla, Mexico Decorated	From Treviso, Italy Plain Glazes
6 inch..$ 3.50	5 inch....$1.00
10 " .. 7.50	6 " 1.25
12 " .. 15.00	7 " 1.75

Just the thing for Patios, Stairways, Balconies, and Gardens. Mail orders filled, prepaid.

ROBERT L. LEWIS
Studio 5, El Paseo
Santa Barbara, California

Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded
SANTA BARBARA, CALIFORNIA
Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with
H. G. CHASE, Santa Barbara, Calif.

Alice Coleman Batchelder, Pianist, Presents the 1926-1927 Series of Eight
Coleman Chamber Concerts
In the Main Auditorium of The Pasadena Community Playhouse
Second Concert
Sunday Afternoon
Nov. 21, at Four o'Clock

Mt. LOWE

Earth has no finer view to show.

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily at convenient hours - from Main St. Station Los Angeles

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtropolitan 4100 - TRinity 3661

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

The Green Teapot is Open

CHARLES B. HERVEY, *Proprietor*

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*

NO. 83 NOVEMBER, 1926 Vol. VIII

CONTENTS

	PAGE
EVENING LIGHT AT TWENTY-NINE PALMS.....*Cover Design* *From a painting in oil by Katherine J. Hunley*	
SOUTHLAND CALENDAR	4, 5, 6
BEAUTY LURES TOURISTS TO SPAIN.....*Sumner M. Spaulding*	9
CONSERVING THE BEAUTY OF LOS ANGELES' OLD PLAZA	11
PACIFIC COAST GARDENS.....*Ervanna B. Bissell*	12
JOHN MCCORMACK: HIS HUMAN VALUE.....*Jessica K. Seneca*	13
PAINTINGS BY KATHRYN W. LEIGHTON.....*M. Urmy Seares*	14
THE INCURABLE OPTIMIST.....*Vera Sadicoff-Goldman, M. D.*	15
RECENT BOOKS REVIEWS.....*Louise Morgrage*	16
THE RESIDENCE OF F. C. FAIRBANKS, ORLANDO ROAD, PASADENA	17
SOUTHLAND OPINION	18-19
SPORTS OLD AND NEW.....*Ellen Leech*	20-21
BIRDS ACROSS THE CONTINENT.....*C. H. Benjamin*	22
SANTA MARIA INN, CALIFORNIA	23
THE BULLETIN OF THE ARCHITECTURAL CLUB	24
THE LOS ANGELES CHAPTER, A. I. A.	25
A COURSE IN ARCHITECTURE	26-27
SHAKESPEARE AND A DANCER IN LOS ANGELES	28
WINTER SPORTS AT TAHOE TAVERN, CALIFORNIA	29
ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA	30
THE WESTLAKE PARK SHOPPING DISTRICT	33

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
R. B. URMY, JR., *Business Manager*
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
Advertisers desiring information concerning space or rates may call Fair Oaks 7034 for Publisher's Office
During Press Week, 24th to 30th, call TRinity 1501

Elizabeth Arden's Los Angeles Salon

ELIZABETH ARDEN'S Los Angeles Salon is located on the Seventh Floor of J. W. Robinson Co. Being under the direct supervision of Miss Arden's personal representative one may be assured of the same skill and thoroughness which characterizes the treatments given in Miss Arden's New York and and Paris Salons, and which have made the name of Elizabeth Arden internationally known.

Round the World Cruises
$1250.00 and up
Mediterranean Cruises
$600 and up

Agency for all tours and cruises. Here for your convenience. Let us arrange your reservations.

C. J. JONES STEAMSHIP AGENCY
372 East Colorado St., Pasadena
Phone Terrace 8026

PORTRAITS
BY
PHOTOGRAPHY

Charles S. Seabolt

26 No. Los Robles Avenue, Pasadena, California

Opposite Maryland Hotel
Terrace 6712

Books

FRED De Vilbiss COMPANY

Twenty-three South Euclid
Pasadena, California

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

BEAUTY LURES TOURISTS TO SPAIN

By SUMNER M. SPAULDING, A. I. A.
Photographs by the Author

THE development of natural resources in the United States during the last decade is astounding, particularly in the Southwest, where agriculture has been encouraged, mines developed, oil fields exploited, and ports enlarged. Our local publications have continually presented columns of statistics to show the magnitude of this commercial growth.

Following in the wake of these great strides in the business world are many men who have amassed great fortunes. Wealth often stimulates an interest in the fine arts, and creates the desire to be surrounded by the finer things of life; and if these surroundings are not available in one locality the individual searches until a place is found which approaches his ideal.

The opportunity of creating an ideal community is confined to locations having mountains, sea, and mild climate, all three of which

are available in California. Common sense therefore suggests that we design our towns and cities in such a manner as to make living conditions as attractive as possible. By so doing and at the same time preserving the natural charm of our country we can expect to retain our most desirable citizens and attract those from other parts. In our struggle for commercial development we have neglected this preservation of the natural charm, with the result that while we have basked in the sunshine of self-satisfaction, our hills have been marred by ugly excavations, our trees have been ruthlessly cut down and our main traffic arteries enlarged at the cost of all beauty. The very goose which has been laying our golden eggs is being deliberately killed.

The exodus of Americans to foreign countries is astoundingly increasing. These people are largely people of wealth and culture, who appreciate the best life has to offer and take an active interest in cultural problems. An increasing number of them are purchasing large estates in Europe. The popularity of the Mediterranean coast is growing each year, and that this cote-d'azure is taking great wealth from the Pacific Coast is no idle fancy.

ENTRANCE TO THE COURT SHOWN ON PAGE NINE IN SEVILLE THE TENEMENTS ARE MORE BEAUTIFUL THAN OUR MODERN STREETS

The city of Florence in Italy with its growing American colony is an example which we find repeated in hundreds of European cities. Practically all of the fine villas of Tuscany are owned by highly respected American citizens, who are restoring the buildings, rebuilding the gardens, and at the same time aiding in maintaining the cultural life of the city. When the hurried traveler leaves Florence he waves a fond farewell and vows to return as soon as he can to join the many Americans who call it home. To close our eyes to the reason for this is stupidity. California is naturally as beautiful as Italy. Our mountains, valleys, and seacoast can compare with any. The reason so many Americans are living on foreign shores is obviously because our cities are not attractive. We have advertised our beautiful country to the world, and in our mad rush have not noticed that its beauty is fast becoming a myth. While our great business organizations have been developing our commerce and industry, the thoughtless and misinformed have been permitted to destroy the very features that have made the Southwest famous.

FOUR OF A SERIES OF PHOTOGRAPHS TAKEN BY SUMNER SPAULDING ON A RECENT TRIP THROUGH SPAIN AND ITALY. A STREET IN SEVILLE

Up to the present time our public point of view has considered beauty of only secondary importance, desirable but not necessary to successful civic development. The public must be made to realize the folly of this attitude before we can hope to create cities sufficiently beautiful to draw to Californa the enormous wealth which is now pouring into Europe.

DETAIL OF FOUNTAIN IN THE COURT OF AN OLD PALACE NOW A TENEMENT DISTRICT OF SEVILLE

THE ROUND POINT OF THE PLAZA TO BE SURROUNDED

AMONG the many interesting suggestions made to this journal through his inaugural address and subsequent interview, Mr. Arthur Bent, Engineer, and this year's President of the Los Angeles Chamber of Commerce, gave none which opened more beautiful vistas and bypaths than the plans for a typical Latin-American city in the district near the old plaza of the pueblo de Nuestra Senora la Reina de los Angeles.

Suggested to him by Mrs. Hough, the plan immediately seemed a feasible solution of many problems which have arisen in connection with this part of the city and our guests from the Latin-American countries: and before he left this month for his vacation in Hawaii, the ball was set rolling by his appointment of a committee to investigate the most feasible ways by which this desirable addition to the city might be accomplished. Heading this committee is Mr. John Austin, whose position assures an articulation with the work now going forward in the plans for a new administrative center for Los Angeles. Mr. Austin has been for some time much interested in the idea which, now that it is made public seems the sensible and logical thing.

Certainly it is time that the wise and educated, the students of art and the trained architects of this community bestirred themselves and took as active a part in the building up of the city as do the uneducated and ignorant, the untrained pioneer and the shrewd money-maker.

To give our readers Mrs. Hough's idea we publish her letter, written in response to a request from this journal,

"Editor, California Southland:

"The following are a few of the outstanding advantages Los Angeles would gain by creating at the Plaza a Spanish-Mexican city:

The romance of California is Spanish romance; our city is of Spanish origin—bearing a Spanish name; we advertise our city in Spanish terms and by Spanish illustrations.

Our citizens build themselves Spanish homes, and yet in the face

Below: the interior court, model adobe, Southwest Museum, Los Angeles.

of all this we allow the originators of all this picturesqueness to be represented in our city by a section which is hideously American.

Los Angeles has romance and sentiment enough to wish to preserve the old Church and Plaza, but this is not enough. We must preserve it by respecting its tradition and romance and surrounding it with a setting which is dignified and worthy of it.

By creating at the Plaza a typical Mexican-Spanish city, Los Angeles pays the gracious little compliment to the Latin American people of building them a little city of their own, where they can find conditions as they like them.

First of all a place of this kind would be an international trade center or clearing house for all business between United States, Mexico, Central and South America. It would do a great good towards cementing cordial trade and social relations between these countries. It would furnish Los Angeles with the greatest tourist attraction this city ever had or could have.

That little old Church and Plaza, if properly handled, is one of the greatest assets Los Angeles has. Mexico is a rich, wonderful country and the Mexican people are charming people—desirable neighbors and good friends.

Los Angeles has the largest Mexican population of any city next to Mexico herself.

By building the proper business quarters at the Plaza for the Mexican and South American, we also furnish a place for the American to place on display his goods which are seeking distribution in Mexico, Central and South America.

By reconstructing the Plaza into a gay little Mexican-Spanish city, this one spot would be changed from an ugly weed into the flower of all Los Angeles.

THE OLD PLAZA, AND BELOW, THE CHURCH YARD; TAKEN FOR SOUTHLAND BY OSCAR MAUER IN 1922

Music would play every afternoon in the plaza. The bright colored little market places would offer for sale all the things so attractive to the tourist and ourselves. We could have all the "fiestas" as they have them in Spain and Mexico. We need a fine Spanish hotel and theatre so as to elevate the entire section.

In addition to this little business center or "pueblo", we should have a village of small attractive homes for the Mexican workingman. This also would furnish us with another attraction. The location was selected near Elysian Park.

This project has the approval and endorsement of the Chamber of Commerce, the Pan-American Union at Washington, Mayor Cryer, Mr. Gordon Whitnall (city planning commission), D. W. Pontius (vice-president Pacific Electric Railway Company), R. B. Ball (chief engineer of the Santa Fe), Harry Chandler (The Los Angeles Times), and many other prominent business men and various civic organizations.

I have been working for nine months on it, and first presented the project to Mr. Clarence Matson of the Foreign and Domestic Trade Extension Department of the Chamber of Commerce, and again more recently to Mr. Arthur Bent, its president.

In closing I will quote from the very fine letter which I received from Mayor Cryer:

> If you and your associates with the Chamber of Commerce can bring to a realization the beautiful plan that you have set forth, I am sure that you will have done something worth while for modern Los Angeles and for the generations that are to come.
>
> An historic setting already exists for the plan, and I assure you that the present administration will do whatever may be possible to bring to a realization the plan of a reconstruction of the Spanish-Mexican setting which originally surrounded the beginning of our beautiful city.
>
> Signed GEORGE E. CRYER,
> Mayor.

Thanking CALIFORNIA SOUTHLAND for its interest and support in the matter, I am,

Always sincerely,

CHRISTINE HOUGH."

910 N. Serrano Ave., Los Angeles, California. Oct. 17th.

THIS GATE, INVITINGLY OPEN, IS SYMBOLIC OF SEATTLE'S HOSPITALITY

THROUGH GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

HOW softly that title—Pacific Coast Gardens—sounds upon the ear. What pictures it paints before the mind's eye. Pictures, deft of brush, by Memory's fingers; pictures sketched by the printed word's swift strokes, or richly floated on by one who uses words as pigment:

"Poet, that means painter too,
For words are colors rightly laid."

Pacific Gardens suggest California's thousand miles of coastline along which man and Nature has set the land abloom. Think of those cities around San Francisco Bay, how charmingly their gardens climb the hills and look down upon the sea. Northward our thoughts follow the trail between the redwoods and the ocean; by Columbia's River Highway to Portland where the very sidewalks blossom with the rose. Still the Pacific leads us beside towns and villages and into Puget Sound where Seattle sits atop our map growing many plants prized in the Southland. Seattle has views and climate too, with stately trees and fresh water for good measure. No Seattle gardener looks upon the ocean mourning because it is salt. She dips her sprinkling-pot in some inland lake or better still, taps the spring that bubbles in a corner of her city lot.

Seattle gardens are doubly dear because we were guided through them by Mrs. Alexander Baillie. Her pride in their beauty kept pace with our enthusiasm. We shall never forget the day she took us to Tacoma's gardens, each one bordering on a lake and all with Mount Rainier, white-turbaned and cloud-wrapped, standing serenely aloof behind them. Lest we miss the crowning achievement of the Seattle garden club, she ended our day with a sunset drive between the young elms of the Memorial Highway. That day has become a memorial of a garden friendship; "and here's 'Rosemary,' that's for remembrance."

This page's title picture is symbolic of an hospitality we hope to see repeated from Seattle to San Diego. Every gate an open welcome to our Pacific Coast gardens. And why not? Much is said in business about the "glad hand." Why not offer, instead, a garden at hand?

Last month the Bankers' convention came to California—not on a gold rush. The New York delegation traveled by way of Seattle down the coast. We don't know what the men were interested in, probably hazards and the green tee. But we are sure that the wives wanted to see gardens. A telegram came to us saying, "What gardens do you think we may see?"

What joy to reply "Tomorrow, Mr. George O. Knapp lets you walk in Arcady!" Could any host do more?

Way down south in Alabama, news travels from door to door (the *back* door) by grapevine telegraph. How thrilling to have our greetings from this Southland go up the coast by rose-vine messengers, every petal sweetly breathing, "Howdy, howdy; Come again!"

If you had left winter in Bangor, Maine, think of your pleasure in arriving at Piedmont in April. Imagine finding Mrs. Moffatt's border filled with mauve violas, Iris Pallida, Dalmatica and canary-bird gladiolus. What would you do?

If you lived in, Oh, perhaps Santa Barbara, you'd go straight home to copy it.

Piedmont sets us thinking. Mrs. Noble's house hangs like an eyelid upon the face of the hill and its lashes are vines drooping from wall and terrace. We open our eyes as we look. This is the Noble way of training climbing roses. Can you suggest a better one, Portland? Or Pasadena, how do you prune your roses back?

Our typewriter fairly stutters, so eager is it to share this thought of *sharing gardens.*

We are not so arrogant as to thank the Lord we are not as other men are, although at times we are grateful we are not *where* they are. This is the month according to the calendar that we are supposed to be thankful. We can't wait until the last Thursday to offer gratitude. It came bubbling up this morning when we found a white hyacinth in bloom.

Under the trees at Stone Acres, we had a tea party in honor of New England guests in this newer part of our country, we thought it a subtle tribute to use old homespun and great-grandmother's pewter service with her Chelsea china. Its lavendar decorations matched perfectly the blossoms of "blue spirea" in the bowl of rose and cream zinnias. But the fruits, even from oranges down to melons, were grown in Stone Acres garden which only six years ago was wild land covered with sagebrush. California's luscious fruits, ripely furnishing forth New England's tea table, make us grateful for the past and thankful for the present.

MRS. JAMES K. MOFFETT'S PIEDMONT GARDEN WITH MAUVE VIOLAS, LAVENDER IRIS AND YELLOW GLADIOLUS FILLING THE BORDERS

MRS. MARK NOBLE'S HOUSE WHERE PINK ROSES RUN RIOT AND BLUE AND LAVENDER FLOWERS HANG OVER THE TERRACES. PIEDMONT, CALIFORNIA

When Roses Are in Bloom

By FRANCESCA FALK MILLER

These verses won the prize in the Tournament of Roses contest and will be set to music by Carrie Jacobs Bond

There's a Rambler on the trellis
And a wild rose in the hedge,
With a gay and golden Marechal Neil
Upon the arbor's edge.
There's a Sweetheart bud a-tapping
At the window of my room,
And my heart is singing . . . singing . . .
For the roses are in bloom!

Oh, the crimson of each sunset
And the glowing pink at dawn,
Royal colors of the roses
Holding court upon the lawn.
Oh, the joy, the smiles, the fragrance,
Of a land that knows no gloom;
Just a peaceful, sun-kissed haven
Where the roses are in bloom!

UNDER THE TREES AT STONE ACRES, SANTA BARBARA WHERE CALIFORNIA'S LUSCIOUS FRUITS FURNISH FORTH A NEW ENGLAND TEA TABLE

JOHN McCORMACK: HIS HUMAN VALUE

By JESSICA KATE SENECA

ONE wished, on that evening, that a curtain of soft blue, or grey, might protect the soloists at the Shrine auditorium from their immediate surroundings. The three little black figures, the piano and Mr. Schneider and John McCormack, armed only in their blackness, had a defenseless unprotected look on that stage, what with enormous camels clambering over them at the sides, and large menacing things in the back drop scene. The more distant scenery looked harmless enough, but those tall, foreground pillars had a formidably hostile aspect, and seemed to thrust themselves forward in antagonism to the three performers and their proceedings.

Other features of the great hall had a satisfying and reviving beauty that in a way prepared one for the glowing human values of the evening. A joyous munificence of space and color. Roofed in that entrancing blue from which the revelling eye passed to the lowered lights of the great chandelier, like clustered dewdrops filled with sun. Many little golden arches, little blinded golden windows, which looked on nothing, and from which nothing looked. An unessential gorgeousness; splendors unrooted; allied to no tradition, or ancient ceremonies; supporting no popular illusions of state and grandeur; but boldly snatched from the life of alien lands. Part of the desirable bravery of the world, and here expression of the vitality of a people, desiring life at its surface best.

Though the stimulating emotional effect of the surroundings was hardly in harmony with the classic beauty of Bach's "Let Us but Rest" and Scarlatti's "Caldo Sangue," as the recital progressed and other levels of emotion were touched, things gathered themselves together and pressed upon one's consciousness with an irresistible joyousness and warmth.

Bent over us that deep impassioned blue that at once soothed and urged the spirit. Soft glimmerings of faintly tinted lights playing deliciously upon the sense. From the many little peaked gold arches—perhaps—fair veiled mysterious watchers, delicately still . . . Soul-sweetness of a voice, with its gentleness transforming life. . . An audience how alive! how good to be with! What dramatic beauty in the swift and sudden hush following upon turbulent sound! Clamorous ardor of desire. A beautiful yielding and response. . . Life became all at once real, adorable!

The applause had a sharply metallic sound; clashing of cymbals, re-sounding clangours. The rich tumult of it rises, swells,—then at its wild height drops into utter silence.

And, like a little golden boat with silver sails all set and driven by the wind of its own loveliness, upon that wide stilled sea the voice of John comes gliding.

O blessed voice! true missionary to the heathen heart! Bringing back into our midst faith and love, and tenderness and tears. Where dark pride and scorn? Where bitterness? When from this poor reviled humanity the mask of its vaunted cruelties, hatreds, and greed it seems is lifted, to show beneath the reality of its deep and loving heart. Is not this to be among the true saviours of men?

JOHN McCORMACK, AMERICAN TENOR *Peyton, 1922*

Sweetest reconciling voice, in which simple humanity seemed glorified. Here the secret of war's ending. Here understanding and the kinship of men. Beneath gifts and learning, achievement and renown, and all the braveries of the soul, here the simple final need, the last deep pleading and reply.

One thought of John as a little boy at school in Ireland being stood upon a table to sing to the visiting Bishop, "Shades of evening, close not o'er us." When he next gave thanks to God one thinks the Bishop must have remembered the young child singing in his prayer. One thought of John four years ago in his New York home, for two days and nights close to death;—this something indescribably precious to men, of which John McCormack himself is but the vehicle, almost withdrawn from the world; heard no more that voice deepening in ways of beauty loving-kindness among men.

. . . . . .

Of the songs of that evening how fantastically exquisite Granville Bantock's "Desolation" inspired by an ancient Chinese poet. Remoteness; a high melancholy; pauses in it of loveliest significance. One heard—tinkling of ruined fountains in some long abandoned and forsaken garden; a solitary bird's cry over darkening waters; sounds borne from afar upon the twilight winds; the silences of the high snows; wastes beneath lofty mountain summits where only the avalanche moves, falling in low thunder.

With what poignant loveliness of tone, with what poignancy of meaning was that last question with its dread reply uttered in "The Trumpeter"—"What are you sounding now, Trumpeter?" The tones had an almost unearthly beauty, so that even to recall them disquiets the heart.

. . . . . .

Two figures come hurriedly down the aisle to the side door leading to the back of the stage, which is guarded by a tall youth. They appear unsupported by that genial democratic assurance that all great artists, no matter how generously they may have given of themselves on the platform, and no matter how fatiguing their evening's work, are ready and delighted to receive a crowd of handshakers immediately afterwards. These are conscious beggars for a privilege.

"Can't we go in?" asks a soft, eager voice, a little breathlessly. "He—they—told us that if we went round to the back he would speak to us!" The upturned face is pale, gentle. So many good and gentle faces in that audience.

"It was a friend of his!" says the soft voice, still more eagerly. The doorman looks faintly sceptical.

"They did!" asserts the voice again imploringly. There is a remote suggestion in the tone that recourse may ultimately be had to tears. The door is opened narrowly, and the two figures dart in and disappear.

"Such stuff they will make up to get inside!" comments the door's guardian with a genial smile.

IN ALL THE GLORY OF THEIR SIGNIFICANT REGALIA THE BLACKFOOT INDIANS SAT FOR KATHRYN WOODMAN LEIGHTON, ARTIST
THIS GROUP OF TWENTY PAINTINGS BELONGS TO THE GREAT NORTHERN.

"THE LAST STAR," A YOUNGER MEMBER OF THE TRIBE, EDUCATED AT CARLISLE, WAS PERSUADED BY THE ARTIST TO POSE AS PREPARING FOR THE OLD TIME SUN DANCE. HIS BODY IS PAINTED WITH THE SACRED ORANGE-COLORED CLAY. THIS PAINTING IS GORGEOUS

KATHRYN LEIGHTON'S PAINTINGS OF THE BLACKFOOT TRIBE

By M. URMY SEARES

CONSERVATION demands the preservation of what is God-given in every tribe and every race represented in this Union of tribes and nations. If a race has worshipped the one true God, He has revealed himself to that race no matter what the forms of worship.

We must, therefore, see to it that we do not lay sacriligious hands on the vital belief of any tribe, nor allow ignorant government officials who may have no deep religious convictions of their own, to interfere with the very beautiful religion of the tribes who first occupied this land we boast as a land of religious liberty. The God of Love whom we worship is also a God of Justice and will not accept our peculiar forms of worship as a substitute for the heartfelt worship of the tribes, even though our government may take away from the Indian his forms and impose our own educational ideas upon him. The life of the soul is a delicate thing. Cultivated through generations, it leads a race to high places; dissipated and neglected, it seems to vanish and leave a whole nation seeking vainly for pleasure among the flesh pots of earth.

Thoughts such as these crowd in upon one when listening to Kathryn Leighton's account of her summer's painting of the Blackfoot tribe of Indians. Asked to paint a series of pictures for the Great Northern Railroad, she was given every facility for performing a great piece of work that not only places her among our foremost painters of the American Indian, but puts on record in an inspiring and most delightful way, the beauty of color, the dignity of tradition and the fundamental beliefs of this particular American tribe.

MRS. WHITE-DOG AND MRS. BIRD-RATTLE MAKING PEMICAN. MRS. WHITE-DOG HAD HER FINGERS BITTEN OFF BY A WOLF IN THE TEPEE WHEN A BABY. MRS. BIRD-RATTLE WAS OFTEN SEEN LIGHTING HER PIPE AT A NEIGHBOR'S FIRE.—THREE PAINTINGS BY KATHRYN LEIGHTON.

Instructed through their interpreters to dress and pose for Mrs. Leighton in their traditional costumes and daily attitudes, the whole tribe entered into the spirit of the thing and stood ready to aid the artist.

They must have found her genuinely interested in something more fundamental than the play of color on feather and beadwork, for they gave her of their best and found in her a sympathy and an understanding that impelled them to give her an Indian name and adopt her into their tribe.

Thus Mrs. Leighton has been enabled to put on record something more than costume, something deeper than racial characteristics. Superb as these paint-

(*Continued Pg. 31*)

BIRD-RATTLE, THE SIGN TALKER. "LISTEN," HE SEEMS TO SAY, BUT IN SIGN LANGUAGE. TWO OF THE PAINTINGS BY KATHRYN LEIGHTON

TWO-GUNS-WHITE-CALF, THE MODEL FOR THE INDIAN ON THE BUFFALO NICKLE. HE IS THE STATESMAN AND THE ORATOR OF THE TRIBE.

THE INCURABLE OPTIMIST

By VERA SADICOFF-GOLDMAN, M. D.

DOCTOR NORMAN WHITE and Ellen, his wife, stood in the long, low-ceilinged drawing-room of their home, receiving guests. The firelight played upon the soft radiance of the gowns of the women and the contrasting black and white of the conventional dinner clothes of the men. It was to be a rather small dinner party and Doctor Norman and Ellen had given much thought to the assembling of their guests. The dinner was given in honor of friends just returned from abroad. The travelers had been away many years, nevertheless, they were welcomed as if it had been but a day.

Doctors Virginia and Richard Cox were a medical pair, who had been abroad studying health conditions on the European continent, in Turkey and in the Orient. They had now returned to take up their work in their own city, and this was their first contact with old friends and acquaintances. It was good to be home again amidst familiar scenes, familiar faces; to feel the warm handclasp, to see the welcoming smile, and to hear the well-remembered bantering and word play of their little group.

As Doctor Norman led Virginia into the dining room, she said to him gaily, "Norman, I'm so glad we are to have our first dinner in your house, not only because we love you and Ellen, but also because you have such good things to eat. That would, no doubt, be considered a vulgar admission, but we have been traveling so long, and have been eating food of so many kinds, in so many different places, that it is good to get back and eat a real, home-cooked dinner again."

Doctor Norman laughed. "We will try to give you something good to eat, if that is what you think you want. Ellen, I hope, has seen to that. As for my part, I thought mental and spiritual food would be a more vital necessity to such a group as we are here, tonight."

Then as they sat down, Richard, from the opposite end of the table, voiced his wife's feeling by saying, "It is certainly good to eat the food of God's Country again, and to eat it in a real American home."

Ellen glanced at her guest of honor and said, "I don't believe you realize, Richard that you are eating a combination of your favorite foods. We remembered all your little culinary favorites and that is the reason you are finding this such a good dinner."

"No, Ellen, that isn't exactly the reason, there is something about the food one gets, traveling from hotel to '*pension*,' something about eating in restaurants, which is dreadfully monotonous."

Janet, who had had great difficulty in conducting a household with a constantly shifting servant personnel, and who had contemplated moving into a hotel, interposed, "Don't you think, Richard, that that is all imagination? Certainly the food in an excellent hotel or restaurant is better, more invitingly served, more carefully prepared by competent, well-trained chefs, than the food one gets in the present day home, where the housewife, who is also, frequently, a wage earner, prepares it hastily and serves it with the minimum of effort, or in the household where the cooking is done frequently by a poorly trained maid. Surely we have gotten into a habit of thought in regard to home-cooked food and that provided by a restaurateur. I think the latter is much preferable to the former."

Dr. Norman turned to Janet. "I think, Janet, there is some basis for the popular prejudice in favor of the home kitchen. It is not a mere habit of thought. During my college years I ate all my meals in various parts of the city, sometimes in very excellent hotels and restaurants, often in most ordinary, inexpensive lunch-rooms. The food became frightfully tedious. I kept my weight pretty well, but I seemed always to be on the lookout for something good to eat. I wasn't happy, gastronomically. Now, Ellen, here, has been feeding me for some years and she doesn't always give me things I like; she makes me eat my spinach,—and other things," he ended lamely, on a look from Ellen. "Nevertheless, I would not exchange my present home meals for the finest hotel menu."

"There has been some research in connection with this problem. Only last week I read an article in an American medical magazine, which was abstracted from a German medical weekly. In this article the German physician, interested in research, told us that he found, in his own personal experience, it was necessary to take his meal sometimes at noon, sometimes two or three hours later. The well-known feeling of disgust against restaurant food occurred regularly on the days when he took his meal late. The portions in the late meals were just as large, often larger, than the portions in the early meals, yet he became hungry very soon after the meal. On investigating the kitchen, he found the only difference in the food eaten later in the day from the meal eaten earlier, was that the former had been cooked longer, all the food having been cooked at the same time, and then kept hot for a long period. The caloric value of the food, that is, the actual heat energy in the food was the same, but some indefinable change had taken place in the food during the prolonged heating, so that it was no longer as useful to the body.

"Very much mystified, the physician began a series of experiments upon animals, using rats, feeding part of them food from this same restaurant at the noon hour, and others with food obtained later in the day. Rats fed with food which was obtained earlier and consequently cooked less, thrived and gained in weight much more than rats fed with larger quantities of food which had been cooked longer."

"This is an argument against putting food in a fireless cooker earlier in the morning and leaving it there all day until the evening meal. A very excellent housekeeper, a good friend of ours, uses her fireless just as she does a cook stove; it saves her watching pots, saves the expenditure of fuel for cooking and is much cleaner, but she leaves the food in the fireless only as long as it would be necessary to leave it on a gas stove, not longer. The lower food value of long cooked dishes is not disproved by the fact that both animals and man prefer and eat spontaneously, more cooked than uncooked foods. The appetite in this case is due to the fact that cooked foods are more palatable than uncooked foods. Nevertheless, we find that in children, adults and in animals, there is an instinctive need for, and desire for a certain amount of raw food. Hence, Janet, permit me to pass you the celery, and perhaps Virginia will not refuse these blushing red radishes!"

The dessert of strawberries, luscious and appetizing, was hailed with delight and gales of laughter by the assembled group. But with coffee served before the glowing embers in the drawing room, food was forgotten, for the mind does not dwell upon a satisfied appetite, and talk was of music and art, travel and politics, and the thousands and one interests and delights of Doctor Norman and his friends.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

TREES AND SHRUBS OF CALIFORNIA GARDENS

By CHARLES FRANCIS SAUNDERS
Robert McBride & Company

Books containing light and genial gossip about celebrities invariably offer a welcome diversion, even to readers otherwise most sedate. And when as in this case the celebrities happen to be shrubs and trees treated in a similarly engaging fashion the subject matter proves no less attractive. Indeed no chatting about great personages could possibly be more intriguing than this curious and instructive lore about these botanical inhabitants of our state. Mr. Saunders has written all this in a very pleasing manner sure to appeal to popular taste, with a running accompaniment of pertinent allusions which are the result of wide reading and acquaintance with many branches of human interest; yet it all rests on a foundation of scientific knowledge which makes the volume of value to garden makers and those who are landscaping on a greater scale.

Readers who have given this matter little thought learn with surprise that the majority of these shrubs and trees are alien stock. Of course we all know that people come here from every quarter of the globe and sooner or later merge into the social fabric like threads into a tapestry. In similar fashion it appears these botanical objects have been brought here from about every country in the world and when placed in California's hospitable soil, proceed to flourish mightily, in time becoming an undistinguishable part of the local landscape. As Mr. Saunders presents the matter, it is most interesting to learn the details of their introduction and all the facts about where they thrive the best now that they are here.

CHARLES FRANCIS SAUNDERS IN HIS HOME IN ALTADENA. HE IS THE AUTHOR OF "TREES AND SHRUBS IN CALIFORNIA", AND OTHER BOOKS ON CALIFORNIA.

DOCTOR DOLITTLE'S CARAVAN

By HUGH LOFTING, *Frederick A. Stokes Co.*

Doctor Dolittle was a remarkable man, beyond any reasonable doubt. We are not exactly certain as to just when he lived, since we have not read the books which Mr. Lofting has written previously about him, but we intend to look into them right away and find out something definite about his history.

He was remarkable because he was the only man in the world (and there probably never will be another like him) able to converse with beasts and birds in their own language from canaries to elephants. That is how he came to put on a bird opera in London with a little green canary hen as prima donna singing mezzo contralto. The song she sang about her deep affection for her second husband, he who casually brought home one day an affinity to complete the triangle of his menage, would bring tears from an ostrich and actually did upset the emotions of a pig; anyone not believing this statement is invited to inspect a drawing by Mr. Lofting showing this animal with his soul in his eyes looking precisely like some human beings at the opera.

Mr. Lofting has been most kind and painstaking and meticulously truthful in recording exactly what these birds and beasts said to Doctor Dolittle. Children from eight to eighty will appreciate this marvellous opportunity to learn just what goes on in the minds of creatures hitherto considered dumb. These really are quite sensible and keen judges of human kind, and especially clever in this line was the little green canary, but then she was a hybrid, for one of her ancestors had made a misalliance. Her adventures and outlook on life and all the rest will bring delighted chuckles from readers capable of understanding. Unfortunately there may be some human beings who will see no sense in this at all.

THE OUTLOOK FOR AMERICAN PROSE

By JOSEPH WARREN BEACH
The University of Chicago Press

Nationally speaking we Americans want what we want right away when we want it. Having decided to want culture we have very little patience with the getting of it, and as a consequence have adopted any means whatsoever which hold a promise of procuring it in the quickest possible way. On the whole we are quite well satisfied with our progress toward this ideal and are inclined to look rather condescendingly upon the slower and more out-of-date methods of our predecessors and rivals across the water. At that however we do not fail to keep a wary eye on our fellow companions in arms so to speak and whenever one of them seems to be outstripping the rest of us, we promptly abandon our own tactics and take part in a merry game of follow the leader.

Now these national characteristics which loom so large in the matter of attaining culture somehow get themselves reflected in our contemporary American prose. Unmistakable evidence to that effect engulfs the reader of this very stimulating and utterly unconventional book of literary criticism, directed for the most part at American writing, by Joseph Warren Beach. This gentleman's manner of criticizing is alert, nervously brilliant, pointed with a minute and constructive analysis that somehow quaintly suggests his possession of much pedagogical poise. He is never dull and he is never vague, for he constantly exhibits the amusing sparkle of the reformer who knows exactly what he wants to say and says it with zest and inspiration.

Due to such qualifications his methods of dealing with his subject result in some very entertaining as well as thoughtful matter. He has a way of verifying his criticisms by selecting illustrative examples from our most eminent writers, whom he himself esteems highly for their creative powers and lofty talents; yet owing to lack of intellectual discipline and careful preparation for their craft, he shows how they have allowed themselves to play all sorts of naughty tricks with the elementary principles of their calling, with a result that the standard of American prose is far below that of the English classics and even inferior to the work of British writers of the present day.

Very possibly many have read some of these papers before as several of them have been published previously in various periodicals. The intending purchaser is advised to look carefully at a foreword which gives exact information regarding this matter; but if he finds that he is unacquainted with the subject matter, he will do well to obtain the book by hook or crook, and investigate for himself its very lively and refreshing contents.

AN OUTLINE HISTORY OF CHINA

By HERBERT H. GOWEN *and* JOSEF WASHINGTON HALL, *D. Appleton and Company*

Hitherto China's appeal has been mostly to art connoisseurs, missionaries and world travelers in search of exotic atmosphere. Her present state however is fast and furiously approaching a point where those who take pleasure in being *au courant* with world affairs feel they must pay her some attention, but one obstacle to any adequate understanding of her distracted present is a general lack of acquaintance with her mysterious past so baffling that most people have no idea where to begin on it, nor where to go for help. Hence this brief and comprehensive history of China comes at a very opportune time for those who want some information without expending too much fatiguing study in the process of acquiring it.

For such reasons then the most valuable feature of the volume under consideration would seem to be its continuity. In a manner eminently satisfactory to the average reader, China's past is sketched rapidly but succinctly from remote antiquity up to the fall of the Manchus in 1912, covering a period of approximately five thousand years. It has to be an outline naturally, but sufficient emphasis is put upon just the salient points to aid the reader in gaining more insight into the inscrutable oriental mind and its striking contrast to our own mentality. This portion of the book is the work of Mr. Gowen, Professor of Oriental Languages and Literature at the University of Washington, who also wrote the preface for the history.

The latter half of this volume was written by Mr. Hall, lecturer in the same university on affairs in Pacific Asia. It explains in much more detailed fashion what has happened in China since the establishment nominally speaking of the republic and demands a concentration on the part of the reader, that is rewarded by a clearer insight into the present chaotic situation.

Courtesy of Frederick A. Stokes Co.
HUGH LOFTING, WHO HAS CAREFULLY CHRONICLED WHAT DUMB CREATURES SAID TO DOCTOR DOLITTLE IN A SERIES OF VOLUMES OF WHICH "DOCTOR DOLITTLE'S CARAVAN" IS THE LATEST.

EAST WIND

By AMY LOWELL, *Houghton Mifflin Company*

These tales depict New England life and temperament, presented with an unadorned simplicity that achieves a remarkable degree of strength. This is the effect of a sure knowledge of dramatic values, and the artful economy in fitting together theme and manner with fortunate results.

THE LIBRARY OF THE F. C. FAIRBANKS RESIDENCE, OAK KNOLL, PASADENA.

THE FAIRBANKS RESIDENCE IN PASADENA

WALLACE NEFF, *Architect*

W. J. JEAN, *General Contractor*

SO MANY of the handsome homes built by our architects and pictured in these pages have been designed by Mr. Wallace Neff, that this talented architect needs no encomiums in this article. And yet, the infinite variety of his genius intrigues the student of California's building program; and his careful attention to the client's ideas has not only insured to each of his houses its own individuality, but has attracted to his office new clients and friends.

It is the purpose of this article, however, to set forth the relation of the architect to the contractor and builders of the actual house after the architect has satisfied the client as to plans and specifications.

In this handsome and reserved composition of masses, line and fenestration designed for Mr. and Mrs. F. C. Fairbanks of Oak Knoll, one may study an example of Mr. Neff's ma-

HALLWAY LOOKING THROUGH INTO THE CORRIDOR

turer work, and emulate his wise selection of the general contractor, artisans and craftsmen, and his methods of construction.

W. J. Jean, general contractor, is a fine representative of an important business which has developed here in the southland of California, where the great demand for good, substantial homes has made it a necessity.

MAIN ENTRANCE, ORLANDO ROAD.

A trip with Mr. W. J. Jean, general contractor for the Fairbanks house, to Beverly Terrace where he is building other fine villas in difficult situations on the hills, gave opportunity for studying the best methods at first hand, as well as the man himself.

Mr. Jean left his home school in Maine very early in life. Instructed by his New England father to study a trade "because what one masters as a trade he never loses," young Jean learned the building trade conscientiously and thoroughly in principle, while he was very young. Not satisfied to be ignorant of anything that would help him to be a better builder, he took the correspondence course in mechanical drawing and also in many of the courses which architects alone are supposed to choose. Such diligence has carried him far.

But, mark you! he did not immediately set up an office as one who could supply designs to lumber yards. He did not for one moment have the idea that to wear a white shirt and try to sell "architecture" to a gullible public was a more honorable position than that of a good carpenter, an up-to-date contractor, or a well trained mechanic in any trade. Inadvertantly and unconsciously this lucky son of a wise father casually mentioned the fact that he studied architectural drawing that he might be "better fitted to understand the architect's plans!" No wonder Wallace Neff entrusts his carefully designed plans to W. J. Jean.

Since the Guilds are no longer active and the schools have more than they can do to train the intelligence and drill the mind it is only in such establishments as the Meyberg Company's store and plant on South Grand Avenue that one interested in metal work can learn thoroughly the trade.

We find in this interesting place, which is the source of the lighting fixtures chosen for the Fairbanks residence, beautiful designs from all the great art centers of the world. The craft of metal workers rose to a great height in European cities and examples of their beautiful designs and expert handicraft enter into the making of many of the show room fixtures now on exhibition in the store. Surrounded by these beautiful details and the varied effects to be produced in metal, the salesmen themselves become deeply interested in the choice which customers may make for certain rooms and their minds are rich storehouses of suggestions and ideas.

THE STAIRWAY IN THE MAIN HALLWAY.

This makes for higher education of the whole community in beauty of design and appreciation of European craftsmanship. Most of the workmen in these arts one finds to be foreigners by birth today: but tomorrow our own artists will begin to be interested in applied arts and our young people are already being trained to cooperate in our polytechnic schools. *(Please Turn to Page 27.)*

SOUTHLAND

How Have We Voted?

IGNORING the fact that a monthly journal is published once a month, there have come to us during the last thirty days a storm of pamphlets, leaflets and pages, "to be released" on certain days in this journal.

We welcome these as a sign that the influence of this monthly is desired; and while the election will be over before this issue sees the light, what light we have on the subject is at the service of our readers. Moral issues remain the same from election to election; and time is not a factor in the character of the vote.

An editorial on the Wright Act when it was made a part of California's good name, stated in no uncertain terms how this journal stands on that issue. Offers of advertising that would assist in hoodwinking some voters to vote for a repeal of that measure have come—too late to be used—but they were declined because no journal can afford to say one thing in its advertising and another in its editorials. Advertising is the life blood of a magazine and must be kept a pure stream or the whole is vitiated.

To go a little deeper into this subject, we have read William McAdoo's clear, logical analysis of the matter, presented before the Women's Christian Temperance Union and published broadcast by them. It probes deep, and displays our position if we say by our votes that we will no longer even pretend to be true to our word. The free air of the West sometimes goes to our heads and we think it a virtue to be openly honest about our feelings. Therefore in a moral issue we must probe deeper still and ask ourselves honestly why we want liquor. An "honest to goodness" answer will astound anyone who genuinely makes it, and each man who does really want it must remember that he has to live with himself the rest of his life. As to those others who have to live with him, his weakness of character is to them, doubtless, a source of deeper sorrow, and chagrin. Idols have fallen in the best regulated families; and **now** women have the vote.

Looked at from the standard of law, we Americans avoid as we would the plague any attempt at paternal government on the part of "The Majority." And yet, until the millenium comes and all men are good and unselfish the law will have to keep men from imposing on each other, and regulate their manner of getting their food and shelter.

As life goes on in the world, standards of rightness seem to be raised, and what was considered fair in business a generation ago is no longer tolerated. Stealing by means of clever play upon a man's desire for pleasure may be profitable and may pass unnoticed by the duped; but it is not an honest trade.

Grand Opera

THE riff-raff of the world has been attracted to Los Angeles because of the manufacture here of that side-product of all the arts—the moving picture film. With these individuals have come the arts of each race represented, and yet so esoteric, so extreme, so erratic are some individuals who have ventured thus so far from home, that Hollywood, besides being the Mecca of the Great, now harbors the longhaired, the "modernist," the freak in art more generously than the genuine genius or the soundly trained.

If we Californians, isolated as we are from the art centers whose "refusees" have collected here, should take the wild talk of the wanderers from Europe as something up-to-date and genuine, we should, to say the least, be misled. A million of the people who now live in this community may never see Europe and may be somewhat gullible about its art, but another million, travelers and tourists as we are, may easily have been both there and here and are laughing in their sleeve at Hollywood's pretentions to leadership.

In Grand Opera, on the other hand, there comes to us the mature work of all those European races which have had time to formulate a national character and to express it in music. This art is a possession of the whole world. And while the film is invading the wilds of Africa and amusing the simple natives, grand opera is being enjoyed by those communities which have reached a higher degree of appreciation and have the time to indulge it.

Cosmopolitan as we are, we need opportunity to analyze and enjoy spontaneously the art of all great nations.

That we do so was shown by the varied expressions of appreciation by the daily and weekly press of the intricate operas presented to Los Angeles last month.

The conquered states of Germany which produced nothing of interest under Prussia's domineering rule, had before subjection given to the world most of its finest music. And while to Americans the sound of the German language is still obnoxious, the operas, sung by artists trained in the Italian method, were acceptable for the inner beauty of their music alone.

To the young people, the only real Californians in Los Angeles, this was the first opera season. The value which their elders place upon this consummate world art was shown by the respect of a "first night" attendance and in the compliment paid the guest artists by the formality of dress.

That Los Angeles has in it so many thousands who independently go to the opera because they crave good music was apparent to all who, looking back across that sea of faces in the huge auditorium, caught the look of determination to enjoy.

To those, who worked day and night to bring us the best and to see that it was worthily supported, Los Angeles owes a debt of gratitude, and we cannot be too proud of the fact that grand opera is assured to us for next year.

Of such things as this is the true reputation of a city built. The finest art of all nations must be assimilated before we can go beyond it; and the blasé of other lands must not be allowed to cheat our native Californian youth out of great art which like the pearls of the parable has been trodden under foot in degenerate lands.

A Series of Business Studies

JAMES H. COLLINS, an internationally known investigator and writer on business subjects, is making a series of reports on industrial conditions in southern California and the Pacific-Southwest for the First National-Pacific-Southwest Banking Group, the Central offices of which are in Los Angeles. Mr. Collins' findings will constitute reports, not by the banking group, but to the banks by the ablest expert obtainable. While the banking group may or may not agree with the reports, it is certain that the public will find them instructive and interesting. Collins' writings have the characteristic of giving the reader a clear insight into affairs that have always seemed as mysterious as a closed book.

The Business of Living

By JAMES H. COLLINS

"Are you in the movies, sir?" asked the Hollywood barber, politely, and we talked about California, and its climate, and about New York, from which he had come eight months back, with a sick wife.

"There is a variety to New York weather that many people enjoy," I suggested.

"It has nothing new for me!" said the barber. "I've seen everything. This climate cured my wife, and from now on we call it home. But it was hard finding work. I tried the movies, having stage experience, but they are a bread line! My references were of no help, but I remembered this old trade, taught by my father, and there's a demand for it. So I'm doing very well, sir."

* * * *

As far back as anybody remembers, work has been hard to find in southern California. At the same time, this is a land of opportunity for the fellow who will adapt himself. He can often find better jobs than he had elsewhere, and

OPINION

many get into business for themselves.

Apparently nobody has surveyed the "labor" surplus here. It is said that a survey would cost more than it would be worth, and be out-of-date before it was done. But southern California is like no other section of the country when it comes to finding employment.

Its demand for workers has been decidedly seasonal. The tourist activity tends to make more work in winter than summer, and the agricultural work creates a surplus of common and semi-skilled labor in winter, which scatters to the four winds in spring and summer. Agriculture, mining, lumbering and fishing have been the main activities of the Pacific Coast. They are all seasonal and southern California adds the seasonal business of the tourist, and an influx of workers when bad weather arrives in other sections of the United States.

Many of the tourists like southern California, and want to stay, and earn a living. Sick folks come here, and relatives with them, and the latter seek work. Many of the invalids get well and join the job hunters. People with means come here to retire, but grow dissatisfied with idleness, and hunt jobs. Movie aspirants compromise on other work, and there are newcomers who combine wage-earning with a small place in the country.

Most important of all, though generally mentioned last, are the boys and girls born in California, coming out of the schools each year, and seeking a beginning in life.

* * * *

So, there is a "reservoir" of workers here all the time, a surplus that includes everybody, from the pick-and-shovel man to the skilled specialist.

It is creditable to California that sentiment is all against exploitation of this surplus. How easy to broadcast the suggestion, "Come where there is an abundance of cheap labor!" Meaning folks who must work at any price.

The new manufacturing industries of southern California provide thousands of new jobs for wage and salary earners, thus aiding in the solution of a problem inherent in the region. They offset to a great extent the seasonal handicaps of other industries. Even more happy, they offer a great variety of employment to young people leaving school, and to city dwellers from other sections who have no experience in agriculture or similar western occupations. Factories employ everybody, from the pick-and-shovel man to the skilled operative, the professional man, the executive, the school and college graduate, and have a flexibility in opportunity that is not found in any other field open in the West.

The illusions of "cheap labor" have been pretty thoroughly dispelled in this country since the war. The nation as a whole has been through an experience with the "cheap labor" of Europe the past twenty years, discovering that it is far from cheap, and expressing its newly acquired opinion in revised immigration laws.

If there were actually a "last frontier" in labor, a final reservoir of cheap workers here in southern California, it would be protected against the exploiting employer by the regulations of the California Industrial Welfare Commission ,and by the spirit of fair play that has grown up in California, between workers and employers, as the result of past errors and friction. The hours, wages and general welfare of women and minor factory workers are fixed at decent standards, and injustice and exploitation are prevented by vigilant business organizations.

* * * *

Work has always been to seek in California, but in the seeking, men and women grow. They have come here to live in new ways. Abandoning old ideas of employment is part of the transformaton. The fact that a job must be actively sought calls out reserves of ingenuity and adaptability, and when the job is finally found, industry and loyalty enter into holding it. The fellow who has a job develops a willingness to pioneer with the boss, instead of merely looking for so many dollars in the envelope every Saturday. In many cases he will himself become an employer. Neighborliness enters into it all, because the biggest industry in California is the business of living.

Immortality

MEN see the infinite worth that personality can have and out of that worth comes the conviction of deathlessness. Such is the process of this spiritual logic.

Many a man has found the faith in immortality coming as a by-product of life's purposes. Despairing of establishing a serene and buoyant confidence in immortality, he has set about the task of placing this present life on a high plane. He has laid hold of present certainties. The worth of honesty, the value of veracity, the unanswerable arguments of the significance of the present life in a moral universe have had a compelling power over his purposes. He has resolutely filled his life with the finest and best that this world affords. He has made a devout religion out of the deep things of the spirit which are present experiences. Deliberately he has taken his eyes off the haunting problem of immortality.

After a time he is taken by surprise; he discovers that incidentally the faith in immortality has taken possession of his soul. He had not seen its approach, and did not detect its footsteps as it crossed the threshold of his mind. When it came or whence he does not know till he interrogates it. In the household of his thoughts it has taken up its abode. When he asks the question he learns that out of the sense of the worth of the higher life has come the conviction of life eternal. He had thought that he had left the question permanently unanswered. And the answer has come of its own accord. He had turned from a region which seemed full of shadows of uncertainty; and the clear light of quiet conviction came when it was not expected.

This is the subtle and profound experience of many men. It is indeed the reward of the wholesome purpose of many a man's life that the door of the immortal hope opens to him before life's ending. This present life speaks to men with a stern voice of duty. Life has its exactions of service. The responsibilities which are put upon one's shoulders are often burdensome. Yet out of life's duty comes the opportunity for putting these high qualities of fidelity and integrity into the personality. And out of these qualities flowers the immortal hope, the sense of moral worth.

Thus immortality lies very close to the dust of daily tasks. Eternal life is always present in this life. Duty, then personality, then immortality—the links are few and indissoluble. It is the simple direct relationship of these great realities that links the whole range of life with the brightest inspirations of religion.

From an Editorial for the Class in Personal Religion.

Songs of the Spirit—VI

Wings

He ne'er is crowned
With immortality who fears to follow
Where airy voices lead.
John Keats.

A night in June. Fair Cynthia supplied
Large pinions for my shoulders. Forth I fared
To heights to which my spirit had not dared
Ascend. With bated breath and wonder-eyed,
Across the far, cerulean fields, through wide
And glowing portals swiftly I repaired
To distant orbs whose beacons flared
A welcome. Voices called: "Abide! Abide!"

To earth I came. But since that night in June
The wings are mine! By right of accolade
I carry keys to yonder bright abodes!
Within my heart I hold the words and tune
Saint Michael chanted to his lifted blade.
I sing them to rough seas and rougher roads.

Saratoga, California, June, 1922 CLARENCE URMY

SPORTS OF SPEED: SPREADING SAILS, FLYING HEELS AND RECORD SWIMS

In the yachting world the ships and skippers are generally content to rest on the laurels gained during the season, including this clean sailing star boat on the waters of Glorietta Bay, off the Coronado shore, but the energetic R boats continued the second half of the fall championship program: The Debra, sailed by Tommy Weston, won the titular honors, with thirty points. The Patricia and Alert III, each twenty-two points; the California twenty-one, and the Pirate nineteen.

The new water sport, known as "Catalina Ball" provides every variation of catch as catch can, and only by victory may the head be kept above water. Eyre Powell Press Service.

The two large outdoor plunges in Brookside Park, Pasadena, offer recreational advantages and an opportunity to train for any and all channel swims. This park in its seven hundred acres has many other holiday possibilities,

including tennis courts, a municipal golf course, a hillside outdoor theater, and the Rose Bowl or stadium, where the annual football classic, between the East and West is fought on New Year's Day, following the Rose Tournament parade. Photograph by Albert Hiller.

ONE OF THE OLDEST AND MOST POPULAR SPORTS KNOWN TO THE WORLD IS HORSE RACING. AND FOR THIS PLEASURE WE ARE NOW PRINCIPALLY INDEBTED TO THE COUNTY FAIRS OF THE STATE. STOCKTON, VENTURA, RIVERSIDE AND POMONA OFFERING RUNNING AS WELL AS TROTTING RACES

SPORTS OF OTHER DAYS LIVE AGAIN

Whippets are the race horses of dogland, bred first in England about a hundred years ago, a combination of greyhound and terrier, they are reputed to be the fastest things on four legs, covering the course, an eighth of a mile, in twelve seconds. They are trained from puppyhood to follow a handkerchief or waving cloth, as a hunting dog does the live quarry, and they gain their maximum speed almost as soon as the body is in action. The upper group shows the preliminaries of a whippet race, just before the dogs are "slipt." In the center Mrs. Robert Neustadt, Arthur Rankin, and Robert Neustadt of Santa Barbara are discussing the merits of their racers. Eyre Powell Press Service.

The age old sport of bowling which originated on the Mediterranean crossing from Turkey into Italy, and thence to France, Germany, and finally through Holland into England and Scotland, was introduced into the United States by the Dutch settlers in New York, and is given an opportunity here in Pasadena's Central Park to live again in its outdoor aspect, a bowling green being one of the attractive features. Facilities are provided for other novel and interesting games, making Central Park one of the most popular of the ten parks of the city. Eyre Powell Press Service.

BIRDS FROM MAINE TO CALIFORNIA

By C. H. BENJAMIN

AS a boy, living on the edge of a vast forest in northern Maine, my only interest in birds centered in their availability for shot gun practice. The forest stretched without a break from the head waters of the Penobscot to the valley of the St. Lawrence and contained not only birds but bear, moose, caribou, deer, lynx and foxes. Ruffed grouse or partridges were abundant and so tame as to be shot "sitting", of which as a boy I took advantage. In the season pigeons were numbered by thousands, while the inland lakes harbored vast quantities of geese and ducks. The owls and chicken hawks hovered over every barnyard and the crows and blackbirds made merry with the sprouting grain. Robins and cedar wax-wings inhabited the cherry trees in summer, while the snowdrifts of winter were enlivened by the crossbills and snow buntings.

I fear that my attitude toward the feathered tribes was much like that of a student in the agricultural college of a Mid-Western university whom we entertained at dinner many years later. As it was late spring, we had our dinner on a porch which looked out on the garden and the bird bath. The next day our guest confided his impressions of the meal to a fraternity brother and the latter found them too naive to remain untold.

"Do you know" said the rural student, "after the game last night I went to the dean's to supper. Oh, yes, pleasant place to go and they treated me fine. But say, they are funny; they ate supper on the porch and they had opera glasses on the table and all through the meal they looked at the d——d birds."

At the early age of nine years I was possessed of a shot gun and one of my duties was to keep the birds from the cherry trees. Our limited knowledge of bird life is instanced by the fact that the male robin was classed as a robin and immune, while the female was a "cherry bird" and, like the waxwing, was shot on sight. For birds as birds I cared not at all and it was not till many years later, at our camp in Canada, that I came to be interested in bird study. Our two girls, educated in the public schools and at an Eastern university, undoubtedly got their bird knowledge from the schools and they passed it on to us. On the eastern shore of Lake Huron we were near the northern limit of migration, as we are now near the southern for some birds. Located on a wooded, rocky island in Georgian Bay, we had a mixture of land and water birds. Gulls and terns were numerous and tame; the big blue heron flapped his way leisurely by our cabin and the hysterical laugh of the loon punctuated our slumbers. As our canoe silently glided by the rushes of a neighboring inlet, the upturned bill of the bittern separated itself from the sedge and its owner skurried hastily away. A pair of sheldrakes brought out their numerous progeny from the same inlet and at the sight of us, hurried across the water, half flying and half swimming and making a noise like a side-wheel steamer.

The land birds were less spectacular but more musical; the song sparrow gave his mating song every morning, perched on the very tip of a swaying cedar, and later one might hear the plaintive song of the white-throat calling for "Peabody." The red-eyed vireo sang cheerily from the top of the pine and the whippoorwill repeated his few notes from some invisible retreat. The woods were full of chickadees, wrens and phoebes which had their nests near by.

One summer in Virginia gave us our first sight of mockingbirds and their queer antics in the air, singing as they rose and fell. One humiliating experience of my own was the discovery of a flock of gray birds with bright blue tails, something not given in the field-book. Reference of this discovery to Professor Fuertes of Cornell, brought us the information, tactfully imparted, that there were such things as "immature bluebirds." A grotesque sight which lingers in my memory, was that of a row of buzzards sitting on a Virginia fence after a rain, with their wings spread out to dry. They looked even more bedraggled than the proverbial "wet hen."

Later, another summer vacation, this time in the Rocky Mountains, introduced us to many new varieties and proved the inadequacy of our Eastern field-book. We saw our first "Clark's Crow", as the natives call it (more correctly the Clark's Nutcracker), with its motley garb and its harsh cry.

More interesting were the magpies, with their striking plumage, graceful tails and their "insatiable curiosity." One summer afternoon, as I sat on the summit of a rocky spur, trying to reduce the wonderful colors of the canyon to terms of cobalt and rose madder, I was disturbed by a garrulous chatter behind me. Looking around, I saw a half dozen or more magpies perched on a small tree just back of where I was sitting, apparently criticising my work. As long as I staid there my noisy critics derided my efforts, in accents not to be mistaken.

Our studies of Eastern birds were most complete and satisfactory in the Middle West. Located in the valley of the Wabash river, we were in the line of fall and spring migration and saw more varieties of birds than in any other locality we have visited. We had a list of more than seventy birds and at least fifty of them we saw every year. The winters were mild and some of the birds staid with us; blue jays, cardinals, juncoes, titmice and downy woodpeckers made their appearance at intervals all winter.

About February 20 the robin made his first visit, followed shortly by the meadow lark and the bluebird. Our house was located near the center of a large lawn and surrounded by an abundance of evergreens and flowering shrubs. Just in the edge of the western shrubbery was a large concrete bird bath and near it an Audubon bird house with glass sides. On the south terrace a post supported an open front, revolving bird shelter, with broad vanes to face it away from the wind. This last had a wire cage for suet, a water dish and plenty of seeds and crumbs, and was a great favorite with the birds in stormy weather. A trolley feeding tray ran on pulleys suspended from a wire, which was stretched between one of the second story windows and a nearby tree. The tray could be pulled up the slope of the wire to the window by a cord, stocked with food and let back to its middle position. This particular feed house was the property during the winter of a downy woodpecker, who held it against all comers.

In the spring, as we ate breakfast or lunch on our garden porch, the bird bath was within easy view and we saw a steady succession of birds, sparrows, thrushes, grackles, jays and robins. A little later, when the big ones had gone, came the shyer birds and great was our joy when we saw an indigo bunting or a rose-breasted grosbeak drinking at the fountain. A black walnut tree near the house was always late in sending out its leaves, and occasionally on a May morning we would see among its bare branches flocks of migrants on their way North and would add perhaps a dozen names to our list of arrivals.

Coming to southern California some five years ago we again found ourselves at a loss, since not only were the birds strange to us but all their surroundings. Our first feathered acquaintances were naturally the house finches as they greedily absorbed the ripe fruit of a fig tree just outside our chamber window. Mockingbirds were equally numerous, but we had known them in the South.

As I began to follow the trails leading up the nearby canyons, I became aware of birds scurrying about in the underbrush which looked like catbirds whose suits needed to be sent to the cleaner. One day I asked a trail companion about them and he replied: "Oh those are the little brown birds." It was weeks before I learned that they were towhees and first cousins of my beloved chewinks of the East. Later, when I came to know the spurred towhee, I could see some resemblance.

The flicker was an old friend, although he had changed his trimmings from yellow to red, —but the jay was at first a disappointment as compared with the showy blue and white bandit of the Eastern country. As I come to know him better, I realize that his more quiet colors are in better taste, although his manners are quite as unsatisfactory as those of his Eastern relative.

Our eyes and minds are not so confused as formerly by a multitude of warblers and when in doubt, we can safely say that it is an Audubon, especially if its flight reveals the characteristic yellow spot. The general prevalence of warblers further East is indicated in the common Colorado saying: "If you see a strange bird it is probably a warbler, if a flower, it is undoubtedly a vetch, if a rock, presumably it is mica schist." My old friend, the robin, no longer perches on hoe handle as I work, in his eager quest for worms, but watches me from the overhanging boughs of a pepper tree. The blackbirds seem natural enough, save that the female is of a rusty drab instead of a gleaming black. We are glad to miss the English sparrow with his chatter and his general untidiness. The few that we see here are more respectable in appearance and behavior than those we used to know, perhaps because they are in a minority.

I think the highwater mark in my quest for birds was when I saw my first road-runner. Seen in silhouette as he flashed along the crest of the hill, he seemed like an animated skeleton with tail-feathers still attached. Now that we are better acquainted and that I have seen him in repose or gliding over the canyon below me, I can admit that he is a showy and rather attractive bird.

The humming-birds are more numerous and in greater variety than on the other side of the Rockies. They are also tamer, paying little attention to me as I pass, or occasionally deigning to sip from flowers in the bouquet I am holding.

As I think over the "here and there" of bird quests, I realize that one great difference is in the localizing and segregation of species. In Indiana one would see practically all the native and migrant birds in the home garden. Here one must look for them where they live. We can count but a mere dozen who have fed from our stand and but a few more who have entered our garden. But we know where we can find them.

On the other hand there are some interesting and beautiful birds here which are never seen in the cooler zones. The high spots in our memory of California birds are just now: the varied thrush, the phainopepla, the cerulean warbler and the Costa hummingbird, while the queerest vision of all (or did I dream it?) is of a field of tiny burrowing owls with its inhabitants sitting on the mounds of earth by their burrows, like so many prairie-dogs.

But there are more things to see and if this article were to be written a year hence, the conclusions might be different.

Altadena, October 4, 1926.

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

T. W. Mather Co. Inc.
PASADENA. CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

THE SANTA MARIA INN, CALIFORNIA

THE FORE COURT OF SANTA MARIA INN

DETAIL OF INNER COURT WHERE FLOWERS BLOOM CONTINUALLY AND GUESTS MAY REST IN QUIET AND PEACE

THERE is something very attractive about the courtyard of Santa Maria Inn. Approaching it from the south or the north on the highway we find its semicircular driveway parked with good-looking touring cars and roadsters. Men like it for its convenience, half-way between San Francisco and Los Angeles; and the family all like it for its charm and interest. Concentrated within the grounds of this completely equipped hotel one finds every modern idea finely worked out, every want supplied.

The manager, H. S. McCoy delights in hospitality and has expressed it in the appointments of his hotel and the quiet service it gives its guests.

Built to accommodate the travellers passing through on the state's great highway, this delightful hostelry has become the resting place for many who have learned to love it for its many charms.

There is horseback riding and swimming down at the ocean beach not far away, but best of all there is the service moderns demand of a home or hotel as they travel gaily through this country of delights.

The Pictures

Above: A unique second story open air patio where a fountain plays softly and little Della Robbia figures guard the quietude.

The heart of the Inn is its inner court whose great tree has been the subject of etching and canvas.

Flowers in the court, flowers in the rooms and most of all flowers in the windows of the dining room. You will ask where they all come from and Mr. McCoy will show you his gardens on the city lots around.

Here is an opportunity for artists who can paint flowers in their natural setting. Sometimes the dining room is so full of great dahlias it looks like a flower show. And then in season come the other flowers in endless profusion

THE DINING ROOM IS ALWAYS FULL OF GREAT BOUQUETS AT THE WINDOWS. THEIR UNUSUAL BEAUTY IS WORTHY OF A SEPARATE ARTICLE

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

THE PRICE OF BEAUTY

All works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap.

Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense.

A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.—Ruskin.

THE ATELIER

The Atelier held its annual dinner and election of officers on September 22, 1926 at the Casa Felipe. The dinner was attended by a group of twenty-five of the cities most flourishing draftsmen. These men were all members of the Atelier and many whom were also members of the Architectural Club. All gathered about the festive board and did noble justice to an excellent dinner which put the boys in a more or less complacent frame of mind for the events that followed. After the cutting and filling operations were finished Mr. Walter Davis the guest of the evening was introduced to the meeting and said a few words of the Atelier and the retiring Massiers.

The meeting then came to order with Mr. Harvey Barton Smith ably assisted by Mr. Harold Abrams as master of the ceremonies. The elections that followed were conducted satisfactorily to all of those present.

The nominations to the post of Massier fell thick and fast, no less than three being nominated. Due to the fact that all of the contestants refused to withdraw, a ballot was necessary. After the smoke finally cleared away Mr. George Euless Masters was elected with an overwhelming majority. In the election of the Sous Massier it was again necessary to resort to the ballot for selection. Mr. J. Raymond Wyatt was selected to fill the chair of Sous Massier. We think that Mr. Wyatt's election was due to an excellent speech which he rendered in behalf of his nominee for Massier. Mr. Wyatt showed himself to be an able speaker and so framed his thoughts in such English that all came to the conclusion that he would develop into a first class Massier as the results of the election show. The choosing of the Secretary and a Librarian was done with less difficulty than the selection of former officers. This important position was given to Mr. Herbert C. Anset. This was done in recognition of the excellent work which was done by him in that capacity in and during the greater part of the past year. Mr. Anset is to take over officially the custodianship of our much hoped for and growing Library.

Foremost in the events of the evening was the vote of thanks that was given to our patron and critic, Mr. Fitch H. Haskell. Though Mr. Haskell was out of town on a well earned vacation we feel that he was with us in spirit. Mr. Haskell has been the greatest factor in maintaining the Atelier and in bringing about the success that it has had during the past years. It is through his efforts that the Atelier has been able to turn out men that have been able to take place with the best designers in the city and join in the general program for the betterment of the city's architecture. Mr. Haskell has the respect and admiration of the entire organization. It is always a pleasure to express the friendship and respect we feel for him as one who has worked for the betterment of the profession.

THE TOWER AT BALBOA PARK, SAN DIEGO, A GLORIOUS REMINDER OF THE FAIR, AND A LIVING MONUMENT TO THE ART OF BERTRAM MORGAN GOODHUE, ARCHITECT

LIFE CLASS ANNOUNCEMENT

The Life Class under the instruction of Mr. Radwanowski is to be started at once. Club members or members of the Atelier who are interested should apply to Mr. Anset or Mr. Wyatt at the club quarters at the Gardner Payne Building, Seventh and Union Streets, any evening. The fee will be fifty cents per lesson. The class is only open to club or Atelier members at this low rate, but others can enroll at a higher fee. Last year under Mr. Wolf there were from twenty to twenty-five men in the class and some very credible work was done. Mr. Radwanowski is an artist of excellent training and his enthusiasm is of such a contagious variety that we know the class is to be a success.

WROT IRON AS SHE IS WROT

If building materials had emotions it could readily be forgiven wrought iron if it went into a corner and cried itself into a state of irreparable rust.

Without slighting the abilities of present day designers it can be said with an ample margin of safety that less is known about wrought iron ornament from both historical and practical standpoints than about the adornment of any other building material. When a design cannot be executed in stone because of expense, it may be turned into terra cotta by a note to the modeler not to "undercut", and, after a little attention to the models the result may come out a very creditable job. But to change from a cast to wrought design, or vice versa, is not such a metamorphosis. To illustrate: ever since the day when Vignola sent his treatise on architectural forms to the presses, the architectural profession has been composing cornices more or less according to formula. The given height is divided into four or five sections, which in turn are reduced to cyma-rectas or-reversas with fillets, facias, modillions, dentils and bed moulds tossed in according to the architectural Hoyle. When a problem presents itself in wrought iron, like a bank screen cornice, from force of habit it is designed from a stock series of forms. Whether these elements can be made on a forge is barely considered. The mere circumstances that the drawing is labeled "wrought iron" and that Vignola has been faithfully followed cannot be expected to make the cornice genuine wrought iron either in letter or in spirit.

GERALD K. GEERLINGS *in "Pencil Points".*

Hispano-Moresque Tile
Colorful, Decorative, Interesting
made entirely by hand
Mexican, Spanish and
Tunisian Designs
Showroom
Harry C. Hicks 4283 Beverly Blvd.
GR. 4013
Los Angeles Calif.

Landscape
Designing and Planting
The beautiful gardens of Southern California which we have created are evidence of our ability to design and plant your own grounds properly.
A reliable firm of thirty-eight years' experience in Southern California.
EDWARD H. RUST
NURSERYMAN
1625 Bank St. Colo. 997
So. Pasadena ELliot 2639

Prepare Your Estimates from Reliable Figures
Send for 14th Edition
New Building Estimates Hand Book
By ARTHUR.
SCIENTIFIC BOOK CORPORATION
15 East 26th St., New York

PORTABLE
TYPEWRITERS
WITH STANDARD KEYBOARD
Also All Makes Sold, Rented, Repaired, Exchanged
Parker Typewriter Co.
25 Years Experience
25 N. Marengo Pasadena

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

TWO OF OUR TRAVELERS SPEAK

Eugene Weston and Sumner Spaulding have recently returned from "study trips" abroad. They have set down for us, in brief form, some of their impressions. In reading their comments one cannot help but feel that architects, at least here in southern California, are getting back to an appreciation of simplicity and directness in the use of materials. This will affect our architecture deeply and we will soon be conscious of a new charm in it akin to the charm which we know and admire in the domestic architecture of Europe. It is interesting too to note that we are finding our inspiration as much, or perhaps more, in the unconscious art of the peasant builder as we are in the studied designs of recognized masters.

IMPRESSIONS GLEANED ON A RECENT TRIP ABROAD

Occasionally it is necessary for an architect to voice his reactions towards the tendencies of our modern architectural expression.

My recent trip through Europe and the near East has brought to my attention several points that I feel will be of some value if they are given a little publicity.

It seems conditions that surround the architect here in the Southland are conducive to make-believe architecture which in so many cases has gone to extremes, and some of our best architects have fallen under the influence. My reference is particularly to the tendency towards intentional antiqueing; intentional imitation of good materials by cheap ones, of solid substantial construction by flimsy plaster covered wooden frames, and so on through all the tricks of a moving picture stage set.

In studying any great architectural movement or period when all the arts have combined to produce masterpieces, there is always an underlying spirit of honesty in regard to construction, material and color, and it seems a shame with all the glorious possibilities that architects do not insist upon doing their work a little better and keeping their clients from spending money on buildings that will be practically worthless in twenty years or less.

Due to the distance that this coast is separated from Europe, there has not been as much travel by the architects of this community for purposes of study as there should be, and it is evident upon one's return from a study trip that the amount of sham and make-believe that goes into our modern buildings here is really appalling. It is true however that the results in our residence work during the past ten years have been increasingly better and perhaps it is just a matter of time when all the apparent difficulties will arrange themselves when we are a richer and wiser community.

In all the countries I visited on this trip, I found in the domestic architecture few attempts toward the bizarre or desires for imitation of materials. No doubt the Azores and the Madeira Islands will always hold for me a delightful inspiration as to how much can be done in the correct and quiet designing of simple homes. The town of Funchal in the Madeira Islands is particularly instructive. The buildings are uniformly of masonry with a smooth well troweled stucco surface with practically no texture. The roofs are all tile and were always hipped with no open gable ends. The tile fields were irregularly laid, but the eaves were without exception laid to a clean smooth line in contrast to the desire here for over emphasizing the irregularity of the eave line. Doorways and window openings were very simple. The window was practically always shuttered, the shutter being hinged in the architraves, and when closed being perfectly flush with the surrounding wall. Doors were almost Colonial in their simplicity with carefully set and designed hardware and I observed no raised mouldings in any case. The color schemes of the houses were particularly

A COPPER SHOP IN ASISSI. PHOTOGRAPH BY EUGENE WESTON, JR.

delightful, and covered all the range of pastel shades in pale cream, yellow, orange, pink, green, mauve and grey. Where the architraves of the openings were not expressed by natural grey stone, they were always painted to harmonize with the body color of the house. The habit of painting dark bases on the buildings is prevalent as in so many other countries.

It seems to me that by the use of quiet, cool colors, simple design and solid earth-quake, fireproof, cold and heat-proof houses, we will go a long way towards reaching our ideal, and although I had not intended mentioning it, I know of no one who is more closely tending toward that ideal than Mr. Gordon Kaufmann who has recently completed so many fine homes in this community. My brother Joseph has always insisted that Mr. Kaufmann knows the use of color better than any one else locally, and it would perhaps be worth while to those who are interested in such things to study his work.—Eugene Weston, Jr.

Below: A Photograph by Cook and Hali

BEVERLY KEIM

The tragic death of Beverly Keim has stirred us all deeply. Its suddenness and unexpectedness have added to our feeling of sadness for the loss of this quiet gentlemanly friend. He was so retiring in his nature that very few of us grew to know him well but those who did found a choice spirit and a real man. When men of our own professional group are swept off in a second of time we cannot but pause in the mad rush of this careening old world, and ponder whither we are bound and where it is all going to end. The Great God in heaven has a plan for us all but we are such fallible creatures of his that we seldom find the road he would have us travel.

IMPRESSIONS OF RURAL SPAIN

The mountains which follow the Southern coast of Spain drop abruptly over five thousand feet to the sea, while between the various spurs of these mountains are found more gentle slopes which terminate in fertile lowlands. The city of Malaga, one of the last strongholds of the Moors, and located on one of these plains, is a seaport of some importance and reminds one in a small way of Barcelona or Marseilles. Rich in historical background, it holds little architectural interest today, for the modern buildings are mediocre and the older ones are of little importance.

In contrast with the character of the city, there are many beautiful haciendas tucked away among the hills in the surrounding country. Following the road along the coast to the East of the port, one sees some of the most interesting of these, and a ride along this highway is not unlike a stroll through a series of Spanish gardens; for the mountains, like garden walls, come down to the sea and divide these slopes into cultivated areas. As a garden is planted and decorated with seats and fountains, so each small valley seems to be thoughtfully beautified by small groups of buildings. As a gate in a wall invites one to explore further into a garden so do the mountain passes tempt one to investigate the valley beyond.

Studying any of these farm groups from a distance one is impressed by the whitewashed walls and the manner in which the planes of the red tile roofs parallel the slopes of the hills. These small buildings nestling away among their orchards bespeak a snugness and friendliness which is usually associated with the cottages of England. Approaching any of these groups by a small winding road the natural good taste in the exterior details is noticeable, especially in the execution of the terraces, low retaining walls and garden accessories. Along the terraces are planted green hedges and brightly colored flowers. Red pots line the walls, and niches in the masonry are left to hold a few flowers. The wrought iron grilles at the windows give a sense of security and a touch of richness to the otherwise severe facades.

Entering one of these houses we find stone or tile floors, whitewashed walls and open beamed or vaulted ceilings. The furniture is simple and whether antique or modern it has the semblance of the Spanish traditions. Chairs, benches and chests are lined against the walls, there being no attempt to create a feeling of shoddy luxury. Pictures of landscapes or religious subjects, porcelain plates of brilliant colors, polished pots and pans are hung on the wall with iron pegs, all of which produce a feeling of homliness and comfort.

Every house has at least one small court or patio which is used for circulation from one room to another. Some are only a few feet square but they allow light and air to penetrate into the center of the structure, and with the potted flowers and a simple tile fountain make a delightful outdoor work room. In fact the scheme of the general plan shows a feeling for outdoor life, for not knowing the rigors of cold climates no provision is made for winter conditions in their houses. They have never tried to solve the complicated problems with which we are confronted today and for that reason the utter simplicity of their plans is refreshing.

This simplicity of plan combined with an understanding of the possibilities of a warmer climate, a judicious use of whitewashed walls, tile roofs and natural planting are perhaps the greatest lessons we can learn from these peasant people of Southern Spain.

SUMNER MAURICE SPAULDING.

A SUPPLEMENT TO CALIFORNIA SOUTHLAND

GOOD ARCHITECTURE

ISSUED SEMI-MONTHLY NUMBER ONE

This name is filed at the State Library

SANTA BARBARA

THIS leaflet is printed in SOUTHLAND, in order that our subscribers who have asked for news of good work in various parts of the state may receive it as a part of their monthly magazine. It is reprinted in leaflet form that it may be available for use by institutions, societies, women's clubs or individuals who wish to distribute it among builders and home makers or in towns and cities which are endeavoring to improve their corporate appearance.

If enough demand is apparent the leaflet will appear more often than the magazine, but the monthly issue will contain all the leaflets.

IN the picture at the top of this page the contrast between different types of commercial building is curiously apparent. Taken before the earthquake of last year, the picture shows two State Street buildings now dismantled. The large windows and the architectural detail of the building at the left mark it as a good example of the best design of the French Renaissance so prevalent a generation or two ago. Next to it is the old adobe, the de la Guerra House where Dana was entertained nearly a hundred years ago. It is still preserved and occupies a commanding position on the north side of Santa Barbara's old city plaza, now become her civic center by virtue of the new city hall which stands on the northeast corner of de la Guerra Street and the square, across from the de la Guerra group.

Rising in beauty beside the old adobe is the southern end of the de la Guerra Studios which have grown until they fill the center of the block which they surround as a court.

Designed by James Osbourn Craig as a part of a beautiful plan for Santa Barbara's central plaza, this group of buildings forms the beginning and ultimate end of Santa Barbara's new architecture.

SANTA BARBARA HAD THESE SIX DIFFERENT KINDS OF COMMERCIAL ARCHITECTURE BEFORE THE EARTHQUAKE IN JUNE, 1925

WHEN the people of an entire town are interested in the building which is going on there, we may be sure there will result something worth investigating and reporting.

Builders and promoters will, if they be wise, stop, look and listen before they begin to build; individuals will know what the town thinks of them; fakers of false fronts will hesitate before they try to put something over on that town.

It is just this which the Community Arts Association of Santa Barbara has accomplished for that California town through its unusual "Plans Committee,' with whom arrangements have been made to publish in this leaflet photographs of work done.

THE RESULTS OF BETTER HOMES WEEK

SANTA BARBARA has twice received the prize offered by the Better Homes in America Association of Washington, D. C. The committee, through the kindness of Miss Pearl Chase, has prepared pictures and information which have appeared intermittently in *Southland*, but which will now become a regular feature of this page.

A SIX ROOM STUCCO HOUSE LISTED FOR OBSERVATION DURING BETTER HOMES WEEK, 1925. CARLETON M. WINSLOW, ARCHITECT

ARCHITECTURE

DE la Guerra street as shown in the photograph at the left is not very different now from what it was before the earthquake when this picture was taken.

The old adobe of the de la Guerra family was cracked in places but has been restored. The de la Guerra Studios built for and under the personal supervision of an engineer and a Californian were made earthquake proof by girdle of concrete at each floor. Placed right in the heart of Santa Barbara, these buildings are making for righteous building every day. For so subtle is their beauty, so excellent their proportions, their construction, their handling, that no amount of good work on the new Estado, the Esplanada, or in the surrounding country can make them "out of style" or place them in the background.

Rather will their beauty become more and more apparent as the other parts of the down town district grow in grace, and knowledge of what *is* good architecture becomes universal in Santa Barbara.

Beyond the two story part of El Paseo are two old buildings of different periods; and across Santa Barbara Street still stands an example of "Mission architecture" built in a period when the missions themselves were copied in commercial as well as in domestic building for neither of which they were planned by the padres and for which they are never appropriately used.

In the foreground on the right stood a typical pioneer store building — just "front" and nothing more. It is the prevalence of these monotonous "store fronts" that make the main street of most towns so ugly.

Fame awaits the architect who can invent, compose or design a feasible substitute. Glass for show windows, supports for the roof and awnings, a door and a cornice. Who can make a thing of beauty out of such elements as these?

A TRUE ARCHITECT WHO LEFT HIS IMPRESS ON CALIFORNIA

HIDDEN away in a little known section of Pasadena is a group of houses called Norwic Village. So delightful, as a work of art is each of the units which make up this court that it has become one of the show places of Pasadena, where one who knows it is sure to send his friends. Like pictures hung on the wall of a little room in a choice exhibition, each cottage attracts and satisfies the eye and one turns with regret to leave the court for the ordinary street so crowded with ordinary houses manufactured wholesale and forced upon the community by unscrupulous promoters who peddle "architecture" as a commodity. Art is a subtle and elusive thing, as he who follows it has always found; and architecture is not a collection of styles, a bargain counter display from which one chooses what he likes!

How many great painters has southern California? How many poets? How many composers of note? How many real architects?

Precious indeed was the life of that talented young architect who put himself utterly into his few beautiful works and then left us for "that house not made with hands."

The little cottage shown on this page is but an example from which one draws a glimpse of the artist's ideals. The sketch which the architect made was always but the beginning. Careful working drawings must be made for the carpenter to follow, careful details must be wrought out and executed, color must be supervised, surfaces controlled,

A COTTAGE IN NORWIC VILLAGE, ALTADENA. J. W. HERSHEY, ARCHITECT.

texture and line softened to meet the demands of the creator's vision made manifest.

One is reminded of Shelley, the poet, of Giorgione, the painter and of Mendelssohn's songs without words, when studying the attitude towards his art which this true architect showed.

To be sure that his house is the embodiment of his sketch, the architect must go himself to the building and often with his own hands mix the color or surface the walls.

This our young architect did and the houses he finished before his untimely taking off are as completely works of art as the peachblow vase or a statue by a born sculptor.

Before he left us Mr. Hershey had made the sketches for the clubhouse at San Clemente, the school house, and the bellevedere and swimming pool. As he sat up on his bed with drawing board and pencil, hope ever winged his thoughts and he visualized a Spanish village for Mr. Hanson, its builder and founder. Hidden in little streets the architect saw objects of interest, charming vistas, little shrines and statues one might come upon alone.

Mourning still for his inspiration, Mr. Hanson was heard to exclaim but recently: "Oh, how I wish that boy hadn't died!" Looked upon thus the carrying on of these plans by his co-laborers becomes a work of love and the town itself should become a monument to the artist, Wilmer Hershey, a true architect who left his impress on California.

THE FAIRBANKS RESIDENCE, OAK KNOLL, PASADENA

WALLACE NEFF,
Architect

(Continued from Page 17)

THE METAL WORKERS

The particular lighting fixtures used by Mr. Neff, the architect, and the Cheesewright Studios, in this residence, were made up of iron pierced work and hammered brass leaves selected because of the appropriateness to the rooms in which they were to be used. Trained craftsmen, expert in these particular crafts, are there in the Meyberg shop which occupies the floors above the store. One must see it to realize the size and scope of this fine establishment and plant. It warms the heart of a lover of our southland to know that the demand for good, well designed fixtures is so universal that the largest plant for this purpose on the Coast is right here in Los Angeles, giving employment to artisans and artists, iron workers and brass workers and teaching by its exhibition rooms the famous craftsmanship of the old world.

Since our citizens and especially our school children must be taught to recognize what is good in the art of the past before they can go forward in any art, we feel a sense of gratitude toward a firm which contributes so beautiful an exhibit of models in its show rooms and which, by bringing the best craftsmen from Europe, has set metal work and craftsmanship on a pedestal before all the people. May it start many a lad and lassie on the way toward original design and skilled execution that Los Angeles may become famous for wrought iron and hammered brass as were the guild cities of old.

W. J. JEAN,
General Contractor

And so all the way down the line of work that has to be done before an architect can see his vision of a house expressed in wood or stone, terracotta or iron work, marble or concrete, each in its proper place. The men who are today able to understand instructions, and are skilled in their own part of the work, but not pigheaded about it, are getting the remunerative job of building our beautiful cities and homes of our country side.

So well must they build that floods cannot undercut their foundations and earthquakes cannot shatter their walls. The cold and frost of an eastern winter is not a circumstance compared with the effect of intense sunshine, dust storms, cloud bursts and earthquakes in this land we love—both "wisely and too well" to lie about it. Rather are we doubly careful to call an architect and a contractor whose work and word are as good as his bond.

Our first houses had no furnaces, but those houses are now being wrecked and carted away. Experts have devised Californian methods of heating by a "unit system" the rooms where heat is needed at different times of the day. This system is installed in the Fairbanks house and in a great many of the other modern houses by The Pasadena Gas and Appliance Company and their expert staff.

THE NATIVE CALIFORNIA LIVE OAKS FORM A CHARMING FEATURE OF THE GARDENS OF OAK KNOLL. THE GARDEN FACADE OF THE FAIRBANKS RESIDENCE. WALLACE NEFF, ARCHITECT. W. J. JEAN, GENERAL CONTRACTOR.

SHAKESPEARE—AND A DANCER

By J. K. Seneca

THE LOS ANGELES Shakespeare Club's production some weeks ago, of "A Midsummer Night's Dream" at Occidental Bowl, inspired gratitude. Several of the players one remembers with pleasure. The production failed artistically from want of aesthetic unity—the presentation of one mood, rigid exclusion of the extraneous, and from the lack of any certain belief that Shakespeare in himself sufficed; yet in no elaborate stage production we have seen did the beauty of the poetry so emerge as when spoken in those large, shadowy spaces, under that dark and tranquil sky. The starry wonder of the speech, the glory of words at times would fill the listening night, mastering the sense as though a young god sweetly spoke.

After the mind's immortal beauty, the mortal beauty of the body—momentary and poignant revelation of the perishing grace and loveliness of earth. . . The dancer's form emerging softly from the shadow, as yet unyielded to the music's mood and passion; held in its own quiet; possessed still of its own lovely purposes. Pale slenderness of curves upon the formless dark; against its stillness, movement the loveliest and lightest. . .

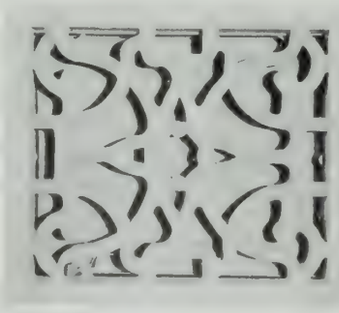
Dances in between the acts of a Shakespeare play being a thing wholly impermissible, a happier separation was achieved the second night of the production, when, in a last dark romantic corner of this far-flung city, Fate in some minor mishap, held captive the dancer's accompanying trio, keeping them unsuccoured and away until the play drew near its close. After six dances, standing with bare feet on a dew-soaked carpet, most airily clad in the sharp chill of the night, Maud Allan generously chose to herself explain to the audience the plight of the Trio, lest we should have unjust thoughts of them.

Her voice, swift, light and sure, as a dancer's should be, has some quality akin to that of flutes and harps; most present, not in its softer emotional uses, as in speech precise and passionless; in delicate severities of tone, containing the clear note of will, of intelligence nimbly moving. Enwrapped in that sustained silveriness, one fancies rebukes, prideful defiances of a warrior spirit upon the lover of delicate sound falling not unameliorated.

Occasional severities in intercourse, moods guarded, wholly unintent to charm, counteract other else subtly unsteadying influences. Studiously unobserving, one yet feels like music—soft chords, falling notes of melodies—the movement, simple and infrequent, that for an instant breaks a finely controlled stillness; fingers that vision for one wind-swung flowers, birds wings and butterflies, moving; harmonies of line that seem part of some ideal pattern of life.

In this country of the smiling countenance, she is, in quieter moments, rather restfully, unsmiling. One speculates as to the mental evolution, the maturing and deepening perceptions of life involved in her development from the "Vision of Salome" at the beginning of her career; the girl dancer who charmed and shocked a London more prudish than today. From that "Vision" to the profoundly tragic and spiritual depths of the Tschaikovsky Pathetic Symphony, her greatest interpretative achievement, her artist spirit, through storms and conflicts, has somehow found its way.

Now that she goes to gloomier climes, one keeps in memory a last-seen image of her here. . . A little beyond, but to the picturing eye enclosed with her in the scene, scarlet and crimson geranium blossoms clustered to break the circling of bright brown hair about her face; those franker shapes opposing her eyes' blue narrowed ovals; against a keenly rippled and unresting line of the hills' purple. her wide-browed head, bent and still; her feet most lightly set upon the violet greys of ancient wood; and about her the real gold of the Californian earth unurged to alien greens;—a memoried brightness to emerge upon the murk of London's winter.



Ohrmund Brothers Unit System of Gas Heating,
Electrically Controlled and Equipped with Electric FLASH Pilot, and Plasterflush Registers.

The new electric Flasher takes the place of the old-time gas pilot, eliminating gas waste, and reducing cost to the minimum. Let us show you.

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Wakefield 4126

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

DINING ROOM IN THE RESIDENCE OF MR. AND MRS. FRED C. FAIRBANKS, ORLANDO ROAD, PASADENA
Wallace Neff Architect

The Cheesewright Studios
Incorporated
Decorators and Furnishers
PASADENA CALIFORNIA

GARDEN ENTRANCE TO EL CUARTEL

El Cuartel
122 East Canon Perdido
Santa Barbara

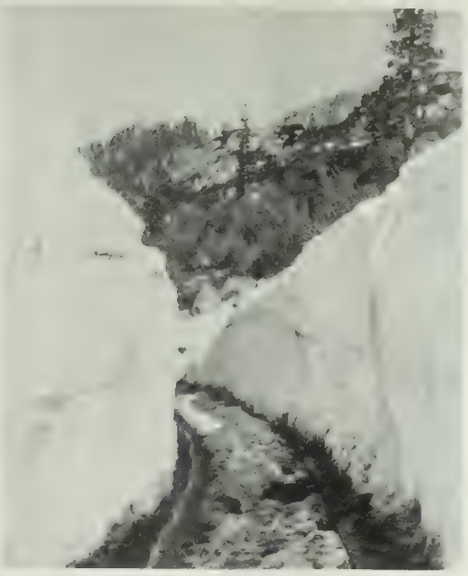
Gifts, Objects of Art, Furniture, Garden Pottery, Fountains, Etc.

WINTER SPORTS

THE stage is set for winter sports at Tahoe Tavern which opens in December. For generations the people of San Francisco Bay district and of the San Joaquin and Sacramento valleys have satisfied their longing for snowballs and sleds by running up to Truckee on the overland trains. Now the southlanders will share the fun and at the same time stop at one of their own comfortable hotels under the direction of that prince of southern hotelmen, D. M. Linnard.

TAHOE TAVERN IN WINTER. W. A. BLISS, ARCH.

The Southern Pacific was asked to broadguage its short line from Truckee to the lake and Tavern, and agreed to do so if Linnard would take the Tavern. So in this happy circle all joined hands, and the sports are on.



SNOW PLOWS WILL KEEP THE TRACK OPEN

Snowplows will keep all roads open in the Sierras and one may now take a through car to Tahoe Tavern from any place on the map.

TAHOE TAVERN

THE FREIGHT STATION AT THE HEAD OF THE GREAT LAKE

The guides, lumbermen and trappers who have spent their lives in the mountains promise plenty of snow. And Mr. Jack Matthews, manager, Miss Marjorie Day, hostess, with a staff of competent Tavernites have put this fine hostelry with its new wing in perfect order and planned an old-fashioned Christmas, whose mere prospectus warms the hearts of Eastern groups and Californian parties alike. For Lake Tahoe is one of the loveliest of California's treasures in robes of summer green and blue or with its mantle of Sierra snows.

LAKE TAHOE IN WINTER WILL BE THE SCENE OF WINTER SPORTS FOR HOME SICK EASTERNERS AND OLD CALIFORNIANS ALIKE. TAVERN STUDIOS

THERE ARE MANY BEAUTIFUL LAKES IN THIS REGION OF THE HIGH SIERRAS, DELIGHTFUL FOR ARTIST OR TRAVELER. HEATHER LAKE

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:

MRS. HANCOCK BANNING, *President*

MRS. EDWARDS LAUGHLIN, *First Vice President*

MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*

MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*

MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*

MRS. JAMES REED, *Secretary*

MRS. J. WARREN TATUM, *Treas.*

MR. D. C. MACWATTERS, *Auditor*

COMMUNITY HOUSE AND DAY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

THE COMMUNITY CHEST CAMPAIGN

IF every officer and member of the 154 organizations receiving maintenance from the Community Chest of Los Angeles did his or her bit in the coming campaign—November 9th to 23rd—success would be assured. The Assistance League is proud of the work its members have done on the two preceding campaigns. This record can only be repeated if every member who has not already signed up will notify the office—HEmpstead 5133—that she will work on Division 33, which has been assigned to the Wilshire District.

Mrs. E. Avery McCarthy, our Fourth Vice-President, is Colonel of Division 33. Mrs. Isaac-Hampshur Jones is Lieutenant Colonel. Mrs. James Reed, Miss Katherine Mellus, Mrs. T. H. Dudley, Mr. Arthur Burgess and Mr. H. R. Williams, are Majors of this Division. The following are Captains: Mrs. Palmer H. Cook, Mrs. Aubrey Allen, Mrs. W. C. Irwin, Mrs. Robert P. Newton, Mrs. J. E. Maurer, Mrs. Walsh Nebeker, Mrs. Wayland Morrison, Mrs. Ruth Hauser, Mrs. Bradner Lee, Jr., Miss

PHILIPPE DE LACEY, THE TALENTED BELGIUM WAR ORPHAN WHO IS PLAYING IN THE FOX FILMS PRODUCTION, "MOTHER MACHREE," ENTERTAINED THE KIDDIES AT THE DAY NURSERY.

Louise G. Burke, Mrs. Neal Swasey, Mrs. Van Buren Jarvis, Mrs. E. H. Seaver, Miss Houston Jones, Miss Inez Whatley, Mr. E. Avery McCarthy, Miss Florence Williams, Mrs. Henry Brown, Mr. Thomas Donahue, Dr. T. M. Savage, Mr. A. H. Strasburgher, Miss Maude Huddleson, Mr. Alfred Bolson, Mrs. B. Hirson, and Mrs. Maude Coffee.

The success of the Community Chest means much to the Assistance League, just as the success of the Assistance League means much to the Community Chest. At this time when the League is about to build a new and larger Nursery to extend to many more needy mothers this special type of service, it has been brought home very forcibly that the Chest plan of providing the day to day maintenance needs of our Welfare Departments enables the Board of Directors to give more time to the development of our charitable work.

Ten days—once a year—assures relief to thousands.

CALENDAR

Nov. 9 to 23—Community Chest Campaign.

Nov. 2, 10:30 a.m.—Meeting of Board of Directors.

Nov. 2, 12:45 p.m.—Round Table Luncheon.

Nov. 9, 9:30 a.m.—Meeting of Day Nursery Committee.

Nov. 9, 10:30 a.m.—Meeting of Executive Committee.

Nov. 11, 10:30 a.m.—Meeting of Good Samaritan Committee.

Nov. 16, 10:30 a.m.—Meeting of Executive Committee.

Nov. 23, 10:30 a.m.—Meeting of Executive Committee.

Nov. 25, 10:30 a.m.—Meeting of Good Samaritan Committee.

Nov. 29 and 30—Christmas Sale at 839 South Flower.

THE CHRISTMAS SALE

Mrs. John E. Maurer, chairman of the Christmas Sale, announces that it will be held on Monday and Tuesday, November 29th and 30th, in the Down Town Shop, 839 South Flower Street.

The range of gifts will be larger this year than last—from Christmas cards to choice antiques; running the gamut of dainty handmade articles which represent the time and skill of the many anxious to earn enough for their own Christmas. Presents for all members of the family.

May we have the pleasure of answering your gift problems, sharing with you the pleasure of helping others in this way.

PHILIPPE AND EVA JUNE.

THE LATEST FROM PARIS

MISS EMELINE TERRILL, who is spending the winter in Paris, writes that everyone is wearing large flowers on both coats and dresses. She is sending a large assortment of the very latest ones from the Galleries Lafayette, for the sale. In gift boxes these will make delightful presents. There will also be the popular wool boutoniere in many colors.

AN **unusually choice selection** of fine handkerchiefs, at reasonable prices, as well as the more elaborate painted silk ones.

Strands of pearls from the Orient.

Parchment shades painted to order.

Czecho-Slovakian shawls in gorgeous colorings.

Cotton, wool and silk hooked rugs in floral and conventional design.

Embroidered linen bridge sets.

Hand-wrought copper bowls in many sizes.

Layettes for the most fastidious Christmas baby.

Dolls—from the tiny pickaninies in long baby clothes to the charming debutantes in silks and satins.

The saucy dog and cat mascots, made by one of our disabled veterans.

A SLIDE FULL OF HAPPY YOUNGSTERS.

HOLIDAY BON-BONS

ATTRACTIVELY **packed California figs,** stuffed with budded walnuts.

Delicious candied and preserved grapefruit peel.

Home made fruit cake in gift boxes.

Fads and Fancies too numerous to mention.

Remember the dates, November 29th and 30th.

Bring your friends.

THE THRIFT SHOP

makes another urgent appeal for your cast-offs. Shoes, gloves, warm coats, used toys for the Christmas stockings—discarded Christmas tree ornaments—children's books. Many things which have served you will still make others happy.

INDIAN PAINTINGS BY KATHRYN LEIGHTON

(Continued from Page 14)

ings are from a pictorial, colorful point of view they hold something more valuable in their delineation of character, and the spiritual content of the sitter's life.

Some of the paintings have been hung for a short time in the Biltmore Salon, at Exposition park, and in Cannell and Chaffin's galleries. Others were seen at Mrs. Leighton's studio. All have now been bought by the Great Northern Railway company and will be sent on a travelling exhibition tour, with a lecturer who understands their import.

Thus, in time, there may come back to us from the Atlantic Coast or from Canada this collection of sound and consistent paintings contributed to the world of art by one of our own artists. Others will then explain to us why these paintings are notable and who Kathryn Woodman Leighton is in the field of art! The pleasure which these paintings give to the connoisseur comes largely from viewing them all together. Repetition of the type with variations of costume and character is one element of beauty and the climax of color in headdress and blanket, heavy coats of skin, and the tepee's decorated background is overwhelming when the twenty portraits are placed together and the meaning of symbol and sign explained. Wise indeed were these generous patrons of art to keep the collection together in their own possession and Los Angeles may even place one eaglet's feather in her cap as the home of the painter of this notable series of the Blackfoot tribe.

"GOOD ARCHITECTURE"

Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.

Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

THE COVER PLATES

WOMEN as painters have this month combined to absorb the interest of our art pages. Katherine J. Hunley has long been active in Redlands in the cause of art appreciation and has herself been a faithful student and follower of the fascinating goddess.

The lure of the desert calls many of our painters out onto its boundless stretches or into the colorful mountains which tower above it. Color, that most desired of all the painter's attainments, haunts the desert always and is there the artist's fascination and reward. No printer's ink can convey an adequate representation of the subtle tones of the desert, so startling in their beauty, so vivid at times, so elusive at others that they melt into drab in an hour. Ink is indeed poor substitute for the rich, oil pigments which have been made by great painters of the past, and manufactured by experts under the artist's direction. Each color instead of being mixed with a brush before being applied, must, on the great presses used in printing, be applied to the paper in one color at a time. All the spots which are to be yellow must be printed when the press says "yellow", all the red goes on at one time, all the blue at another.

It is always guess work on the part of the printer whether or not he can produce the effect desired.

When the work of any artist is used for cover plates, we are always glad to direct the lovers of art to the original. This month Mrs. Hunley's "Evening Light at Twenty-nine Palms" is on view at the Stendahl Galleries, Ambassador Hotel, Los Angeles. Or, "Twenty-nine Palms" may be reached by leaving the Ocean to Ocean Highway at White Water and crossing the desert for forty miles.

The High Note—
. . . Black Satin

AFTERNOON AND EVENING
DRESSES OF SATIN

Never have we received any Fall season Dresses that expressed such charm as these for Dinner and Afternoon occasions. Not only in the black satin, whose richness is unequalled, but also the lovely lighter colors, fashioned to bring out that most necessary thing in costuming—individuality.

Particularizing in larger and smaller sizes

Competent dressmakers will make your gown to order, if desired

Schaffer's
GRAY SHOP
GOWNS for WOMEN
Large & Small
624 East Colorado
PASADENA, CALIFORNIA

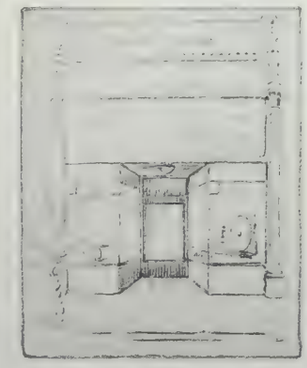
THE LATIN INFLUENCE

in modern home furnishings is more insistent than ever. Especially beautiful pieces are being shown this season at moderate prices.

BARKER BROS.
Complete Furnishers of *Successful* Homes
SEVENTH Street, *Flower & Figueroa*

LA SOLANA
A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue
Each menu is carefully planned and prepared every day
Grand Ave. and Lockhaven St.
Pasadena

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177



Ladies'
Sports
Coats

and other attractive things are woven by hand in individual designs on **Hewson Looms.**

Handwrought Silverware and Pewter

Hewson Handcraft Studios
2508½ W. 7th Los Angeles
602 E. Colorado St. Pasadena

Superfine

Not "Purveyor to Her Majesty, the Queen," as in Victorian England, but Conveyor for Her Majesty, the American Woman. Full half the train devoted to her comfort. Fast now. Faster after November 14—leaves Los Angeles—Southern Pacific Lines—5:00 p. m. daily; arrives Chicago—Rock Island Lines—10:00 a. m.; returning leaves Chicago 8:30 p. m., arrives Los Angeles 9:30 a. m.—only two days and three nights en route. Extra fare, $10. Other high-class fast trains on convenient schedules to Kansas City, Chicago, St. Louis, St. Paul, Minneapolis, Memphis. No extra fare.

GOLDEN STATE
LIMITED

"Saves a Business Day"

For tickets, reservations and information, apply
Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif., Phone 243
or address B. F. Coons, General Agent, Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif.

Rock Island — Southern Pacific Lines

TO QUALITY ADVERTISERS

CALIFORNIA SOUTHLAND *declines to compete with the hundreds of house organs, street organs, and mouth organs which solicit advertising in this community.*

Useful as they may be to their owners, they have no other function in the field of journalism.

What are their arguments? Are they really a vital part of the life of this city? Are they read by the substantial, monied citizens whose trade you want? The tripper and the tourist seldom buy enroute: they come well supplied. Established houses need permanent customers.

On the basis of circulation alone, a monthly magazine printed on book paper, illustrated with the best of photo-engraving plates and made up of carefully selected articles by experts in every field covered, does not compete with the daily newspapers which carry the news of the day and the bargains of tomorrow and vanish to make room for more news and new bargains the next day.

The dailies and the weekly newspapers must of necessity print everything, not discriminating against any trade. In fact, they reach the masses. But, for this very reason, it is difficult for new citizens to find the quality stores and specialty shops in safety.

Discriminating advertisers must therefore establish their position in any community by using, in addition, some other first class medium of communication between the quality customer and themselves. It is the substantial, monied people who live in the best hotels and who buy homes here to whom your advertising is best directed.

CALIFORNIA SOUTHLAND *offers you a peculiar service. It studies your business, or your product, or your profession of service and through its selective processes it presents the worthiest of these things to its subscribers who will appreciate them and want to buy them.*

In other words, CALIFORNIA SOUTHLAND *knows its own readers intimately; and it never sells space to any advertiser unless he has something to offer those who read and believe every word in the monthly issues of the magazine.*

Its own reputation with its subscribers is therefore the criterion on which new advertising is admitted to its pages; and its constant effort is to keep those pages clean and to serve both the advertiser and the reader by bringing them together pleasantly.

Trust CALIFORNIA SOUTHLAND, *the only independent, general, quality magazine in the Southwest, to find for you—quality customers.*

Crofut-Knapp Hats at Coulter's

"Correctly-fitting men's head-sizes"—in hats for women.

The Elham — exclusively Coulter's—is only one of many smart models from these master-makers, in new Autumn shades.

$16.50 to $22.50

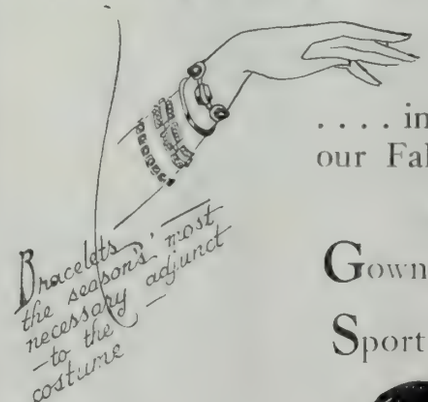
Coulter Dry Goods Co.
FOUNDED IN 1876

Seventh Street at Olive

FLORNINA

95 South Los Robles Ave.
Pasadena, California

Santa Barbara El Paseo Sport Shop, 21 E. De La Guerra



. . . . included in our Fall Display of

Gowns, Coats
Sport Frocks

Pearls? Yes—but the tricky fastenings, the idea of placing, is so different

SOME FINE SHOPS AT WESTLAKE PARK

THE heart of Los Angeles is to be found at Westlake Park. For half a century her youth and maidens have trysted there, and there today are lover's nooks and little rowboats on the lake.

Around this park and lake have begun to cluster the specialty shops which seek position near the homes of the west side. Makers of fine furs and costumes, the purveyers of silver plate to the queens of modern homes. Such shops as are really quality shops have prospered here, for here begins the boulevard to Santa Monica-by-the-Sea and here are centered other streets running east and north and south. Conveniently the children may be entertained within the handsome park; conveniently the madame shops or tries on her new gown. That these new shops are needed here in addition to the great department stores in the downtown shopping district is but a matter of the logical growth of a city and nothing to arouse jealousy or the realtor's apprehensive ire. Los Angeles has overnight become a great city and must be organized. There is room for all who genuinely serve good merchandise.

THE FIRM OF WILLARD H. GEORGE

FURS IN SOUTHERN CALIFORNIA

IN this land of sunshine, it is difficult for an easterner to understand that there are almost as many furs sold and worn in southern California as in one's own home city, back east. Strange as it may seem, such is the case. The cool nights of southern California, the dictates of fashion and the many beautiful clubs, theatres, where the well dressed women gather, all require their particular type of fur wrap.

Conspicuous in the business supplying this need of the modern woman is The Atelier of Willard H. George located at 2126 West Seventh Street, opposite Westlake Park. Here amid beautiful surroundings, in a day light store, facing the Park, which it is estimated more than one million tourists visit annually; one may view some of the finest creations of the furrier's art to be found anywhere in the world. Internationally known, the fur creations that are developed and produced by this concern bring prominent people well-known in the artistic and social world as customers.

Frequently the statement is made by local customers who are visitors to Europe, that even in Paris and other European style centers, one does not see more beautiful fur wraps than are created in this Atelier.

One thinks of furs today in the same class as beautiful jewels and many people have the impression that a purchase of a fur is a matter requiring considerable investment, particularly when dealing at The Atelier. While it is true that one can make a good investment in the choicest pelts of the animal kingdom such as silver foxes, Russian sables, chinchilla, and other royal furs, it is also true that the less expensive furs are here worked into creations of beauty. To create fur wraps, coats and scarfs, fitting to the individuality of the wearer and to the occasion, is the aim of The Atelier. With a workroom, operated the year round, and with expert craftsmen, it is possible here to make the desired garment for a sum within the allowance which any well-dressed woman must set aside for her furs.

THE FIRM OF A. SCHMIDT AND SON

NEW YORK

Importers of Fine Silver and Table Ware

LOS ANGELES may be described as that part of California which is nearest the Atlantic Coast. So closely associated with eastern and middle western cities are her inhabitants, and so accustomed to dealing with the merchants of the Atlantic states, that they have brought with them their favorities and the best of New York stores will be found conveniently located at Westlake Park Square.

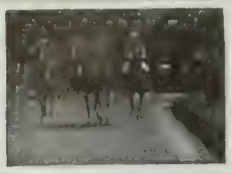
Importers of old and modern silver, Sheffield Plate, old and modern glass garnitures and fine China, for New Yorkers since 1869, at 81 East 48th street, the firm of A. Schmidt and Son have quietly established themselves in this central Los Angeles shopping district and in one of the pergola shops in Pasadena at the Maryland Hotel.

A visit to their Westlake rooms is as interesting as a trip through the Louvre or the Petit Palais in Paris. Here is an old amber glass set dated 1790. Goblets, champaign and claret glasses and finger bowls express the art of the past. A five-piece table set of center piece and four sweetmeat dishes, made in London by Parker and Wakelin, show handcut Waterford glass lines.

But most interesting to the housekeeper of today, as well as to the collector of fine China and plate, are the fascinating silver table service, and the old designs of masters in the art of silver-smith. A coffee pot by Frances Cramp, made in London in 1770, is unusually large, and will grace the table of some connoisseur. An old French silver tree, a rarity in silver, will be picked up by some shopper who knows a good thing and can indulge her good taste.

Handsomest of all are the massive gravy boats which are there today, but will easily be gone tomorrow. They are beautifully carved. Made by William Bennett, London, 1817, they represent the sort of thing that museums show to everybody, but which some lucky man or woman carries of to enjoy with knowing and congenial friends.

A Photograph of Westlake Park by Margaret Craig.



MISS HARKER'S SCHOOL
FOR GIRLS

Palo Alto -:- -:- -:- California
"The Home of Stanford University"

Outdoor life all the year round. One hour from San Francisco. College Preparatory and Special Courses. Separate residence for girls from 5 to 14 years. Catalog on request.

KENWOOD HALL

Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year

DIRECTOR: RUBY MILDRED KING

New Location: 6367 Wilshire Blvd., Opposite Carthay Center
Tel. ORegon 5303

The Girls' Collegiate School 34th Year

NEWLY LOCATED IN THE COUNTRY

Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.

Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge

A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.

MARY L. RANNEY, AMIE C. RUMNEY, Principals.

324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls

Residence and Day School.
Ideal Home Life Character Building

Superior Educational Advantages. Sub-Primary through Eleventh Grade. Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

Marlborough School for Girls

Established, 1889

Boarding and Day School Accredited to Eastern and Western Colleges
5029 West Third Street

ADA S. BLAKE, (A. B. Radcliffe College) Principal

THE WILLIAMS SCHOOL
for Handicapped Children

449 North Madison Avenue, Pasadena, California

For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development.
To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associate companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address

BEATRICE MICHAU WILLIAMS, Director

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

An Ideal School for Young Women
Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Story Writing
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

HELEN A. BROOKS, Director

5353 West Third Street Los Angeles
WHitney 3427 —TELEPHONES— WHitney 7311

PACIFIC MILITARY ACADEMY

(Absolutely Fireproof)
Grammar and High School Departments
For Catalogue write
Commandant, P. O. Box No. 308, Culver City, Calif.
Telephones: Los Angeles—EMpire 6022
Culver City 3294

The Westlake
School for Girls

333 South Westmoreland Avenue

Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics

JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

PORTER BLANCHARD'S
GENUINE HAND-WROUGHT SILVER

May be had here in the Southwest at
THE HEWSON STUDIOS
602 East Colorado Street, Pasadena
2508½ West 7th St., Los Angeles Assistance League, Hollywood

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort Unharmed by Earthquake.

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara, two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

THE CITY OF PASADENA

CONSERVATION THE BASIS OF MANAGEMENT

THE MUNICIPAL DAM AT DEVIL'S GATE NARROWS IN THE ARROYO SECO CANYON, ON THE PROPERTY OF THE CITY OF PASADENA, LOS ANGELES COUNTY, CALIFORNIA. BEHIND IT IS THE WATERSHED WHICH SUPPLIES THE CITY. LIKE OTHER "DRY RIVERS" OF SOUTHERN CALIFORNIA, THIS MOUNTAIN STREAM HAS FILLED ITS BED WITH DISINTEGRATED GRANITE STONES AND FLOWS TO THE SEA UNDERGROUND UNLESS CONSERVED BY SUCH A DAM WHICH GOES DOWN TO BEDROCK FAR BELOW THE SURFACE OF THE RIVER BED. IT SERVES ALSO IN FLOOD CONTROL

MODERN city management in a community such as Pasadena has become the work of experts—engineers, business men. Water and light, clean streets and parks, shade trees and civic buildings must be supplied to the citizens and be kept in order, guarded and renewed.

PASADENA, by reason of her standard of American citizenship, as well as her youth, is a model in management. Her guests are well cared for, and become citizens; her citizens enjoy many advantages of service and surroundings unknown to many other communities.

The Frederick Law Olmsted place—situated on a steep bluff overlooking the Pacific at Palos Verdes

Palos Verdes Estates

California's most distinctive seaside Community offers boundless opportunities for the creation of elegant homes such as the one pictured above.

Every modern city convenience in one of the Southland's best scenic locations—

JAY LAWRES
Gen. Mgr.

BANK OF AMERICA
Trustee

LANE MORTGAGE BUILDING, EIGHTH AND SPRING STS.
LOS ANGELES, CALIFORNIA

PACIFIC GARDENS, FROM SEATTLE DOWN THE COAST

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY

Painting by C. P. Townley

No. 84 DECEMBER, 1926 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE

AN IDEA as old as is human effort! It is the very law of nature and the instinct of mankind to unite in working for a common cause. If the cause is good, if the desire is sincere and the effort is well directed, society will be benefited and the effort justified.

THIS principle of collaboration is the fundamental concept of the Allied Architects Association of Los Angeles, founded five years ago for the definite purpose of advancing the art of Architecture. To this end its members are contributing their individual abilities to the Association for collective service in the design and execution of public buildings.

TO BETTER architectural training and practice, the Association is striving to encourage the study of Art and Architecture, to afford more adequate library facilities and to bring to public attention the value of the Profession to the community.

THE BATCHELDER TILES

BATCHELDER-WILSON COMPANY

We produce Tile for Fireplaces, Fountains, Pavements, Garden Pots---anything that is appropriately made from clay. :: :: :: :: ::

2633 Artesian Street

LOS ANGELES, CALIFORNIA

The Cheesewright Studios, Inc.

Decorators and Furnishers

PASADENA CALIFORNIA

GEORGE S. HUNT

Fine Hand Made Furniture

Antique Reproductions

171 EAST CALIFORNIA STREET
PASADENA, CALIFORNIA

ANNOUNCING THE OPENING OF ADDITIONAL WORKSHOPS WHERE OLD-WORLD CONSTRUCTION AND DESIGN IN FINE FURNITURE ARE PARTICULARLY STRESSED

YOU ARE MOST WELCOME TO INSPECT THE ENTIRE SHOP AND TO SEE FURNITURE IN THE PROCESS OF MANUFACTURE.

SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least two weeks previous to date of issue, the fifth. No correction can be guaranteed if they are received later than that date. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents [illegible] per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB:
Officers, Directors and Committees, 1926-1927:
Gen. Charles McC. Reeve - - - - - - - - - - President
George H. Bent - Vice-President
J. Gamble Reighard - Secretary
Robert C. Wente - - Treasurer
J. Curtis Sloane - - - Director
House Committee—Mrs. Philip Schuyler Doane, chairman; Entertainment committee, Mr. George H. Bent, chairman; Sunday Eve., Mrs. Joseph M. Goss, chairman; Monday Afternoon Bridge, Mrs. Richard C. Kumler, chairman; Evening Bridge, Mrs. J. Gamble Reighard, chairman; Dance Committee, Mrs. Laurence Macomber, chairman; Mrs. Harry F. Markolf, co-chairman; Sports Committee, Mr. Walter Hopkins, chairman.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p. m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 .p m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a. m., and not before two p. m.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

DOBBS

MAYFAIR

A leisure felt

Bullock's Sportswear Store

One O'clock Saturdays

Where the Treasures of a Collector May Be Purchased as Gifts

A. Schmidt & Son

For Fifty-six Years

IMPORTERS OF ANTIQUE AND MODERN SILVER AND Sheffield Plate, Fine China and Glass

2320 W. Seventh St., Los Angeles
391 E. Colorado St., Pasadena

Boston New York Washington

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mahjongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

NEWPORT HARBOR YACHT CLUB:
Saturday, December 4, Annual meeting of the membership. Election of officers and directors.
Saturday, January 15, 1927, Inaugural ball. Banquet, 6:30 p. m., presentation of officers, 8 p. m., dance, 8:30 p.m.

Art

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART, Exposition Park, will continue the Historical Exhibition of early American and Early California Crafts, Implements, etc., to the period of the Civil War.
Gallery C, Alcove, Fictile Ivories.
Gallery G, Second Floor: Children's Exhibition of Primitive Playthings, Foreign Toys, etc. Decorative Portraits by Leo Katz.
Print Rooms, Pictorial Photography by Clarence White; Paisley Shawls; Block Prints by Archipenko, Franz Marc, and other Europeans. Thursday afternoon, December 2nd: Early American Fashion Show. Miss Marion Parks, who is in charge of the Historical Exhibition, will lecture on costume in early America. Her talk will be illustrated by living models. Some of the costumes used will be genuine relics of the periods which they represent. Thursday afternoon, December 9th: Arts and Crafts in Early California by Miss Marion Parks. This lecture will be illustrated by authentic examples of the crafts taught in the missions and implements in use under the Spanish and Mexican regimes. Thursday afternoon, December 30th: Pioneer Day. All members of pioneer families of Southern California are to be guests of honor and reminiscences will be in order.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces the following exhibitions: Room 1, as usual, will show the work of the members of the Pasadena Society of Artists; Room 2, water colors by Marian Kavanaugh Wachtel; Room 3, paintings by Elmer Wachtel; Room 4, prints and water colors by John Cotton; Room 5, etchings and prints by Loren Barton; Room 6, etchings and water colors by Arthur Mellier.

THE BILTMORE SALON, in the Los Angeles Biltmore, will hold a one man show by John Hubbard Rich, November 29 to December 25. Opening December 27 and continuing through January 22 the Painters of the West will hold the Fifth Exhibition, using the Galleria and the display rooms, there will be about thirty members exhibiting.

AINSLEE GALLERIES, Barker Bros., Los Angeles, announce for the month a one man show by Charles L. A. Smith. A general exhibition will fill the remainder of the rooms, and as usual canvases by California artists will be shown in the first large gallery.

CANNELL AND CHAFFIN, Inc., 720 Seventh Street, Los Angeles, will show in their galleries, December 6 to 18, the work of Alexander Flyn, consisting principally of Spanish portraits.

THE FIFTH ANNUAL WESTERN SALON OF PICTORIAL PHOTOGRAPHY will be open through December 15 in the exhibition gallery of the Public Library, Los Angeles, and from December 15 to 30 at the Southwest Museum, Marmion Way and Avenue 46, Los Angeles. Eighty-three exhibitors show two hundred and thirty-five photographs, all showing the high quality and the originality of the work being done on this Coast.

JOHN CLARK, the deaf and dumb Indian wood sculptor, of the Blackfoot tribe, is exhibiting a group of his carven animals at the Biltmore Salon. Clark has his studio at Many Glaciers in Glacier National Park where he carves from solid chunks of cottonwood bears and deer. The bears predominate and are shown in many moods.

PACIFIC COAST ARTISTS are holding the first annual exhibition, December 3 to January 29, under the auspices of the Artland Club, at the down-town galleries of the club in the Fine Arts building, Seventh and Flower streets, Los Angeles. The jury of selection was composed of the following artists: Painting: Barse Miller, Edgar Payne, Bessie Hazen, Anna Hills, Paul Lauritz, Leland Curtis, Edouard Vysekal; (Alternatives), Dana Bartlett, Arthur Hill Gilbert, Henri De Kruif. Sculpture: Peter David Edstrom, Finn Frolich, Laura Woodhead Stere, Harry Winebrenner, Roger Noble Burnham. The jury of awards will consist of the entire membership of the Artland Club. Each member will have the privilege of casting one vote, by secret ballot, for the painting or piece of sculpture of his choice. The Artland Club offers a purchase prize of five hundred dollars for the best work of art in painting or sculpture.

THE GLENDALE ART ASSOCIATION is holding their first prize show with thirty paintings hung by members. The exhibit opened November 1, at Van Groves galleries and will close in January. Two prizes are offered and awards will be made by popular vote of the public. The pictures are named but the artist signature covered, not to be revealed until awards are made. Nell Walker Warner, president, is directing it and plans to make the prize show an annual event in the club.

MRS. ROY A. (BLANCHE BALLAGH) BALLAGH, the mother and founder of the Glendale Art Association and president of that organization for four years, and who is credited with making it a vital factor in the community life of the city, is continuing her educational work by giving lectures and opening classes in many different phases of Art and Science; the two inseparables. She is taking up the subject of Practical and Color Psychology before the women's clubs in a series of lectures, concentrating on color and its effect on humanity as being of the highest importance. The Tuesday Afternoon Club of Glendale has secured Mrs. Ballagh for a series of seven lectures on the exoteric and esoteric values of the seven rays of color; and she spoke before a large audience recently at a meeting of the district federation of Women's Clubs, on "The Value of Art to the Federation."

KIEVITS GALLERY, Vista Del Arroyo Hotel, Pasadena, is showing a collection of Dutch, Italian, and other paintings and etchings. The gallery is open in the evenings.

THE ARTS AND CRAFTS SOCIETY will hold their monthly meetings in the rooms of the Artland Club, Fine Arts Bldg., Seventh and Flower streets, Los Angeles, by invitation, and this invitation includes the use of the Artland Galleries for the duration of one month during the year. The Society, by the invitation of the Friday Morning Club, will participate in a bazaar the afternoon and evening of December 8th.

GRACE NICHOLSON, Pasadena, announces she will show in her six new galleries during December the following collections: Seventy-five Tibetan banner paintings, sixteenth to eighteenth century; selected collection of genuine old maps, color prints and etchings; the Goldenthal Palestine collection of fabrics, pottery, jewelry and rugs; complete collection of latest work in silver by the great Danish craftsman, Georg Jensen, also fine examples of American art in oils.

THE TWELFTH ANNUAL ARIZONA ART EXHIBITION, at the State Fair in Phoenix in November, awarded prizes and honorable mentions in two departments, one open to all artists, the other for Arizona artists only. The committee purchases each year one work for its permanent collection; a still life, "Flowers," by Loren Barton, of Los Angeles, was chosen this year. The awards in the open competition were as follows: Oil painting, First, Oscar E. Breninghous, "The Cottonwoods of the Pueblo;" second, Howe Williams, "Whispering Silence;" honorable mention, Loren Barton, "Lily;" Hanson Puthuff, "Uplifting Hills." Water color, first, J. Cestmir Svoboda, "Taos Indian Woman;" second, Bertha Baxter, "Interior;" honorable mention, Gertrude M. Young, "The Sunlit Porch." Still life, first, Katherine Kavanaugh Cahill, "Still Life;" honorable mention, Laura Barton Adams Armer, "Orientale;" Loren Barton, "Flowers." Black and white, first, Marylka Modjeska Pattison, "Church in Poland;" second, Svoboda, "Lithograph."

TEN CANVASES, the remaining available paintings by the late Guy Rose, were shown last month at the Ebell Club.

THE WOMAN'S CLUB OF HOLLYWOOD conducts each year before Christmas an exhibition of small paintings, from which source acceptable gifts may be selected.

A MEMORIAL EXHIBITION for Charles M. Russell is now being arranged by Mrs. Russell for January at the Biltmore Salon.

STENDAHL GALLERIES, Ambassador Hotel, are showing paintings by Charles Rollo Peters, and Sidney Lawrence of Alaska.

There is NO SUBSTITUTE

for a

MUSICAL GIFT!

Southern California MUSIC COMPANY
806 and 808 So. Broadway

"Home of EVERYTHING *That's Musical"*

Eleanor and . . . . Hollingsworth Beach

French and Italian Arts

630 East Colorado Street Pasadena, California

ARTHUR MILLIER, etcher and author of "Arts and Artists" in the Los Angeles Times, will make his home at the Stone International Galleries at Monrovia, using the available studio, which will give him the opportunity to create some of the things now existing only in his mind.

WALTER L. CHEEVER is showing a fine portrait in oils in the prize exhibit now on at Glendale.

JOHN W. COTTON will exhibit prints and water colors during the month of December at the Pasadena Art gallery in Carmelita Gardens.

NELL WALKER WARNER, president of the Glendale Art Association has an exhibit of twenty paintings in oil at the Sunset Canyon Country Club to be shown during December.

GOEFFREY HOLT is doing a most attractive series of paintings of the fruit and vegetables, as well as the flower stands in the neighborhood of Los Angeles.

ETHEL ROSE, (Mrs. Guy Rose), after spending the summer and Fall in New England and New York has gone to France for the winter, Paris, Riviera, Biaritz, and possibly into Italy, returning in the late spring.

JACK WILKINSON SMITH closed a successful exhibition at the Art League of Santa Barbara, in the De la Guerra studios, last month, and also brought home a number of interesting sketches.

WILLIAM WENDT and AARON KILPATRICK are back from their sketching trip into the Lone Pine region.

THE ART LEAGUE OF SANTA BARBARA announce a Memorial Exhibition of the work of Charles M. Russell, January 3 to 17.

DAVID ANTHONY TAUSZKY is holding a one-man show at the Ebell Club, Los Angeles, during the month. Mr. Tauszky is now occupying the studio at 517 Garfield, South Pasadena, near the Adobe Flores.

POWER O'MALLEY held his second Los Angeles exhibition at the Stendahl galleries, Ambassador Hotel, last month. The first exhibition was held last year at the Biltmore Salon and consisted of a group of Irish pictures, landscapes and figure work, to these he has now added paintings of the California coast, near Carmel, and Texas landscapes.

F. GRAYSON SAYRE held an exhibition of his recent desert paintings at the Wilshire Art Galleries, 3309 Wilshire Blvd., Los Angeles, last month. The desert is presented in every aspect, as seen from the studio home of the artist in Coachella Valley.

KAMESUKE HIRAGA, a Japanese artist who paints European subjects, held an interesting exhibit last month at 232 East first Street, Los Angeles. Hiraga has studied largely on this Coast, first in the Mark Hopkins Institute of San Francisco, then in Los Angeles and later in Paris, where he hopes to work in the Spring.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: Thursday evenings, the 2nd, 16th and 30th, Friday afternoons, the 3rd, 17th and 31st. The popular Sunday afternoon concerts are on the 12th and 26th. The orchestra, during the season, will give a total of twenty-five concerts in Pasadena, San Diego, Santa Barbara, Santa Monica and Riverside. All the Los Angeles concerts are given at the Philharmonic Auditorium.

PASADENA MUSIC AND ART ASSOCIATION, in the 1926-1927 Artist Series, will present the Russian Symphonic Choir, December 8th, at the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, presents the third of the series of eight Coleman Chamber concerts, Sunday afternoon, December 19, at four o'clock, at the Community Playhouse, Pasadena. The artists are the Luboviski String Quartet.

WOMAN'S LYRIC CLUB, J. B. Poulin, director, Isabelle Isgnig, president, gives the first concert of the winter season, December 3, at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, will present eleven artist attractions during this, the fourth season. The Ukranian National Chorus, with forty voices and three soloists, will appear December 27th. Lucrezia Bori, soprano of the Metropolitan Opera Company, will sing January 3rd.

THE LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, will present the three scheduled concerts at the Shrine Auditorium, Los Angeles. This Society was organized fourteen years ago and is recognized as one of the best choral organizations in the country. The first concert will be "The Messiah," December 19, with Riccardo Martin, Fred Patton, Julia Claussen and Blythe Taylor as soloists.

THE LOS ANGELES TRIO will be heard in concert at the Biltmore Music Room, December 10, presenting, as in other concerts of the series, new works to Los Angeles. The personnel of the trio includes May McDonald Hope, founder and pianist; David Cravoc, violinist, and Ilya Bronson, 'cellist.

THE ZOELLNER QUARTET will present the annual series of chamber music concerts in the music room of the Biltmore Hotel. The first concert was given last month and the next is scheduled for January 1.

SEATTLE SYMPHONY ORCHESTRA, recently organized under the direction of Karl Krueger, gave the initial concert early in November. The orchestra is to give six Monday evening subscription concerts, five Sunday afternoon concerts and four Saturday morning concerts for young people.

BEHYMER PHILHARMONIC COURSES make December musically brilliant: Impresario Behymer is closing the first half of the winter season by bringing four great organizations and two stars in December. Thus from December 6-10 the Denishawn Company will be enjoyed in a series of new programs at Philharmonic Auditorium. Ruth St. Denis and Ted Shawn have just danced their way around the globe, and in doing so gathered a fascinating variety of brilliant material. In Asia, Africa and Europe they have not only studied customs and folklore, but gone to great expense in buying beautiful costumes and stage properties which will make their series an even greater success than that of two winters ago. Julia Claussen, the great Dutch contralto, and Paul Kochanski, internationally celebrated Polish violinist, return December 9 and 14, both being foremost favorites among patrons of the Behymer Philharmonic Courses. They will be preceded by that great Slavic choral body, the Russian Symphonic Choir, which is to be heard for the first time December 7, opening the next afternoon the Behymer Matinee Philharmonic Course, revived in response to many requests. Opening December 28 the Manhattan Opera Company, with Tamaki Miura, Japanese prima donna, and Pavley-Oukrainsky Ballet will present joint programs; Tuesday evening, December 28, "Namiko San" (Japanese opera in English); Wednesday matinee, December 29, "Pagliacci" and Oriental Ballet; Wednesday evening, December 29, "Mme. Butterfly"; Friday evening, December 31, "Pagliacci" and Ballet; Saturday matinee, January 1, "Namiko San" and Ballet; Saturday evening, January 1, "Rigoletto." For the second half of each opera evening the Pavley-Oukrainsky Ballet, headed by Mr. Andreas Pavley personally, will appear. Ballets are in truth ocular operas when presented by these distinguished Russians, with their vivid dancing, unparalleled magnificence of costuming, colorful splendor of production.

PORTLAND SYMPHONY ORCHESTRA, William Van Hoogstraten, director, opened the season the first of last month The concerts are given at the Civic Auditorium. To the regular bi-weekly symphony programs are added a series of Saturday concerts for school children.

THE AMPHION CLUB, San Diego, opened its resident artists' course, which includes Russell Keeney, violin; Edythe Rowe, 'cello, and Florence Gray, piano, in a chamber music concert in November, assisted by Marion Dozier, soprano, and announces the Cadman Club (male chorus), Wallace Moody, director, and Madeline Childs, violinist, in January; Dolce Grossmayer, pianist, Mrs. L. L. Rowan and Harold Hodge, singers, in February; Alberta Jones, pianist, and Ronald Faulkner, flutist, in March, and students' music contest program in April.

BAY CITIES MUSICAL ASSOCIATION, Mrs. Joseph Zuckerman, president, is presenting a series of eight Children's Friday afternoon concerts at the Santa Monica Municipal Auditorium. The December artist is Paul Kochanski, appearing the 17th.

THE PHILHARMONIC SERIES: the Pasadena concerts of the Los Angeles Philharmonic Orchestra are held in the main auditorium of the Pasadena Community Playhouse, Monday evenings, at 8:30. The December concert is the 13th. There will be a total of six concerts, with three soloists.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION meets in Rochester, December 28-29-30. Arthur M. See, secretary-manager of the Eastman School of Music, is the convention chairman.

THE DANCE FESTIVAL SERIES, presented by L. E. Behymer during December and January, also includes Mikhail Mordkin, who is returning at the head of his own company of forty-five members and a symphony orchestra. The dates are the evenings of January 5-7-8. Among the ballets to be presented will be "Aziade," scenario improvised by Mordkin from a tale of the "Arabian Nights," music by Giudel; "Carnival," with music derived from Liszt, Glazounoff and others. In this ballet Mr. Mordkin exhibits his truly remarkable gifts for character work in the role of Pierrot. A third ballet will be "Love in the Ranks," a comic dance with music by Amsheimer. In addition to the principal ballets, there will be over twenty divertisements, many new to America, with favorites including the famous Mordkin "Bow and Arrow," "Bacchanale," etc. Vladimir Bakalienikoff, one of the brilliant musicians of present day Russia, will conduct the orchestra.

THE PACIFIC COAST MUSICIAN has issued the Year Book of 1926-27, which is not only of value to all musicians and teachers, but in printing, photography and engraving is well conceived and executed. It is in every sense representative of the musical activities of southern California, and presents much information of value to all interested in the musical life of the State.

Save a Business Day to Chicago

Golden State Limited

Eastbound
Lv. Los Angeles . 5:00 p.m.
Ar. Chicago . . . 10:00 a.m.

Westbound
Lv. Chicago . . . 8:30 p.m.
Ar. Los Angeles . 9:30 a.m.

Please reserve space as far in advance as possible

Southern Pacific
212 W. Seventh St. 1147 S. Broadway
Main Floor Pacific Electric Building
Subway Terminal Building
STATION: Fifth and Central
Phone MEtropolitan 2000

Rock Island
809 Van Nuys Building
Phone TRinity 4574

A finer, faster Golden State Limited. Daily to the east over the direct Golden State route. Evening departure from Los Angeles saves a business day.

Swift, colorful, luxuriously appointed. Only 2 business days en route.

$10 extra fare to Chicago; $8 to Kansas City; $5 to El Paso. Two other trains, *Apache* and *Californian*—no extra fare. Pullmans to Memphis, Minneapolis, Kansas City, St. Louis.

GEORGE JENSEN
of Copenhagen

IS ACCLAIMED THE GREATEST CRAFTSMAN IN SILVER IN THE WORLD TODAY—AWARDED ALL THE CRAFT PRIZES AND WITH SPECIMENS OF HIS WORK IN ALL THE GREAT EUROPEAN AND AMERICAN MUSEUMS.

IF YOU ARE THINKING OF SILVER FOR A GIFT THIS SEASON YOU WILL FIND A COMPLETE EXHIBIT AT

GRACE NICHOLSON'S
FAMOUS PASADENA SHOP
46 NORTH LOS ROBLES AVE.

Beautiful Garden Pieces
in
Sculptured Terra Cotta

Italian Terra Cotta Co.
W. H. Robison
1149 MISSION ROAD
Opposite County Hospital
Phone Lincoln 1057 Los Angeles

NO. 121—TALMAGE VASE

Announcements

PASADENA COMMUNITY PLAYERS will offer the following programs during the month: "Amber," a drama of Anglo-Indian love, by Dudley S. Corlett, December 2-11. A first production.
A new production will open every other Thursday evening and will run for nine nights, (8:15) and two matinees (2:30). Matinees on Saturdays.
"The Workshop Productions" opened Saturday, November 6th, and will be given every Saturday night hereafter at 8:15 in the Recital Hall of the Playhouse.

THE KEGG and GOLDSMITH MARIONETTES in CINDERELLA will give two matinees in the Pasadena Community Playhouse, December 30 and 31, at 2:30.

THE BROWNING SOCIETY OF PASADENA, organized January 8, 1910, meets the second and fourth Thursdays at 2:30 p.m., at the Recital Hall, Community Playhouse, Pasadena. The program and course of study is arranged by Bertha Lovewell Dickinson, Ph.D. The general subject for the year is The Mysticism of Robert Browning.

THE PASADENA PUBLIC LIBRARY issues a general invitation to five Book Talks to be given by Helen E. Haines. The Subject and date for the current month is Thursday evening, December 9: "What Books Would You Like for Christmas?"

ALINE BARRETT GREENWOOD gives her current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday at 11 a.m., December 15.

THE PASADENA LECTURE COURSE on Current Topics given for the past seven seasons will be contiued during that of 1926-27. The lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street, on Mondays at 4:15 p.m. The object of the lectures will remain the same, to encourage the intelligent discussion of public affairs.
Arrangements, which are necessarily subject to change, have been made as follows:
December 6—Chester Stock, California Institute of Technology, "Rancho La Brea, a Significant Chapter in the History of Life in America."
January 10—Henry M. Robinson, Member of the Dawes Commission: "Some Thoughts on the European Financial Situation."
January 17—Max Farrand, formerly publisher of "The International Interpreter": "The Great Economic Transition."
January 31—Ralph W. Chaney, Carnegie Institution of Washington: "The Redwood in Time and Space." (Illustrated.)
February 7—Robert A. Millikan, California Institute of Technology: "Evolution in Science and in Religion."
February 14—Hugh Walpole, novelist and literary Critic: "The Victorian and Modern Novel Contrasted."
February 21—Sir George Paish, financial expert: "Can America Maintain Her Position as World Banker and Trader?"
March 7—Louis K. Anspacher, dramatist and lecturer: "The Mob and the Movies."
March 14—William Allen White, editor of the "Emporia Gazette": (Subject to be Announced).
March 21—Yamato Ichihashi, Stanford University: "Recent Developments in American-Japanese Relations."
March 28—Upton Close, orientalist: "The End of the White Man's World."
April 4—Philip Guedalla, author of "The Second Empire": "The Present Industrial Situation in England."
Note that the lectures will be held this season on Monday, instead of Tuesday as in preceding years.

ELIZABETH B. TURNEY announces a series of opera readings: Lohengrin (Wagner), December 10; Manon (Massenet), January 14; Madame Butterfly (Puccini), February 11; Samson and Delilah (Saint-Saens). Pagliacci (Leoncavallo), March 11 interpreted by Elizabeth B. Turney, soprano, Helen A. Graf, pianist, and assisting artists at Recital Hall, Community Playhouse, Pasadena, Friday morning at eleven o'clock.

MARION CRAIG WENTWORTH will give a series of seven "Mornings with the Poets" in the Directors' Room of the Community Playhouse, Pasadena on Wednesday mornings, December 1, December 8, December 15, January 5, January 12, January 19, January 26 at 10:45 o'clock

THE GREEN TEA POT, as the cafe of the Hotel Green, Pasadena, was known, has been enlarged to double its capacity and redecorated, and will henceforth be known as the Colonial Cafe of the Green. Chafing dish luncheons and Saturday evening dinner dances are a feature of the winter season.

POMONA COLLEGE CALENDAR

A FULL PROGRAM of Christmas and mid-winter events will be held in Claremont during December. An exhibit of paintings by Ana Hills will open in Rembrandt Hall on December 1st and Dec. 2, the Frank P. Brackett Observatory of astronomy will be open to visitors.

The annual football banquet of the Pomona College student body and alumni will be held in the Pomona College gymnasium, Dec. 3; the Claremont Men's Union will present its minstrel show, Dec. 3 and 4.

Initiation of new members into the Pomona College chapter of Phi Beta Kappa, Rembrandt Hall, 4:30 to 5:30 Saturday afternoon, Dec. 4, followed by a banquet of the Society.

Miss Betty McClure, junior will present her student recital in Bridges Hall at 7:15 p.m., Dec. 6. All student recitals are open to the public.

Pomona College Masquers Society will present a one act play "Sham" in connection with the Claremont motion picture program in Holmes Hall on Dec. 7-8.

The first lecture of the month, Mason Hall of Chemistry Dec. 9, 7:30 p.m., by Dr. R. R. Tileston, who will present his experimental demonstration lecture the "Electron Theory of Matter." The lecture will be by invitation only.

Under the auspices of the Claremont Women's Club a concert by the Riverside Choir will be held in Holmes Hall, Dec. 13 at 8 o'clock

The crowning event of the Christmas season at Pomona College and in the region east of Los Angeles is the annual Christmas oratorio presented by the Pomona College College Choir of 167 voices under the direction of Prof. Ralph Lyman. This year the Choir will offer the "Elijah" as an event on the music and drama course in Bridges Hall at 3:30 p.m., Dec. 15, and 8 p.m., Dec. 16. Notable soloists will feature the rendition of the oratorio, including Fred Patton of New York, one of the best oratorio soloists in the United States, Miss Hope Taber Ford, soprano, formerly of the Wooster Choral Society and now on the faculty of the Pomona College department of music; Clemence Gifford, contralto, soloist of the Second Church of Christ, Scientist at Los Angeles and Harold Proctor of Los Angeles, tenor.

Raymond Robins will present a lecture at Bridges Hall, 8 p.m., Dec. 15.

Pomona College Christmas recess begins Friday, Dec. 17 at 4:15 p.m. and ends Monday, January 3, at 7:30 a.m.

Buy Christmas Seals to aid the fight against tuberculosis.

SOUTHERN CALIFORNIA CONFERENCE ON MODERN PARENTHOOD

Los Angeles, December 15-16-17-18, Pacific Mutual Auditorium, 523 West Sixth Street.

Program

I. December 15th
MORNING SESSION, 9:45 A. M.
Chairman: Mrs. Susan M. Dorsey, Superintendent Los Angeles City Schools.
Theme: "The Importance of the Early Years of Childhood."
1. "The Emotions and Mental Life of Little Children."
MRS. ARNOLD GESSELL
2. "The Parent, the School and the Runabout Child."
DR. J. D. DUNSHEE,
Director of Nutrition,
American Red Cross, Los Angeles
3. "Habit Formation in Babyhood."
DR. JESSIE C. FENTON,
Arizona Normal College,
Author of "A Practical Psychology of Babyhood."
LUNCHEON
Under the auspices of the Parent-Teacher Association
BILTMORE HOTEL—12:30
"Parent Education in School and University."
DR. BIRD T. BALDWIN
Director of Bureau of Child Study, University of Iowa.

II. December 15th
AFTERNOON SESSION, 2:30 P. M.
Chairman: Mrs. F. O. McColloch, State President California P.-T. A.
Theme: "Education for Parenthood."
1. "Parent Study Groups in America."
MRS. HOWARD GANS
President Child Study Association of America.
2. "California's Projects in Parent Education."
DR. HERBERT STOLZ
Assistant State Superintendent
3. "The Drifting Home."
DR. ERNEST GROVES,
Dept. of Sociology, Boston University,
Author of "Wholesome Childhood," "The Drifting Home."

III. December 15th
EVENING SESSION, 8:00 P. M.
Chairman: Dr. Rufus B. Von KleinSmid, President Univ. Southern California.
Theme: "The Home in a Changing World."
1. "From the Point of View of the Individual and the Family."
DR. FRANKWOOD E. WILLIAMS,
Medical Director, National Committee for Mental Hygiene.
2. "From the Point of View of the Community."
(Speaker to be announced later)

IV. December 16th
MORNING SESSION, 10:00 A. M.
Chairman: Mrs. Norman Macbeth.
Theme: "The Child, the Parent, and the School."
1. "Triple Alliance: Parent, Teacher and Child."
DR. FREDERIC P. WOOLLNER,
Associate Professor of Education, Univ. of Calif., S. B.
2. "The Parent and the Nursery School."
ELIZABETH L. WOODS,
Director, Dept. of Psychology and Educational Research, Los Angeles City Schools
3. Discussion:
BARBARA GREENWOOD,
University of California, Southern Branch

V. December 16th
AFTERNOON SESSION, 2:30 P. M.
Chairman: Father Robert E. Lucey.
Theme: "Education for Spiritual Growth."
1. "The Child and Religious Experience."
2. "Art in the Life of the Child."
FLORENCE KANE, Art Director,
Walden School, New York.
3. "Creative Education."
DR. EDWARD YOEMANS,
Author of "Shackled Youth."

VI. December 16th
EVENING SESSION, 8:00 P. M
Chairman: (To be announced later).
1. "Keeping the Child Well."
DR. HENRY DIETRICH.
2. "The Pre-School Child: A Challenge to the Pediatricians."
DR. PALMER LUCAS,
Professor of Pediatrics,
University of California.
3. "Is It Heredity and Environment or Capacity and Training?"
DR. BIRD T. BALDWIN

VII. December 17th
MORNING SESSION, 10:00 A. M.
Chairman: Dr. E. C. Moore, Director University of California, Los Angeles.
1. "New Ideals for Teachers."
SIR JOHN ADAMS,
University of London; Exchange Professor U. of Calif., S. B.
2. "Adolescence and the Changing Social Order."
DR. WILLIAM KIRK,
Professor of Sociology,
Pomona College
3. "The Family in Search of a Goal."
DR. MIRIAM VAN WATERS,
Referee of the Juvenile Court,
Los Angeles.

VIII. December 17th
AFTERNOON SESSION, 2:30 P. M.
Chairman: Mrs. William F. Dummer, Chicago.
Theme: "Changing Views of Family Relationships."
1. "The Evolution of the Importance of the Child."
DR. FREDERICK ROMAN
Prof. of Economics and Education,
New York University.
2. "Revising Our Attitudes Toward Sex."
DR. E. VAN NORMAN EMERY,
Director of Child Guidance Clinic,
Los Angeles.
3. "Inside Tips to Fathers."
DR. ERNEST GROVES

IX. December 17th
EVENING SESSION—DINNER,
Biltmore Hotel—7:30 P. M.
($3.50 a Plate. Make Reservations at headquarters.)
Chairman: (To be announced).
Toastmaster: Dr. Miriam Van Waters.
1. "New Truths for Old."
DR. ROBERT A. MILLIKAN,
President California School of Technology, Pasadena
2. "The New Freedom."
DR. FRANKWOOD WILLIAMS.

X. December 18th
MORNING SESSION, 9:30 A. M.
"Objectives of Parent Education."
WILL C. WOOD,
State Supt. of Schools.
Round Table Discussions.
1. "Research on Family Relationships."
A. "The Adolescent as a Leader in Constructive and Destructive Social Activities."
SYBIL CLEMENT BROWN
NELL HENDRIK.
B. "Unsatisfactory Child Parent Relationships."
DOROTHY CROWLEY FROST
2. "Newer Methods in Education."
MRS. ADELIA ADAMS SAMUELS,
Principal Cucamonga School.
ETHEL DUMMER METZNER,
Principal Frances Parker School, San Diego.

O'HARA, LIVERMORE
AND
ARTHUR BAKEN
Interior Decoration
Antique and Modern Furniture
Wall Fabrics and Draperies
LAMPS SHADES PILLOWS
Christmas Gifts
522 Sutter Street, San Francisco
644 East Colorado Street, Pasadena
Telephone Terrace 2175

WE offer for investment of Personal or Trust Funds sound Securities returning highest rates consistent with safety.
WILLIAM R. STAATS COMPANY
Established 1887
Government, Municipal and Corporation Bonds
311 East Colorado St.
PASADENA, CALIF.
Los Angeles San Diego San Francisco

"GOOD ARCHITECTURE"
Choose your own architect from the representative styles shown in "California Homes" by California Architects. Price $1.00.
Address: ELLEN LEECH,
544 So. El Molino Ave *Pasadena, Calif.*

Mt. LOWE

Earth has no finer view to show

Mt. LOWE TAVERN and Cottages
Enlarged and Improved

at the terminus of this World-Famous Trip afford a most delightful retreat for a long or short sojourn at reasonable rates

5 Trains Daily *at convenient hours - from Main St. Station Los Angeles*

$2.50 Round Trip Rate

For information and Reservations apply

Pacific Electric Ry.

Information Bureau Phone MEtaio 4100-TRinity 3661

Books

FRED De Vilbiss COMPANY

Twenty-three South Euclid
Pasadena, California

JAMES CINI & COMPANY
of Italy
Antique and Foreign Jewelry
Italian and French Novelties
390 E. Walnut St. Pasadena, Calif.
Fair Oaks 5583

KIEVITS GALLERIES
Vista del Arroyo Hotel, Pasadena
European and American Paintings

California Southland

M. URMY SEARES - - - - - *Editor and Publisher*
ELLEN LEECH - - - - - - - *Associate Editor*
R. B. URMY, JR. - - - - - *Associate Publisher*

NO. 84 DECEMBER, 1926 Vol VIII

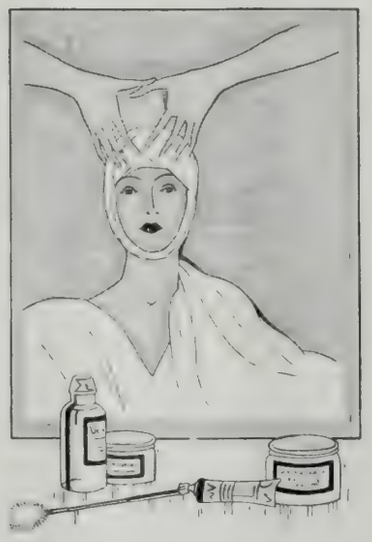
CONTENTS

	PAGE
THE CHERRY GERANIUM.....*Cover Design* *From a painting by Channel P. Townsley*	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6, 7
CHRISTMAS IN CALIFORNIA GARDENS....*Ervanna Bowen Bissell*	9
A CALIFORNIA HOUSE—ROLAND COATE, ARCHITECT.....	11
THE BUILDING OF A BEACH CLUB.....*M. U. Seares*	12
RECENT BOOKS, REVIEWS.....*Louise Morgrage*	14
WHERE ARE THEY GOING?.....*Theresa Homet Patterson*	15
SOUTHLAND OPINION ..... *The Jefferson Davis Highway—Jessie Calhoun Anderson* *Pro Musica—Blanche Rogers Scott*	16-17
SPORTS ALL OF THE YEAR.....	18-19
THE CRAFT OF WROUGHT IRON.....	20-21
THE SOUTHERN CALIFORNIA CHAPTER, A. I. A.....	22
THE ARCHITECTURAL CLUB.....	23
THE ASSISTANCE LEAGUE BULLETIN.....	24
OVER THE TOP.....*Vera Sadicoff-Goldman, M. D.*	26
THE COLOR PLATES.....*C. P. Townsley, Artist*	27
BETTER HOMES IN AMERICA.....	28
ARCHITECTURAL INDEX OF NUMBERS.....	29
NATURE STUDY—TREES	30

CALIFORNIA SOUTHLAND is published monthly at Pasadena, Cal.

Copyrighted, 1926, by M. Urmy Seares

Subscription price $2.50 per year, $1.25 one half year
MAIL ADDRESS: CALIFORNIA SOUTHLAND, PASADENA, CALIFORNIA
During Press Week, 24th to 30th, call TRinity 1501



Elizabeth Arden's Los Angeles Salon

ELIZABETH ARDEN'S Los Angeles Salon is located on the Seventh Floor of J. W. Robinson Co. Being under the direct supervision of Miss Arden's personal representative one may be assured of the same skill and thoroughness which characterizes the treatments given in Miss Arden's New York and and Paris Salons, and which have made the name of Elizabeth Arden internationally known.

HOTEL GREEN

A well ordered Residential and Tourist Hotel of peculiar excellence. Open all year. Moderate rates. Apartments by the month.

AN INNOVATION

THE COLONIAL CAFE
Formerly the Green Teapot

Now seats two hundred and fifty

Luncheons, Teas, Dinners

Women Cooks from Samarkand
A Cuisine of Peculiar Excellence

CHARLES B. HERVEY, *Proprietor*

La Solana

A quiet, well-appointed small hotel on the West Side near Orange Grove Avenue.
Each menu is carefully planned and prepared every day.

Grand Ave. and Lockhaven St. Pasadena

HILLER'S STUDIO

OFFICIAL PHOTOGRAPHER FOR CALIFORNIA SOUTHLAND

49 EAST COLORADO STREET
PASADENA, CALIFORNIA

ALBERT HILLER Fair Oaks 155

Antiques
JOHN W. CONDIT

Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

199 S. Fair Oaks Ave., Pasadena
Telephone Terrace 0315-W

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

CHRISTMAS IN CALIFORNIA'S COAST GARDENS

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

SOMETIMES a word is a curtain-raiser swiftly lifting the dark screen between past and present.

To many of us the word Christmas rings up a scene white with snow. Snow drifting in the roads, snow covering the roofs and door-steps, snow burying the garden and bending trees and shrubs under its weight. We see Christmas eve with its lighted candles shining out upon the snow. We see stars twinkling, a silver moon behind the pines, and—standing in the snow — carolers who sing—

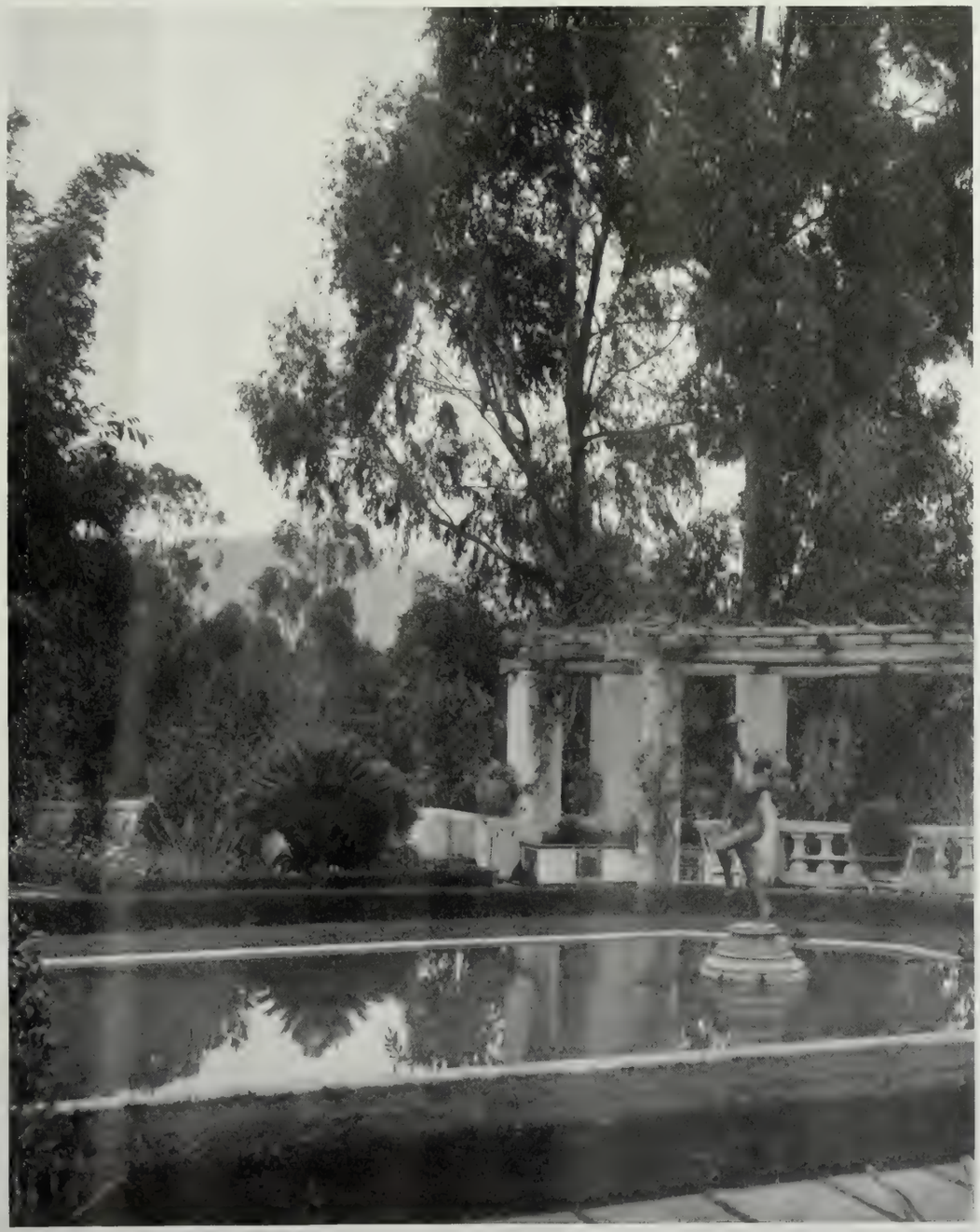
"It came upon the midnight clear, that glorious song of Old."

A back-drop lifts on Christmas morning with the sun sparkling on the snow. Holly wreaths swing red berries above snowy sills. Little red mittens toss red balls, clasp red apples, drag red sleds through banks of snow.

This is the Christmas we know along the snow-line, the Great Lakes and north Atlantic shore.

But out where the Pacific shelters the California Coast, Christmas loses her pallor. She no longer drapes herself in snow, but goes clad in green with rosy garlands. Her balls are white, not red, and fly before the stroke of racket and golf-club. She hangs wreaths of island cherry and toyon berry. Her stars are many and bright, and the same moon shines on Christmas eve. Birds sing her carols, and her trees are decked

"Orange bright, like golden lamps in a green night."



CHRISTMAS DAY IN MIRAFLORES, CALIFORNIA, WHERE ONE MAY SIT IN SUNNY DECEMBER WITHIN THE PATIO SURROUNDED BY FLOWERS. THE MONTECITO HOME OF MR. AND MRS. JOHN PERCIVAL JEFFERSON.

The Christmas sleds and skates and snow typifies childhood's joy, but age welcomes a winter of sunshine through green trees. Age wants drifts of white flowers, syringa, spirea and diosma's "breath of heaven." Age gives up the former roaring fire, the Christmas pudding for a picnic on the seashore. Best of all, Christmas is a Garden Day in California. Snapdragon and stocks, violets and roses are better than snow drops from the sky.

Yet Youth may climb the mountains and find the snow even in California. Youth may revel even here in winter sports. Skiing and sleds, snowballing and skating will be enjoyed where the snow lies thick in canyon and high meadow awaiting the time when the rivers will bring their bounty to water the gardens below for those who love flowers more than the snow.

But in the pansy's bloom we find thoughts that bind youth and age in a common bond. Across the "snows of yesteryear" our hearts respond to the voice of Tiny Tim:

"Merry Christmas, God bless us, every one!"

WITHIN GARDEN GATES

AT CUESTA LINDA, INSTEAD OF PLUNGING INTO SNOW-DRIFTS ON CHRISTMAS MORNING, ONE MAY GO FOR A DIP IN THE SWIMMING-POOL. ITS OVERFLOW FORMS THE LILY PONDS ON EITHER SIDE THE CENTRAL BASIN IN THE GARDEN OF MR. AND MRS. E. PALMER GAVIT, MONTECITO, CALIFORNIA.

THE ARDENT GARDENER FINDS THIS "LITTLE HEAVEN" AN ESCAPE FROM THE POET'S ICE-BOUND PURGATORY, WHERE MAN'S CHOICEST PLANTS PERISHED IN THE FROST. THE MONTECITO GARDEN OF MR. AND MRS. DEWITT PARSHALL, CALIFORNIA.

ON CHRISTMAS DAY TO WALK DOWN THIS SHADY PATH IN EL CIELITO UNDER THE PALMS AND OLIVES MAKES ONE FORGET THE DISTANT ELM TREES "RIDGED INCH DEEP WITH PEARL"

TO FIND, ON A SUNNY HILLTOP, A SPREADING LIVE-OAK, TO PLANT FLOWERS UNDER IT, AND TO BUILD ONE'S HOUSE AROUND THE WHOLE, MAKES A PATIO THE MOST PERSONAL, PRIVATE GARDEN OF ALL. YULETIDE IN THE PATIO AT SOLANA, THE HOME OF MR. AND MRS. FREDERICK FORREST PEABODY, SANTA BARBARA, CALIFORNIA.

THE CALIFORNIAN HOUSE ON MONTEREY ROAD, SOUTH PASADENA, ROLAND COATE, ARCHITECT.

A HOUSE ON MONTEREY ROAD, CALIFORNIA

By GRACE CHARPLY MILLER

THERE is an old house on Monterey Road in South Pasadena. I call it old, which is absurd, as the house is very new, but the impression it makes upon one of age, of permanency, of belonging on the land long before paved roads were built, is so strong that one must use "old" in describing it.

The style is early Californian, which fits into our landscape perfectly. The house is set upon a slight hill, with a small canyon sloping gradually away at the back. The garden is old-fashioned and filled with flowers, shrubs, and trees, a New England garden surrounded by a white picket fence. One of the delightful things about a house of the early California type is that it is suited to such a garden.

THE SIMPLY FURNISHED DINING-ROOM IS AS SATISFYING AS THE EXTERIOR.

Our ancestors who came to Monterey in the early days and founded this type built Colonial houses with California materials and labor. They brought their furniture around the Horn or overland in covered wagons. They papered their walls, and in all combined the most delightful characteristics of the east and west. Roof lines were lowered and done in tile, balconies added, but the main lines were still Colonial. And just as the old houses of New England during the days of the clipper ships and trade with the Orient were furnished with exotic things from China and Japan, these houses are adapted to borrowing from the Orient and Spain.

The rooms are made interesting through their departure from rectangular lines. The ceilings of the bedrooms are dormered, as in an old-fashioned farmhouse. The proportions are so true and pleasing that moderate sized rooms seem large, yet have all the intimacy and charm of small ones.

The floors are broad oak, stained a dull brown. Downstairs the doors are of natural redwood treated with lye, a method used in the early missions of California. Elsewhere in the house the woodwork is painted with carefully chosen combinations of color. The blinds are dull green, the sashes burnt orange, a pleasing combination taken from the leaves and blossoms of a native cactus. In the dining room the woodwork is antique yellow and pale green.

The furniture represents the joyful adventures of a connoisseur in Spain, Italy, England and eighteenth century America, rich in carving, simple in line, and old in feeling. Color is added to the white walls by Persian rugs, bits of old brocade, and sunlit fabrics at the windows.

ARCHED DOORWAYS, WROUGHT IRON GRILL, AND LANTERN CARRY OUT THE RESERVED AND BEAUTIFUL DESIGN AND MAKE IT LIVABLE.

BUT THE FLOWER GARDEN WITHIN THE GARDEN GATE AND THE PICKET FENCE ARE THE MOST CALIFORNIAN OF ALL.

THE ESPLANADE OF THE GABLES BEACH CLUB WAS BUILT LAST SPRING AND CONTAINS AT PRESENT A LOUNGE AND LOCKERS, DRESSING ROOMS AND A MEN'S GRILL. ON ITS OCEAN FRONT IS THE WIDE, COMMODIOUS TERRACE AND THE DINING ROOM FOR BATHERS, WHO ALL HAVE THEIR INDIVIDUAL LOCKER ROOMS ON THE WATER FRONT WEST OF THE HIGHWAY. BACK OF THIS BUILDING IS SEEN "MONTANA HOLE," THE CLUB SITE.

CHOOSING A BEACH CLUB — THE GABLES

LIFE in the Southland of California is beginning to concentrate at the beaches. Instead of thinking of the shore of the Pacific as a whole, we think of it in sections, by the names of the beach towns which have grown up there, or, as it becomes more and more congested, by the names of the clubs which own it.

The shore is, to be sure, the logical place to play. California's fame as a watering place has been made by her climate—in itself a direct result of the warm currents which flow along the Coast.

The new community which has poured into Los Angeles during the last fifty years has been so busy building its homes and business centers that it has not yet had time to learn to live by the sea.

It is necessary, therefore, that those who do know how should control and patrol the edge of the sea and, guarding the children, for whose sake we go to the shore, make the present crowded beach a pleasant place in which to rest and recreate.

For years the orchardists and town dwellers of the old settlements made by pioneers in Redlands and Riverside have looked to the seaside town of Santa Monica to the west for cool breezes. Following their underground rivers to the ocean in the warm summer days, they have established themselves by the sea.

Pasadenans have built their seaside cottages on the Palisades and along the Santa Monica canyon, but now that the town of Santa Monica is built up solidly along the higher portions of the shore, the beach alone is accessible to newcomers and their children.

All dressed up in their bathing suits, these inland cities have no place to go; and the city of Los Angeles, having found what the beach is for, fills it to overflowing every vacation day and every Sunday.

Beach clubs, therefore, planned by those who know how to organize and manage them to the best advantage of all concerned, have sprung up like magic along the western and southern beaches and south along the coast.

A section of the ocean to keep free from kelp and to guard with lifeboat and buoy, floats and rope and raft and expert swimmers to use them in emergency. A section of the sandy beach to keep clean each day and filled with tin pails for the little ones, secluded nooks for the weary, umbrellas and gay tents for the smart set. A section of the beach boulevard and its border to keep free from hot-dog stands and the rabble who follow the people to the beach, not for their own enjoyment, but to profit by the pleasure of others.

THE GABLES BEACH CLUB

These have been the main objects of those far-sighted ones who have formed themselves into beach clubs or have organized such clubs.

Santa Monica is quite the handsomest of all the beach cities at present. The towns of Palos Verdes Estates are more retired and bid fair to lead in surroundings and architecture, but Santa Monica and Venice are "the beaches"; and the palisades of Santa Monica are preserved for all time and its beaches, including the stretch called Ocean Beach adjoining that of Venice on the south form the accepted watering-place for Los Angeles. Along the high ocean bluffs in Santa Monica stretches one continuous park, which edges the shore line for blocks. Senator John P. Jones and Colonel Robert S. Baker deeded to the city that portion of the land adjoining Ocean avenue north to Montana street in 1890. Eighteen years ago the Santa Monica Land Company interests gave similar property on the north beach to the city of Santa Monica, running south to Montana street, or as it was then called "Montana Hole."

With the characteristic energy of the citizens of the Southland this strip of park-land was accepted and made into a simple but beautiful upper terrace from which to view the sunset over the vast Pacific.

The Palisades are in perpetuity Santa Monica's chief beauty and a joy forever to the whole Southland populace

At the end of Montana street, however, "Montana Hole" cut into the park edge and remained private property, running from the State highway along the beach level up to Ocean avenue on the heights. It was indeed a great hole, but excavations are always made when great buildings are planned to fill them; and here is one almost ready without the contractor's steam shovel.

At work today on lining up this great excavation for the walls of the club house of The Gables are all the appliances and paraphernalia of the expert contractors, Scofield Engineering Company, who are to build after the designs by Curlett and Beelman, the architects.

Soundly financed and true to its purpose, the club is going on with its program of building while members are using the concourse and esplanade.

The main building, shown in miniature on the opposite page, is being fitted into its place in the palisades as though it had grown there.

For many Pasadena members this comfortable clubhouse by the sea means much in week-end visits to the shore. A partial list of Pasadena members of this club is here given. To residents of inland cities a well managed beach club is almost a necessity.

Elliott Bandini, Dr. John Willis Baer, Arthur Brisbane, Ernest L. Rogers, J. F. Robbins, C. E. Turney, O. L. Goerz, J. S. Benedict, Harry H. Godber, Samuel S. Hinds, Captain John Mel, G. N. Jennison, Garrettson Dulin, T. Hamilton McCoy, Charles Lee Matthews, Dr. Rosa Engelmann, A. Leon Littlejohn, John C. Bentz, J. K. Dotten, Mrs. Edwin L. Harmon, D. E. McDoneld, Harold W. Herlihy, B. G. Morriss, F. H. Bush, F. V. Kayser, Jas. C. Hallsted, Fred H. Gates, Erwin W. Widney, B. A. Baxter, Frank Frerichs, Godfrey Rueger, Chas. H. Williamson, Richard C. Kumler, Harry F. Hopper, Arthur J. Baum, William S. Kellogg, Chas. F. Claudon, Jack Maltman, John C. La Spada, D. W. Coolidge, George Curtis, L. C. Torrance, Jr., Dr. Vernon R. Swan, Henry W. Dakin, Mrs. Harriett Donelson, Ward Rubendall, Laurence Macomber, John R. Van Houten, W. J. MacDonald, Dr. C. C. Snyder, G. Carroll Stribling, Harold E. Wolcott, Emil Kayser, George Hume, Effie Palmer Ritchie, Wm. P. Herbert, Charles G. Lathrop, Clark McLain, Donald S. Bailey, C. J. Fox, Jr., Geo. L. Stiles, Norman T. Kirk, W. H. Hubbard, Raymond T. Vent, C. J. Hall, Eva Neill, J. K. Baillie, Wilhelmina E. Wotkyns, John R. Lee, Eleanor U. Andrews, F. C. Nash, E. J. Blacker, Paul J. Pitner, Mrs. C. H. Baker, C. O. Andrews, Andrew W. Stewart, Walter G. Driver, L. A. Keller, Cornelius N. Ray, C. W. Gates, Robert Hunter, Mrs. Arthur A. Bennett, Elias K. Davis, John Perrin, Fred A. Henderson, Roger Wilson, Wm. J. Hanna, Dr. Richard A. Schaub, Fred S. Kenfield, Miss Carrie Wisner, Elizabeth A. Frost, Nicholas N. Harrison, Chas. Blanchard Neely, Collis Huntington Holloday, Clarence E. Cook, W. R. H. Weldon, Royal Miller, F. S. Roddie, Chas. O. Perrin, Dr. Angus D. Cameron, Dr. Chas. D. Finley, Geo. E. Dudley, Elizabeth M. Berry, Dr. T. W. Snipes, Albert M. Kaiser, John B Lord, L. G. Benziger, Chester R. Pyle Co., Mrs. E. F. Jackson, John Murray Marshall, Arthur L. Todd, Ellen Leech, Mrs. E. M. Austin, Mrs. T. E. Macauley, Lucellia I. Hunt, Wm. O. Lindley, S. G. McClure, Dr. Oscar F. Hills, R. H. Updegraff, H. S. Robbins, John M. Brooks, Mabelle K. Bevans, A. L. Funk, Ruth Kinnamon, W. L. Brown, Harvey Bates Perrin, John Thomas Batts, Donald R. Skillen, Dr. Frank Williams, Mrs. Mary Maude Earle, R. B. Urmy, Jr., Fred A. Newby, Julia L. Whitney.

THE CHILDREN'S PLAYGROUND IS AT THE NORTH END OF THE PROTECTED PROPERTY LINE, WHERE IT IS NEAR THE PALISADES PARK.

Every appointment of a well-ordered hotel or strictly up-to-date private clubhouse has been embodied in this latest inspiration of architects who are experts in this especial field. The manager is Mr. M. S. Tyler who, with his family has come from a leading hotel in Chicago to live on the Coast.

Mr. A. J. S. Moore, the Pasadena manager of The Gables Club, has his office in the Pacific Southwest Bank building on Colorado and Marengo, and officers of this bank are members of the Club.

Investigation of the most critical character has found no flaw in the practical plans for this Beach Club. Rather are its organizers to be found unusually capable of handling the tremendous affairs incident upon such an enterprise.

The atmosphere of hospitable quiet greets one at the doors of the concourse which since its opening day last June has been a continual source of pleasure to its members.

Its unostentatious character and its winning personality as a club are apparent to all who are privileged to visit there.

Warm salt water pools de luxe will give to those who cannot enjoy the surf-bathing the stimulating effect of salt water and salt air, and any one who can think of anything obtainable which this club hasn't provided, has today opportunity to introduce the idea. A prospectus of the architect's main building announces the use of the different floors and the one hundred and forty bedrooms floors and the one hundred and forty bedrooms, in suites for families, or single members, are not the least attractive feature of this

THE TERRACE OF THE GABLES, WHICH STRETCHES ALONG 300 FEET OF BEACH AND INCLUDES THE PRESENT DINING ROOM AT ITS SOUTHERN END. IT IS GLASSED AND FROM IT WIND-BREAKS EXTEND ACROSS THE CLEAN STRETCH OF SAND TO THE WATER'S EDGE.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

SUTTER'S GOLD *By* BLAISE CENDRAS

Harper & Brothers

Johann August Sutter was an extremely influential factor in the winning of California as a State for the Union; yet few even of its oldest inhabitants know anything definite about him. When questioned, these are very much inclined to mutter vague generalities about his having something to do with the discovery of gold. It would seem as though the preemptory destiny who manages men's affairs after their death had decided in this case upon complete oblivion for Sutter's memory, a decree, however, somewhat nullified by a gifted young Frenchman, who has found in the forgotten history of the adventurous pioneer, material for kindling a most inflammable imagination.

The young Frenchman in question is Blaise Cendras, no insignificant figure of a man himself if the reports concerning him are true. In "Sutter's Gold" he has written a superbly dramatic tale based upon the fortunes of Sutter, whom he presents as a grandiloquent personage resembling one of the patriarchs in the Old Testament, while the account of his experiences in California reads like an excerpt from the book of Job. Or better still the characterization calls to mind one of those old Greek heroes engaged in an unequal struggle of wills with the gods, who were wont first to make their victims mad, and then lash them on to destruction, uttering all the while peals of mocking laughter.

Thoughts of these old Greek legends must have haunted Cendras continually while he was fashioning this virile and stirring narrative. For this is precisely the aspect he gives of a mortal helpless in the grip of unseen forces more powerful than himself. In the field of biographical interpretation this is a notable achievement, and all the more so since it was written in French by a Frenchman living in Paris, who picked up his facts in Panama. Who says California cannot furnish strikingly dramatic themes for blase Europeans who have ransacked in vain Europe's rich storehouse of romance?

LANTERNS, JUNKS AND JADE

By SAMUEL MORRILL

Frederick A. Stokes Company

Travel books may vary in their modes of tackling the subject in hand, but they are all alike in one respect; they are more than likely to be flavorless as to any literary quality, simply because people who wish to write about their experiences and observations when away from home seldom have any special faculty for doing it. Morover, handicapped as he is with this ineptitude, the author must frequently resort to description, which is just about the most difficult form of the writer's art, so that it is small wonder that there are very few travel classics in literature. "Lanterns Junks and Jade" surely is not destined to become one and yet as books go on foreign lands it is very good indeed. It is clear and simple and utterly unaffected, displaying an impersonal trend rarely found in books of travel, which often seem to be printed merely to acquaint the public with details concerning the author's idiosyncrasies.

A PHOTOGRAPH OF A CHINESE BUDDHA OF THE CH'IEN LUNG (1736-1795) DYNASTY. IN "LANTERNS JUNKS AND JADE," MR. MORRILL COMMENTS VERY DEIGHTFULLY ON MATTERS RELATING TO CHINESE OBJETS D'ART. COURTESY OF JOHN C. BENTZ.

For these reasons this book of sketches describing the lighter phases of Chinese manners and customs makes entertaining reading for those who prefer traveling from the depth of an easy chair through the medium of print. Although the author, as a former member of the diplomatic corps at Pekin, had unusual opportunities for observing much as a rule carefully concealed from alien eyes, he has tactfully avoided the deeper philosophical and political aspects of his subject, touching instead upon a variety of topics of interest to those charming and cultivated people who in general find the surface of life a most pleasing prospect. Some slight acquaintance with China's past, or at least a good historical work near at hand for reference will increase the reader's understanding of allusions to famous events, and so add to the enjoyment. On the whole, this is a book which does its own brave bit toward untying a knot or two for the reader in that complex tangle of affairs which seems to be all there is to the Chinese republic.

THE STORY OF MEXICO

By HELEN WARD BANKS

Frederick A. Stokes Company

Stern critics may carp as much as they please at the quality of our American prose, but the most captious among them must concede that our famous historians wrote surpassing well. Indeed their work was so good that attempts to alter it are more than likely to offend the literary susceptibilities of many people. On the other hand some persons approve of methods of reducing the classics to terms deemed more intelligible to youthful readers, and such will doubtless find most satisfactory this rendering by Helen Ward Banks of the story of Cortez as conquerer, which she has condensed from the famous "Conquest of Mexco."

This narrative of hers which was formerly published by itself under the title of "The Boys' Prescott" is only a portion of this volume. Continuing after the death of Cortez, she has brought the history of Mexico, told in the form of a simple tale, up to the present time, including the conflict between Calles and the Church now taking place. Much of it is mere outline but from the time about a century ago, when things began to happen, the author has treated certain episodes in greater detail, always confining herself to a straightforward statement of facts. Histories of our turbulent neighbor are not so easy to come upon as to make it sensible to ignore even an unpretentious one, when it comes our way, providing it be authoritative.

GALAHAD

By JOHN ERSKINE

Bobbs Merrill Company

Dr. Erskine's "Helen of Troy" was deliriously naughty, but so divertingly nice, that no one except a Llewelyn Powys could take exception to it. We mention that gentleman because he did just that in four long vigorously protesting columns of the "Saturday Review." Brushing aside his protests, as inspired by a jaundiced vision, we maintain that "Helen of Troy" was a masterpiece of its kind and better than "Galahad," Dr. Erskine's latest essay in humanizing and modernizing legendary characters, this time connected with the Round Table and the Holy Grail.

Comparisons aside, "Galahad" is a corking tale, especially entertaining to all hitherto unacquainted with this author's suave fashion of treating personages of the fabled past. It can be nothing but disappointing, however, to the readers of that insidiously clever piece of irony, "Helen of Troy." Helen's code was recognizably deleterious, but via Dr. Erskine, most becoming to the lady, while Elaine's probably no more devastating to ladylike decorum proves displeasing simply because that marvelous touch, when applied to her affairs, is not quite so delicate. And Guinevere's penchant for reform is not the line to hold men bound with silken cords; and there is a lot of quibbling over right and wrong that never gets anybody anywhere, which upon reflection is just the way it goes in life, so that perhaps after all we must admit that "Galahad" is pretty good while still insisting it is not the equal of its predecessor, "Helen of Troy."

THE BLUE BOOK OF COOKERY.

By ISABEL COTTON SMITH

Funk and Wagnalls Company

Women wishing to further the welfare of their families recognize the importance of the culinary department in their homemaking, and hence will welcome so comprehensive a work as this glorified cook book turns out to be. It is a ponderous tome because a cook book of ordinary scope is merely one of its many valuable features. There is practically another book contained within its covers devoted entirely to menus suited to the needs of various occasions and many types of people. Additional advice tends to help toward the ideal of attaining the maximum of effect with the minimum of effort.

SUTTER'S MILLS. FROM "CALIFORNIA ILLUSTRATED," PUBLISHED IN 1852. THE PICTURE SHOWS ONE OF THE MANY ENTERPRISES [illegible] BY THE ENERGETIC SUTTER IN CALIFORNIA. COURTESY OF MISS DRAKE OF THE PASADENA PUBLIC LIBRARY.

WHERE ARE THEY GOING?

By THERESA HOMET PATTERSON

WHEN San Francisco had an earthquake in the night recently, the wild ducks of Lake Merritt were not the only people who got up, but they were the only ones who made a fuss about it. They told everyone around the lake in screaming tones what they thought of being rocked and roused before daylight. They registered their disapproval of earthquakes and will have a chance to make good their declaration to tell the world for many of the hundreds now splashing and quacking will be off to parts unknown. However Oakland knows they will not tell for birds are not gossips but emblems of peace, happiness and good will. And it is to answer the question of "where are they going" that the government has established two banding stations on this coast. One at Portland and one at Lake Merritt, where 243 ducks were banded last year. Fifteen of these are known to have returned this year. It is no more than fair that ducks should get the big headlines part of the time and it was reported in that way that one of Oakland's ducks had been shot in Brazil.

Mr. E. W. Ehman, appointed by the government, meets officially more foreign guests than pass through Golden Gate. As host to the ducks he will give one thousand of them his card, as it were, this year, with the hope that he may hear from them along their routes of travel and meet them again in Oakland. He will see if they like California well enough to come back again, or for what country they would leave this.

It must be a star blazed trail that the teal, the smallest of the ducks follows from Arctic to Equator. Banding is going to mark the terminals as well as the routes and quite definitely decide whether the same birds return, whether they shuttle over the same air trail spring and fall. A European Wigeon visited Lake Merritt and an Ohio Mallard—that is, one banded there—was killed in California. We drove over on Sunday to visit the ducks. The cars were double parked near the fountain and banding stations. An illiterate pigeon was reclining upon a sign which read "This space reserved for the ducks." There were Mallards, Baldpates, Pintails, Black ducks, Scaups, Canvasbacks, Spoon bills, Ruddy ducks, Coots, Geese, both Canada and Cackling, Black Swans and white ones, all swimming about peacefully together, excepting one Coot who was so mad that his feathers wouldn't lie down. Some children, and many grown up children were feeding the birds. The gulls, unable to pick up grain on account of the upper mandible being hooked over the lower, do not mean to miss any sandwiches, popcorn or what have you in your lunch to share, and their screaming is deafening and rather detracts from ones enjoyment of the ducks.

There is diving and swimming and bathing and much preening of feathers. There is a happy squaking and quacking, squeaking and cackling. The coot does a deal of splashing when a gull attempts to hold him up for some morsel, the gull has no scruples,—it's food by fair means or foul and they literally take the bread and fish out of the mouths of other birds, which may have accounted for the angry coot.

Some ten years ago some oil got on the lake, some ducks got into the oil and were made prisoners because they could not fly. Oakland began feeding them, and finding the interest of the people so great, is keeping it up. Six hundred dollars is the cost of the grain, but in what other way has that amount been invested to bring such dividends in pleasure to the people? Twice a day the old colored man blows his whistle and they are fed barley. Grain is scattered in the trap so the birds are accustomed to going in and out. After the four o'clock feeding they preen some more, the swans polish their feathers and gradually they sort themselves out in groups, Mallards with Mallards, then somebody says something and all are off to the island for night, gulls flying high, coots low and ducks

A WESTLAKE FASHION PLATE

in between. Canvasbacks and Bluebills are there in great numbers, but they are shy and few of them come to the table which Oakland spreads for them with the other birds, and at evening they go to the marshes to feed. One of the residents near the lake had five mallards that would swim down in line at her call to be fed every day. The males were so gallant they allowed the ladies to eat first! Now just think of such conspicuous gallantry as that in these days of equal rights. During a rain, the lawns in front of Wild Duck Inn will be covered with the birds, all facing the wind.

Strange how little sport it is to get a bird's markings in a museum! All the ducks are there in the museum in Golden Gate park, all the birds in the world are there! from the Condor to branches abloom with humming birds, before whose colors diamond dyes would pale. The taxidermist's art has made the pose natural and the eye sparkling, but it isn't just form and feathers that make a bird a bird. From this bewildering muchness, we went to visit the simple Japanese tea garden where seats and tables are cross sections of trees with the bark left on and such ornaments and carvings as nature has provided. Growing bamboo made green walls and trees held their sunshades over us. A quaint little lady with proper obi tended the singing kettle and made the tea. Two silken grey squirrels took turns in sliding down the trunk of a large tree, hesitating with waving plume and advancing until they reached the offered wafers whether on the table or on our knees. True to Japanese prints there were the sparrows in the bamboo—White-crowns which sing, "oh dear, I'm glad to be alive," hopping out to snatch our crumbs. How many cups of tea as an excuse to stay in this harmonious corner! We strolled over to the lake, also a part of the garden.

The Wood duck is the most beautiful of all our ducks and he is the one which should have been sailing on the little gem of a lake, being so near of kin to the Mandarin which graces the parks in the land of the Mikado, but there was a green winged teal, just one. It gave me a wonderful thrill when, with no hesitation and moving as quietly as a sail boat, he steered his course straight for me. I had saved some of my tea wafers for just such an occasion, but was he clairvoyant and able to see in my pocket? I stood enchanted and called him everything that was endearing in my effort to express my admiration for this little wild thing eating from my hand. He would swim out and turn, framing himself in a circle of ripples, then present himself for another wafer. How exquisite he was, every feather glistening and laid with care. The Japanese do not leave their pictures cold, they touch them with emotion. I love an apple tree, but I love it much more because the robin loves it and builds his nest there. Color delights us and form, but it is that unknown thing we call life that gives the real thrill of joy. I had said goodbye and was out of sight when I called to a Coot, little Teal heard my voice and hurried in to port where he anchored at my feet and took my last wafer. I knew then that one live bird was more to me than a museum full of dead ones.

Stow Lake in Golden Gate park is second only to Merritt in the interest shown in the ducks. They are fed here also, twice a day. The gulls cannot pick up grain and the people are not allowed to feed them so there are comparatively few, just enough to be decorative without being noisy. People driving in the afternoon stop for feeding hour, but any hour is full of interest. The Swan takes food from your hand then thrusts his bill into the water to swallow it. He has to do it that way. Mallards come ashore and trot around after the children, and amuse them very much also by standing on their heads in the water.

That there is no accounting for taste is evident in the amusing friendship in Westlake Park of a wood duck for a black goose of a mongrel sort that might have been made from the discard when other geese and ducks were amaking. Wherever that old goose waddles the handsome little duck waddles too, having to double-step to keep up.

Who can say the fish the White Pelican eats belong to man,—and therefore shoot him!

The friendship which is developing in our parks between birds and man is going to spoil the taste for gunning; and the great mystery of migration deepens our reverence for the Infinite whose loving ways are past finding out.

Many of the ducks will remain all winter but when spring comes practically all will hear and answer the call of the north, except the Mallards and those with the broken wing, and those with the broken wing may hear the call! Where are they going? When banding will have answered this question there will still be the unanswered Why.

WEST LAKE, WHERE WITH COMMUNITY SPIRIT, TOURISTS AND RESIDENTS PUT ON A CONTINUOUS PERFORMANCE OF AQUATIC SPORTS FOR AN EVER-CHANGING AUDIENCE

SOUTHLAND

Christmas on Pacific Shores

A CHRISTMAS without Christ! How can the giver of gracious gifts to friend and family, dependents and acquaintances, ignore entirely that greatest of gifts to the world, the Founder of the civilization which surrounds us? And yet, a sermon preached on this subject a quarter of a century ago on the Atlantic Coast, comes to mind with great force today as we realize its application here.

Is not this the time in all the year when we should scrutinize with intelligent diligence our own relation to the day we celebrate? If it has become commercialized by the merchants whose sales increase as Christmas draws near, then added efforts to make prominent the reason for Christmas as a holy day are demanded and some means of making The Nativity the main idea be devised. Even though the United States of America is a democracy and tolerates all sects and cults and religions, or lack of religion, we can not forget that we are living in full enjoyment of the Christian era. Analyzing the main motives of the religions of the world today, all of which seem to have originated in the Orient, we find their main precepts apply to the daily life of the individual. In each Christian nation Christian precepts have been embodied, to a greater or less extent, in the law of the land, and, as the world is won to the banner of Christianity these laws become more widely obeyed and individuals fall in line without opposition.

FOR HUNDREDS OF YEARS THE CHRISTIAN CHURCH HAS ENCOURAGED THE ART OF PAINTING. THE NATIVITY—COURTESY OF THE SAN DIEGO MUSEUM OF ART.

It remains for the nations themselves as individual members of one age or era to obey the laws which have made it possible for brothers to dwell together in unity as nations. What individual members of European races can do as citizens in the United States, can certainly be accomplished by the states in Europe.

The whole of Christianity is summed up—not in the discussion of fundamentalism or modernism, but in the words of Christ: "A new commandment give I unto you—That ye love one another."

Understanding the Orient

JAMES A. B. SCHERER has just published a book which he entitled "The Romance of Japan."

Putting into readable and attractive form the underlying characteristics of the Japanese people, and delving deeper still into their fascinating past, this book will go far to make peace between two world powers that need beyond all others to understand each other.

We talk lightly of the fact that here in California the West meets the East, but we have made little provision for that meeting; nor have we as a people prepared ourselves for either commercial or social relations with the Orient.

Dr. Scherer's book will be read by everyone who finds it. It is not a volume to be laid down and forgotten. With his knowledge of his own country and its mass psychology, gained during his great series of speeches made from Maine to California in 1917 and 1918, he is able to present the Japanese to America in a way that will be understood.

That his knowledge of the Japanese is far wider and deeper than that of any other writer who has attempted to interpret that country to America is the convincing conclusion of those who read his absorbing descriptions. We owe it to the nation whose western representatives we are to make ourselves trained diplomats to the Orient to the limit of our ability. Each and every one of us in California and all along the Pacific comes in contact with this race so foreign to our mode of thought, so superficial in their understanding of our motives. We owe it to ourselves to open our minds to this older civilization and endeavor to know their traditions, their inner motives and their probable future in our midst if we expect to dwell in peace.

The Nativity

WHAT change did the Birth of Christ make in the known world of the year one? That world worshiped idols in the north where Goths and Vandals flourished, and made war upon each other. Nobody knows what was going on in America, as it had not been discovered by history or science.

In the East, "the far East" alone, were wise men, men who had begun to study spiritual things, religion — man's relation to God. For hundreds of years they had cultivated their spirits and evolved a code for the life of the body. From the eastern end of the Mediterranean Sea to the isles of the Pacific, across Asia, the cult of spiritual things had spread.

Out of this turning toward God came The Answer. Christ was born in Bethlehem of Judea; angels heralded it to those who could see and hear them. Three wise men (representing, perhaps, the ancient spiritual cults), came to worship at His lowly bed; and the conquest of the world for spiritual things was begun. Glory to God in the Highest. On earth, Peace to men who are willing, ("of good will").

Uniting the Nation

IN the Plaza of San Diego there was dedicated on May 12, 1926, the Jefferson Davis National Highway, and at the ceremony Mrs. William Henry Anderson (Jessie Calhoun) made the dedicatory address, part of which is here given. There were present to represent officially the United Daughters of the Confederacy, besides Mrs. Anderson, Mrs. Chester A. Garfield, California Division President, who is also a General Director of the National Executive Board of the Jefferson Davis National Highway; Mrs. C. C. Clay, Honorary Vice-President-General for California; Miss Margaret C. Tate, of San Diego, President of the Stonewall Jackson Chapter, and, acting for that chapter, Col. W. Jefferson Davis, of San Diego, distinguished for air service in the World War, for which he has received many medals, both United States and foreign, and upon whom the order

OPINION

felt it a privilege to bestow their honor Cross of Service; honorary members of the Dedication Committee, Mrs. Spencer Roan Thorpe, one of the three founders and first President of the Robert E. Lee Chapter; Mrs. Erwin P. Werner, of Hollywood, founder and President of William Gibbs McAdoo Chapter, and the Woman California Chairman of the National Educational Association; Mrs. Hobart Johnson Whitley, of Hollywood, whose recent pledge of continued beneficence to the Mrs. Herman V. Randolph Fund for needy Confederate women is a noble monument to her noble heart, and Mrs. Thomas Jefferson Douglass, ex-President of the California Division and founder of the Dixie Chapter of Pasadena and the Woodrow Wilson Chapter.

OFFICIALS of this beautiful, glorious San Diego: Mayor, Hon John L. Bacon; Lieut. Commander John L. Fox, of the Chamber of Commerce; Col. E. N. Jones, of the Park Board; Mr. Winfield Barkley, of the Dixie Highway Association, and, Major Albert Roche, of the Southern California Automobile Club,

We greet you: We have come here to show all honor possible in acknowledgement of your courtesy and your friendship, and to thank you publicly, as well as to celebrate the marking of the first Pacific Terminal of the Jefferson Davis National Highway.

The monument is of gray granite, rough hewn, as you can see, and was designed by Mrs. Chester A. Garfield. It differs slightly from the standard model of the General Committee, to harmonize better with another monument already in the Plaza.

It is marked with three tablets of bronze, also designed by Mrs. Garfield—a large one on the bevelled top, inscriped:

"First Pacific Terminal, Jefferson Davis Highway,
Presented to the City of San Diego, Dedicated May 12th, 1926,
by California Division, U. D. C.";

a smaller one on the front side with an inscription gratefully acknowledging for the United Daughters of Confederacy and the citizens of San Diego, the splendid public service of Col. W. Jefferson Davis, in sponsoring Transcontinental Highways and Airways; and, another tablet inscribed to the Dixie Highway.

It was Mrs. Garfield's idea to have the marker in San Diego. She obtained consent from the J. D. H. General Board, and permission from the Mayor and other officials here.

We thank Col. W. Jefferson Davis for his loyal help and his generosity, to which we owe the materialization of the monument and "seeing through" our plans. Mrs. Garfield undertook entire charge of the work at the request of Mrs. Victor Montgomery, California Chairman, on account of her continued ill health.

It was thirteen years ago that Miss Decca Lamar West enthused the United Daughters of the Confederacy with patriotic zeal to undertake the project of the Jefferson Davis National Highway. She made a complete plan and directed it for years, until her health forced her to turn it over to others who have continued it, unchanged.

Our order is patriotic, benevolent and historical, and therefore could not build roads. But the plan is to link up parts of State Highways, have them designated "The Jefferson Davis National Highway," then mark and beautify their route.

It was to start at Washington, D. C., then go down through Virginia and the other Southern States, through their capitals, and on out to the Pacific Coast. The success so far, in spite of difficulties sometimes, has been great, owing to the tireless effort of Chairmen, the courtesy of State Highway Departments, and the interest of our Chapters in road building.

The monument that marks the beginning of the Highway was erected in Washington, D. C., a number of years ago, and here, today, we are dedicating the one that marks its first Pacific Terminal.

It is especially apropos for a great road to the Pacific Coast to be named for Jefferson Davis, for he was the first American Statesman to propose such a road, which he did while Secretary of War under President Pierce.

Beginning 1843-54 and on, he sent engineers to survey, study the topography of the country and report a practical plan for both a transcontinental highway and railroad to the Pacific Coast. This he submitted to the government and during both his terms in the Cabinet, labored and argued earnestly to have the roads built, not only upon the ground of safety for the Western settlers, but for, as his report reads: "the need of safe and rapid communication with the Pacific Slope, to secure its continuance as a part of the Union." He recommended San Diego as a terminal as well as the Northern Bay, "as," to quote again from his report, "a seaport lying so directly upon the ocean."

It is appropriate also that this highway should become a true memorial in fact as well as name, to the character of a great American, whose love was intense for his country, exemplified in service as well as words, whose zeal was for keeping it united, who, when he saw disruption threatening it, gave his energies, unstinted, for years, trying to forestall it.

His war record is that he was conspicuously brave, resourceful, and diplomatic as a young officer in the Indian and Mexican Wars, and efficient in construction works. Later in life he built the stone aqueduct which brings the water supply to Washington, D. C., the Cabin-John Bridge there being part of the construction.

Pages of glory for this country are his records as soldier, congressman, senator, Secretary of War, as well as later, when through suffering that staggers the mind even to think of his pain-tortured body grew pitifully emaciated still his mind and spirit lost not an iota of their power, vigor, nobility and sweetness. He was always kind in his estimate of others, never having been heard to speak even of the cruel and malicious except in pity and forgiveness.

He was born in 1808 and died in 1889. When the end came, from over the whole nation, from the rightly informed, expressions of grief were mingled with highest encomiums. Naturally in the South both love and sorrow were greatest. But I shall quote from two Northern comments.

The New York "World" said, "A great soul has passed away."

James Ridpath, an Abolitionist, and life-long political opponent, but personally well acquainted with him and the whole history of his life, said:

"A statesman with clean hands and pure heart, who served his people faithfully from budding manhood to hoary age, without thought of self, with unbending integrity to the best of his great ability. He was a man of whom all his countrymen who knew him personally, without distinction or creed political, are proud, and proud that he was their countryman."

PRESENTATION

Hon. John L. Bacon,
Mr. Mayor:

Remembering that it was the Americans from Jefferson Davis's section of the country, who first blazed a trail to California, and sanctified it with untold hardships and many an unmarked grave along the way, and that I am the daughter of her, then a little girl, Laura Butler Davis, afterwards Mrs. Noble E. Ewing Calhoun, who came in one of these covered wagons, there is a special thrill for me, in having the honor to present to you, on behalf of the United Daughters of the Confederacy, and for the City of San Diego, this monument which marks the first Pacific Terminal of the Jefferson Davis National Highway.

JESSIE CALHOUN ANDERSON.

California Will Carry On

WHEN the West set out to conquer the world it took the Bible, Old Testament and New Testament, with it. All that the East had developed in the deep questions relating to man's life, his future, his relation to God and to man, was embodied in the Bible; and the West revered it and preserved it through the Dark Ages; and with Bible in hand conquered the rest of the world.

California is one hundred and eighty degrees from the point where this study of spiritual things first started. The knowledge traveled in both directions around the world. The Pacific lies between.

Science and civilization it creates are equal on both sides of the Pacific. The Orient weaves cloth more beautifully than we; we know mechanics better and the Orient has learned. The globe is circled by knowledge. California can carry on only by going out into her deserts to pray.

NEW TOWER OF ST. JAMES, BERTRAM GOODHUE, AND CARLETON M. WINSLOW, ARCHITECTS

To the women who, without publicity or emolument, carry on the work of the Church, this little picture is dedicated in the person of one who lately passed, Mrs. J. H. Dwight of St. James, California, who gave of herself and her substance to the Church of God.

WINTER SPORTS AND SUMMER SPORTS COMBINE TO MAKE

A Merry Christmas

The trail to Baldy leads across Manker's Flats, and the upper San Antonio canyon, to the Sierra Club cabin, where the fortunate guests may have an old-time Christmas, even including an impromptu toboggan and give a semaphore representation on the home stretch.

Eyre Powell Press Service.

Skiing, tobogganing, and skating are all included in popular California sports just now. The neighborhood of Arrowhead, Big Bear and Baldy all offer these attractions; while in Yosemite and up at Tahoe the hotels are kept open that these sports may be enjoyed de luxe.

Football leads all the sports in public interest in the early winter months. Reck not whether you know one pass from another, get the contagion of the crowd, and yell with one side or another —or both. You may not understand that "the offense is the best defense,' but go on being one of the nerve-racked followers and learn. The end of a well night perfect football season will come with the East versus West game which follows

Eyre Powell Press Service.

Eyre Powell Press Service.

the Tournament of Roses in Pasadena, on New Year's Day and is held in the Rose Bowl. Last year Alabama came from the East to conquer Washington, and this year is scheduled to come to meet Stanford. The Southerners were entertained at Hotel Huntington and are here shown on the lawn after an outdoor breakfast. The line-up will be practically the same, with the exception of the popular Pooley Hubert, who left the team on his graduation.

It is only a question of taste. Will you spend your holidays in the snows of the mountain tops, or under the palms amid the flowers of the valley. The fragrance of pines or the soft perfume of flowers, may be your Christmas incense. The Sierras offer the snows; the patio of Hotel del Coronado the palms and flowers.

It may seem to the uninitiated that Santa Claus avoids the Ocean but the children of Claude Putnam, owner and skipper of the yacht "Mildura,' of the Newport Harbor Yacht Club, will tell you the good saint of Christmas cheer is a fine sailor and fills their stockings and visits their tree on board ship as generously as in their inland home. The Mildura is equipped to provide for every need, as the family was en residence there all summer, and offers every facility for holiday entertaining.

Dr. Paul M. Hunter, of Pasadena, Southern Champion, is an entrant in the Monterey Tournament on December 8, 9, 10 and 11. Pebble Beach.

The golf tournaments of December and January offer more than the usual interest and trophies. December 8, 9, 10, 11 are the dates for the $5,000 Monterey Peninsula Open Championship over the beautiful Pebble Beach course. In this George Von Elm, the conqueror of Bobby Jones, is an entrant. This is followed by the Long Beach Open tournament for $2500, December 31-January 1-2, Virginia Country Club. Later in January will come the $10,000 Los Angeles Open tournament, in which over two hundred local and visiting entrants will battle for prestige and petty lucre.

Chateau Arts Studio.

A crowning sport of the year is showing a pet pony at the Horse Shows, and collecting the Blue Ribbons won thereby. Proved by little Miss Lansborough of San Francisco.

PRO MUSICA

The following invitation is being sent to friends of Music, in its universal sense, by organizers of a local chapter of Pro Musica.

Knowing of your interest in the sincerest musical development of your city, we are asking you to join the Los Angeles Chapter of Pro Musica,—local center of the American unit of the international organization devoted to musical reciprocity.

Pro Musica fulfills two great functions. By a system of careful surveys, the programmatic needs of chapter-cities are determined. Similarily, in the fifteen countries interested in the movement, national boards representing creative tendencies, from the conservative to the ultra-modern, select the most significant composers and works for presentation in other countries.

A national board, then, through this international advice and cooperation, is able to meet the special needs of any chapter-city by providing the best examples of modern works or neglected classics as interpreted by their best exponents. As an instance, last year American Pro-Musica was able to present Prokolieff and Casella, and this season offers the Pro Arte Quartette and Milhaud. In turn the American board espouses the cause of American music abroad.

In music, as in other arts, the very vital nature of the message, be it profoundly classic or the vision of new music, may not recommend itself to music bureaus necessarily conducted for financial gain.

Here, then, Pro Musica functions as a non-profit-bearing concert agency. It affords its members a unique opportunity of hearing and meeting the musical ambassadors from other countries. Moreover, Pro Musica of Los Angeles will be a link in a cross-country chain of music idealists. Its active existence will benefit this community and the country generally, as the artists sponsored find additional engagements. Eventually, their commercial value may thus be established with the commercial managers. In *Pro Musica*, moreover, there is no possible chance for personal exploitation.

The four annual events will be open to members only—Membership will probably be limited, and will become a rare privilege. The annual dues—$5.00 only—admit you to these events, bring you the excellent musical quarterly of the national association, and offer guest privileges in Pro Musica Chapter meetings in other American cities and abroad. We shall be happy to enroll you as a member, but unless we have the pleasure of an immediate reply we must pass this option to the next person on our list. Kindly indicate which membership you care to choose, and mail the enclosed application with your check to the address below.

Sincerely yours,
For International Music Reciprocity,
LOS ANGELES CHAPTER
"PRO MUSICA."

By Blanche Rogers Lott,
Chairman Membership Committee.

SURVEYING THE HEALTH OF A TOWN

By DWIGHT S. ANDERSON

There are millions of people in the world who haven't the slightest idea how much hard work is done every day to save their lives from being taken by unnecessary diseases. The public health man diagnoses a city's ailment by what he calls a "survey." A survey gathers all the facts about a city that may have even the remotest bearing on its health. To show how thoroughly this is done, let us examine only three of the many general subjects investigated.

The locality. Valley or plain; character of subsoil; geology; vegetable life surrounding the city; what railroads or waterways serve it; the nature of the park system; what proportion of houses have gas or electricity; character of hotel accommodations.

The climate. Temperature, humidity, rainfall; whether there are pronounced wet or dry periods; amount of snow; amount of fog; prevailing winds; wind velocity; sunshine.

The people. Density of population; age group, number of men and women; number of men, women and number of children employed in different industries; nationalities and races; religious sects; education and illiteracy; number of newspapers; existing system of government; prevailing industries and occupations; hours of employment; extent of pauperism; number of families owning own homes or renting.

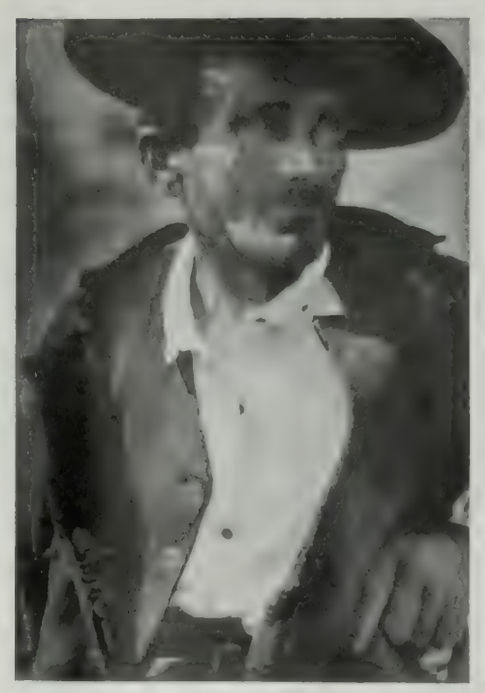
This sort of exhaustive inquiry, it will be agreed, is likely to gather all the facts. But of what use is all this work? Certainly, the answering of thousands of such questions must involve the collection of many useless facts. But they must all be collected, for nobody knows which facts are useless until they have all been gathered and compared. Fact No. 62 may be of no significance until coupled with fact No. 976. Then it may prove to be the cause of all the trouble.

For example: The fact that a city consumes an unusual amount of raw or bulk milk may mean nothing until we discover the fact that there is also a high rate of tuberculosis of the bones among children. These two facts are significant when considered in connection with another—that bulk milk contains more tuberculosis germs than pasteurized.

So, with a degree of particularity equal to that just shown, the fact-gatherer goes into hundreds of questions about water supply, drainage, refuse, milk supply, inspection of restaurants, lunch rooms and food stores, housing, school sanitation and hygiene, the health department, hospital facilities, vital statistics, and tuberculosis.

Often such surveys are made with special reference to tuberculosis. Their purpose is to discover whether money raised by Christmas seals is being spent in the best possible way—whether anything has been overlooked. This is how carefully is guarded the trust fund the people contribute to the organized fight against the disease. And it is interesting to note that more money each year is raised by Christmas seals, and each year the death rate drops a little. Twenty years ago more than 200 people died of tuberculosis out of 100,000, today only 90.

Health has its price—no city need be sick.



"CASTELLANO" BY ECHAQUE, MADRID
A FINE PRINT FROM THE COLLECTION OF THE CAMERA PICTORIALISTS OF LOS ANGELES, NOW ON EXHIBITION IN THE GALLERY OF THE PUBLIC LIBRARY, LOS ANGELES.

Particularizing in larger and smaller sizes —a remodeling department for your convenience.

Gowns
Coats
Street Dresses
Party Frocks
for the
Gentlewoman

Schaffer's
GRAY SHOP
GOWNS for WOMEN
Large & Small
624 East Colorado
PASADENA, CALIFORNIA

T. W. Mather Co. Inc.
PASADENA, CAL.
Dry Goods
Women's & Children's
Wearing Apparel
Colorado Street at Marengo
Pasadena

QUALITY SERVICE
THE ELITE
DRY CLEANERS AND DYERS
Plant: 797 So. Fair Oaks Ave.
Colo. 1349 Pasadena, California

Permutit Soft Water Saves Clothes
TROY LAUNDRY
In Business for Twenty Years
Pasadena, Cal. Phone C. 146 Alhambra 243-J

HEWSON Handcraft STUDIOS

Headquarters for Arts and Crafts

Hand Made
Silver
Pewter
Drapes
Sports Coats
Pottery, etc.

Christmas Things of Beauty—

2508½ W. 7th, Los Angeles
602 E. Colorado, Pasadena

PASADENA CORSET SHOP
HELEN B. FORD
A Complete Line of Robes, Negligees, Bed Jackets, Lingerie, Handkerchiefs, Bags and Novelty Jewelry
308 E. COLORADO STREET **FAIR OAKS 3388**

Superfine

Not "Purveyor to Her Majesty, the Queen," as in Victorian England, but Conveyor for Her Majesty, the American Woman. Full half the train devoted to her comfort. Fast now. Faster after November 14—leaves Los Angeles—Southern Pacific Lines—5:00 p. m. daily; arrives Chicago—Rock Island Lines—10:00 a. m.; returning leaves Chicago 8:30 p. m., arrives Los Angeles 9:30 a. m.—only two days and three nights en route. Extra fare, $10.

Other high-class fast trains on convenient schedules to Kansas City, Chicago, St. Louis, St. Paul, Minneapolis, Memphis. No extra fare.

GOLDEN STATE
LIMITED

"Saves a Business Day"

For tickets, reservations and information, apply
Southern Pacific City Ticket Office
937 State St., Santa Barbara, Calif., Phone 243
or address B. F. Coons, General Agent, Rock Island Lines
809 Van Nuys Bldg., Los Angeles, Calif.

Rock Island — SOUTHERN PACIFIC LINES

FLORNINA
95 South Los Robles Ave.
Pasadena, California

The Distinctive Christmas Gift

Mules
Slippers
Satchets
Match Boxes
Memo Pads of Leather
Purses — Bags

Charming Pillow for the Boudoir

Garters
Negligees
Underwear
Vanities
Telephone Pads
Bed Jackets

Costume Jewelry— Distinctively Different

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

OFFICERS
DAVID J. WITMER, PRESIDENT
C. E. NOERENBERG, VICE PRESIDENT
EDGAR H. CLINE, SECRETARY
WINCHTON L. RISLEY, TREASURER

HAROLD O. SEXSMITH,
Editor

DIRECTORS
H. C. CHAMBERS
DONALD PARKINSON
ALFRED W. REA

The following article describing the work of restoration was written by Ross G. Montgomery, A.I.A., and tells in a fascinating manner the story of the Mission. It is to his skill and fine discrimination that most of the success of this difficult undertaking is due.

THE RESTORATION OF SANTA BARBARA MISSION

By ROSS G. MONTGOMERY, A.I.A.

The old Mission of Santa Barbara, among the twenty-one Franciscan mission establishments north of the Mexican line identified with the Spanish occupation of Alta California, is unquestionably the most interesting of them all for several reasons. First, because the Friars have never abandoned the site, even at the time of the general secularization in 1848, and secondly, because from an architectural standpoint it attracts wider attention than any of the others, owing chiefly to the magnificent facade of the church.

Many of the Missions were built of adobe or other ephemeral materials, but Santa Barbara to a great extent was of durable stone construction, and has, therefore, resisted the ravages of time and vandalism of man, thus permitting a lasting restoration even in the face of the serious damage done by the earthquake of 1925. Unlike Europe, we have very few buildings either in the West or on the Atlantic seaboard that can lay claim to more than a passing interest historically. The early Puritan churches of New England; various dwellings and buildings identified with the American Revolution; a possible Spanish church or two in Florida, and the missionary churches of the Southwest founded by the Dominicans, Jesuits and Franciscan orders have been bequeathed to us and constitute our sole architectural heritage of past centuries.

But among these, many are doomed to rapid decay because of their frame construction, and today are only preserved by sympathetic care. Santa Barbara Mission, like Independence Hall of Philadelphia, is built of more lasting materials, and thus lends itself to permanent restoration. Certain historic buildings such as the Old Ship Church at Salem, or Mt. Vernon on the Potomac were built of white pine and cannot endure throughout the centuries. It is indeed fitting that we should restore this Southland Mission then; a record of our own past in California.

The daring of early Spanish voyagers, the pageantry of intrepid explorers under the banner of Spain, the zeal of brown-robed Franciscans and the colorful life of the rancheros are closely interwoven in the historic bell towers and cloisters of Santa Barbara—"Queen of the Missions'—a lasting symbol of California's golden days.

Unless one is acquainted with the history surrounding this historic edifice, the work of restoration now being accomplished would mean comparatively little, so perhaps a brief resume would not be out of place.

The Spaniards were the first people to intervene in California's history and endeavored for two centuries to occupy it, succeeding at the time the Missions were founded. Once here, they indelibly marked the history of the state with a romance that will always remain its fondest tradition. The first navigator who sailed through the waters of Santa Barbara Channel was Juan Rodriguez Cabrillo in 1542 and the next voyager, Captain Sebastian Cermeno, sailed south three years later from San Francisco to Mexico. Cermeno crossed the Pacific from Manila in the galleon San Augustin. His ship was wrecked on the California coast and the survivors built a small craft from the planks of the wrecked vessel. It was on this unseaworthy boat that Cermeno passed by Santa Barbara.

Sebastian Vizcaino, in command of three ships, sailed from Mexico in 1602, in order to explore the west coast of North America. Thus an expedition sailed through the Santa Barbara Channel for the third time. Spanish galleons coming from the Philippines to Mexico never followed this water-course, for the channel islands gave the impression of the mainland from far out at sea, and as one Franciscan historian explained, "They sailed away from them."

It was not until 1769 that the Viceroy of New Spain determined upon the colonization of Alta California, and Gaspar de Portola was made Governor of the Province and commander of the colonization expedition. Arrangements were made for two expeditions by land and two by sea; all to assemble at San Diego. Arriving at this destination, de Portola, accompanied by two Franciscan Friars and some soldiers, explored the coast region of California, and marched north to the Bay of Monterey, where it was decided to establish the capital of the province.

On August 14, 1769, de Portola, while on this journey to Monterey, arrived at the present site of Santa Barbara. Father Junipero Serra, Presidente of the Franciscan missionaries in California, visited the region in and around the present town of Santa Barbara about three years later. Eventually Missions were created, but between the Mission of San Luis Obispo and San Gabriel there was a wide gap, which Father Serra proposed to close by establishing three missions on the Santa Barbara Channel. Owing to certain occurrences, the Presidio at Santa Barbara was established before the Mission, but in 1786, Father Louis Lasuen, the successor of Father Serra, reported the founding of the Mission, and a few months later construction was begun.

The chapel proving inadequate, another church was erected and later, in 1793, still another was built, making the third since the founding of the Mission. In 1812, an earthquake damaged the church to such an extent as to render it unsafe for further use. Permission for the erection of a new group of Mission buildings was obtained from the Governor by the Franciscans, and construction work was started in 1815, taking five years to complete, and making the fourth church to stand on the same site.

Part of the walls and some of the foundations of the church destroyed in 1812 were embodied in the new building of 1815, so that the present beautiful edifice represents three epochs in its history; the first, prior to the earthquake of 1812, the second, from that time until 1925, and the third, the present period.

After the first frantic inquiries as to the loss of life in the recent Santa Barbara earthquake, the next question in the public mind was the condition of the famous Mission itself. An engineer's inspection of the building revealed that the damage was more serious than was at first supposed. The monastery was made uninhabitable, the walls, floors and roofing were in such a precarious state that walking along the corridors or entering the rooms was a dangerous proceeding. One of the towers was so badly injured that it had to be immediately buttressed and timbered to prevent a total collapse. The other was in a state of partial collapse including a stone stairway contained in it. The roof timbers of the church were stressed to a point of imminent danger, and the stone buttresses in many instances had separated from the walls of the church.

To a casual observer viewing the edifice from the exterior, the damage done was apparently confined to the towers and the pediment of the church. However, to anyone versed in a knowledge of building construction, it was obvious that the old Mission "suffered internal injuries" requiring immediate attention and drastic measures for anchoring and shoring. Practically all of the walls were out of alignment, timbers were shorn from their anchorage and other serious damage was done, to the extent that the Friars at the Mission were forced to spend thousands of dollars in temporary scaffolding and timber supports, pending the contemplated restoration.

Before proceeding with actual reconstruction drawings and the preparation of specifications for the restoration of the monastery and church, it was necessary to take complete measurements of the structures as they existed in their ruined condition. This involved a month's time on the part of the architect in charge, assisted by several men, who helped not only by procuring tape measurements, but also in boring holes through walls to obtain the correct dimensions, and in digging test pits for proposed foundations and piers. Where it was found necessary, special scaffolding was erected to enable the architect to scale vertical surfaces. In addition to measurements obtained, over two hundred grade dimensions were collected by use of a transit. This collected data enabled the architect to prepare accurate and complete plans of the old Mission as it formerly existed prior to the earthquake.

It proved something of a task to plan the rehabilitation of the Mission, as the new work, to a great extent, had to conform to the old. Levels and transits were unknown in the building of the Mission originally and the floors and walls throughout in no case were in either perpendicular or horizontal planes. The new materials now conform exactly to the outlines of the old walls, floors and roofs that were left standing, so it is quite impossible to tell where the old portions terminate and the new work begins. Still more important, the old Mission has now been rendered practically earthquake-proof.

No materials were removed except parts that the catastrophe had made dangerous, or that would be subject to speedy decomposi-

(*Continued on Next Page, Column 3*)

SANTA BARBARA MISSION AFTER THE EARTHQUAKE, JUNE 29, 1925, NOW BEING RESTORED

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS

HAROLD O. SEXSMITH, PRESIDENT
CLIFFORD A. TRUESDELL, VICE PRESIDENT
C. R. JOHNSON, SECRETARY
PAUL R. WILLIAMS, TREASURER

DIRECTORS

JULIAN GARNSEY, DIRECTOR
J. E. STANTON, DIRECTOR
H. C. CHAMBERS, DIRECTOR

NOVEMBER MEETING

As the Bulletin goes to press, arrangements have been completed for what should be one of the most interesting meetings the Club has had. The event will be a matter of history when this reaches the hands of the members, but we can't refrain from doing a little prophecying. The meeting is being sponsored by the office of Walker and Eisen and is to be held in the dining room of the new California Lutheran Hospital at 14th and Hope Streets. Now some of the members may think that there is something back of a meeting held in such a place as a hospital. Well, there is. The officers of the Club hope that the meeting will have a reviving effect upon a lot of the fellows and get some of these out who haven't been seen for some time.

Dinner is to be served in the dining room, where certain, at present undivulged, features of entertainment will be set forth for the edification of the gang. There will be a talk on the special features of the hospital design. This talk is to be given by the Superintendent of the Hospital, Dr. G. W. Olsen, who is a man of wide experience in the problems of hospital administration. Following the meeting there will be an inspection trip of the building. We are not just clear as to whether the nurses will be on duty or not, but suffice to say that a good turn out of club members is expected.

Walker and Eisen have been very kind in making this instructive meeting possible and it is greatly appreciated by the Club. Will someone please make a motion that a vote of thanks be sent to them by the secretary. The motion is carried. Thank you.

THE OCTOBER MEETING—WHAT IT WAS AND WHERE IT WENT

Commenting upon the above description of the meeting we would like to say that it was to be held at the Elks' Club and was to be sponsored by a noted firm of architects. Something happened. We don't know just what it was. At any rate, arrangements fell through when it was too late to arrange another meeting. All former entertainment committees will understand perfectly without further explanation. We are reminded of a certain famous Southern California football team who were last year dubbed the "Piggly Wiggleys." They had the goods, but they didn't deliver.

Let us hope that the December meeting doesn't hit the skids before it materializes, for it should be a humdinger if present arrangements go through. It is rumored that Jess Stanton will have something to do with it. Jess is selling so many beautful salt glazed sewer pipe these days and feeding so many half-starved architects their noon day lunches recently that it may be that we can't pry him loose from the top floor of the Pacific Finance Building long enough to come and play with us, but we will see what we can do.

INSPECTION VISIT SATURDAY, NOVEMBER 27

Those who turned out for the inspection trip to the Roman Gardens, 2000 No. Highland Avenue, all thanked the committee for arranging the trip. Walter and Pierpont Davis have certainly out-Davised themselves in these unique apartments. Those who failed to make the trip should go around and take a look. It must have been refreshing to have a client who would "come through" in the way this one apparently did.

ANOTHER SAILOR BOY

Genial Julian has steamed away to Honolulu, where, between visits to the famous beach, he proposes to decorate a bank ceiling for the Goodhue Associates, of New York. The ceiling is a modern concrete one, but Garnsey says he is to do it "in the primitive Hawaiian ornament as shown in the old tapas as a motif." Boy! please page Mr. Tapas. Julian will be back at the old stand by the first of the year, so get in your order for murals early. He closes his letter with a soul-stirring appeal for more and better hulas. All who believe his story say amen.

SCHLOSS ELTZ, ON THE MOSELLE.—M. U. S.

C. R. JOHNSON RETURNS

Yes, our honorable secretary is back again from his European trip and dropped in the other day with a couple of sketch books full of charming studies he had picked up in Italy, France and England. He says he had a fine time except when the Fascisti mistook him for a Bolshevist.

COMPETITION

ALL WOOD HOUSE DESIGN

A prize of $2500 is offered by C. W. Stimson, Seattle lumberman, for an all wood home design which will best present the possibilities of woods native to the Pacific Northwest. Stimson offers the prize through the West Coast Lumber Trade Extension Bureau of Seattle. It is to be awarded in a nation-wide contest that will begin in January and close July 1, 1927. Other prizes in proportion, the bureau officials state, will be awarded. Write to the West Coast Lumbermen's Association, Seattle, for information and program.

INFORMATION WANTED

A request has come from an Eastern architect for the whereabouts of Mr. George E. McDonald (sometimes MacDonald), an architect or architectural draftsman. He is described as being sixty-four years old and formerly resided or received mail at the Hotel Cadillac. An elder brother is anxious to get in touch with him. Any information concerning him should be given to the president of the Club. The request seems urgent.

SANTA BARBARA MISSION

(Continued from Page 23)

tion. Almost all the first story walls, floors and ceilings in the monastery portion were kept intact, but the second floor was practically a complete ruin. It was found expedient to plan a reinforced concrete floor slab over the existing ceilings of the first floor. This slab is now supported on columns and girders of the same material. The columns were recessed into the old first floor walls and carried to the required foundation depths below grade. The concrete work referred to carries the stone, adobe and concrete walls forming the new second story of the monastery portion. All of these walls are plastered, and create an appearance identical with the old walls which they have replaced. Similar door and window openings with ancient mission details and contours create the impression of the original second story.

No part of the new work is being built with levels or straight-edge, but conforms to the original irregularities of the Mission. Even some of the old materials have been utilized when found expedient. The plan of the second floor of the monastery in its essentials, is exactly as arranged by the Franciscans many years ago. The only radical departure necessary, was in the use of more durable materials, so as to leave to posterity at least one complete historical and archaeological record of the early romantic Spanish regime in California. It may be of interest to note that the second story of the monastery was originally built of a more ephemeral material than was used for the first story construction. Most of the walls comprising the first story are of stone which withstood the earthquake shocks with a fair degree of success, while all of the walls above the second floor were of adobe held together by timbers, which were injured to the extent of making rehabilitation an impossibility.

In both the monastery and the church portions, many large fissures and cracks were filled in with concrete and cement, and the walls in which these fissures occurred had to be brought back into proper alignment by the use of bolts and anchors. Many of the old tile and stone floors throughout were in such a damaged state that they likewise had to be reconditioned. The church roof in part and monastery roof complete were rebuilt, and the remaining portions of the church roof reconditioned. There are a thousand and one details, such as moulds, both stone and wood, beams, frames, adz timbers, sash, doors, tile floors, etc., that became part of the rehabilitation program. As many of the walls are from three to seven feet in thickness the cost of labor and material proved to be enormous.

The architect in charge was authorized by the Mission Fathers to discuss all phases of the new work with the official Architectural Committee before proceeding with the various plans and details. This committee was composed of several eminent architects and engineers and in addition, one or two artists who have made a study of the Missions from a standpoint of color and tradition.

If this restoration now under way represented only a utilitarian rebuilding for the use of the Fathers at the Mission, the public at large would not have been solicited for financial assistance. In fact only about one-third of the funds asked for would have been necessary for this purpose. But general sentiment favored a historical reconditioning of the buildings and the public was asked to participate in the work of restoring to California one of her proudest monuments of the Past.

In spite of the generous contributions at the time of the financial drive, as frequently occurs, public enthusiasm waned too quickly, and unless further help is forthcoming, this worthy work will still be left uncompleted.

It is perhaps not generally known that Santa Barbara is the only Mission in which the altar light has been burning perpetually since its founding, and today is the one Mission which links its present history with the Spanish occupation in California. Is it not imperative then, that the high resolve of those first generous-spirited days after the earthquake be carried to a splendid fulfillment, permitting Santa Barbara Mission to stand once more as of old, truly—"Queen of the Missions"?

Hispano-Moresque Tile

Colorful, Decorative, Interesting;
made entirely by hand

Mexican, Spanish and Tunisian Designs

Showroom

Harry C. Hicks

4283 Beverly Blvd. GR 4013
Los Angeles, California

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

MONTHLY BULLETIN

"All for Service—And Service for All"

1504 de Longpre Avenue

OFFICERS:

MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
MRS. JAMES REED, *Secretary*
MRS. J. WARREN TATUM, *Treas.*
MR. D. C. MACWATTERS, *Auditor*

CHRISTMAS GIFTS

The time is almost here when that frantic what-shall-I-give feeling comes upon us.

Do you know that the Gift and Exchange Shop is here to help you out? The gifts are carefully chosen. With a few exceptions they are all made by those who are helping to support themselves—disabled veterans, widows with dependent children, a little seventy-five year-old lady who lost her money in real estate speculation and makes such delightful lunch sets—many others.

The regular women's exchange charges these craftsmen, for that is what they are, thirty-three and a third per cent commission—we charge only twenty per cent; the bare cost of handling them.

Some of the directors have chosen things of which they want particularly to tell you.

Mrs. Banning writes:

"I want to recommend the spiced grape fruit conserve. I find it delicious,—and it makes a delightful gift or favor in its novel and gay wrappings.

"And please remember that you, in buying, are helping women to help themselves. The makers of the objects in the Exchange Shop come in often to see us, so eager are they that we sell their things."

It was with a distinct feeling of surprise that a new League member, who knows lovely shops throughout the country, on going through the Gift and Exchange Shop the other day found so many choice gifts,—unusual, beautiful, and suitable.

We asked her to give us her mental list as she looked about. Here it is in her own words.

"Because they are so gay and foreign and Christmacy, I would send one of your Czchecko-Slovakian shawls to my nineteen year-old sister.

"A Batik tie would go to a friend who winds gay silk around her lovely bobbed hair.

"To a newly married couple, both of whom are very busy, I'd send a big box of those delicious home preserves,—Tomato conserve (it looks as good as the recipe I found in a little Boston antique store)', sweet pickled plums, spiced figs, India Relish, those gay and clear jellies.

"I'm always wanting to give presents to a gracious Colonial house transplanted out here—one of your beautiful hand-woven bedspreads would be sent there,—and a hooked rug.

"My brother away at college would chortle at the fruit cake and homemade preserved fruits. They look almost, but not quite, too pretty to open, with their gay wrapping and bunches of fruit upon them.

"That beautiful brooch, which you tell me is sent by a French family to a daughter here, should go to an appreciative person.

"A red-haired friend of mine who adores *chinoiserie* must have that carved turquoise matrix pendant. It's very rare.

"I want my own little three-year-old to have that adorable chintz-covered doll's furniture. And also, that fairy-like set of knitted doll's outing clothes. They are too adorable!

"What woud I choose for mysef? Oh, I'd go back to the heavenly silverware you have here. I have loved Porter Blanchard's work ever since I first saw it on exhibition at the Little Gallery in New York. I do hope you appreciate it out here,—you ought to be justly proud of having one of the first artists of his day here to make lasting, unique, and exquisitely simple ware for your brides."

AN ALUMNI LUNCHEON IN THE TEA ROOM

Mrs. R. D. Shepherd is very much interested in the work of the disabled veterans of the California Hut. These men have been taught, through the Vocational Guidance work, to be partially self-supporting and they are pathetically eager to sell the toys, shawls, rugs, etc., the making of which has helped them to health.

Mrs. John Newton Russell sends us a copy of a letter to a friend:

"Dearest Jane:

"Eureka! I've found the prettiest and cutest baby clothes in town. Drop in at the Assistance League shop and you will find them all laid out in view. They are really clever and most interesting. You'll get a thrill. Even the very inexpensive ones are delightful.

"Notice the irresistible dolls and their complete outfits,—all too perfect for words! You'll want to begin dressing a doll right away for Christmas. And don't forget to see the unique doll-house furniture, all done in cretonnes.

"I hope this helps your shopping problems as it has mine.

"Fondly,
"Berdella Russell."

Another one says:

"It is the handkerchiefs and the nose-gays of shaded tiny wool flowers that intrigue me. I would like to send one of those dainty little squares and a boutonniere to every one of the pretty girls I know.

Then there are the Haori and Mandarin coats which we handle on commission from an aged Chinese importer who has been in two terrible automobile accidents and needs our help. There is an especially lovely kimona—pale lavender, lined with robin's-egg blue.

There is lovely handmade silk lingerie. And you may have trousseau and linen worked by expert needlewomen whose work is as lovely as that of the convents abroad.

And don't forget the Downtown Shop! Mr. Giannini, of the Bank of Italy has given the League a whole shop in the ground floor of the Women's Athletic Club Building, right on Flower Street—839 South. The same stock is there as at the Community House. It is at the Downtown Shop that the Christmas sale proper is now going on.

ELEANOR STRATTON DEWEY

ROUND TABLE LUNCHEON IN THE TEA ROOM, DEC. 7, 12-2

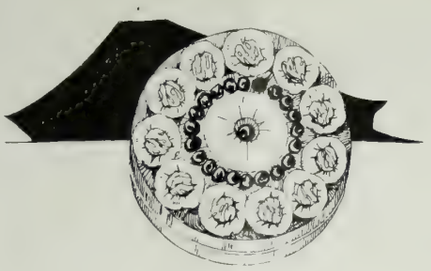
LAL CHAND MEHRA, U. C., '23

Lecturer on the Staff of U. C. Extension Division

Mr. Mehra will talk on the Life and Customs of India. Authentic costumes of this country will be described and its customs explained.

Reservations should be made in advance.

HAND-WROUGHT SILVERWARE DESIGNED AND EXECUTED BY PORTER BLANCHARD, IS HERE AT THE ASSISTANCE LEAGUE FOR SALE ON COMMISSION.



IT IS difficult to conceive of a more thoughtful or pleasant remembrance to any one than a box of Fruit or Nuts or Candy—particularly when it is a reminder to the recipient of tempting California products.

Any selection will be shipped, all charges prepaid, to any point in the United States.

Coulter Dry Goods Co
FOUNDED in 1876

Seventh Street at Olive

GIFTS of STYLE *and* WIT

FOR those who have a flair for the trends of tomorrow and those who delight in the old, old-fashioned things—decorative gifts, substantial gifts, hospitality gifts—every sort of gift that has a place in any sort of home—for your fancy's choosing—at Barker Bros.

BARKER BROS.
Complete Furnishers of Successful Homes
SEVENTH STREET, *Flower & Figueroa*

The Carpet of Allah—the Desert in Bloom.

A beautiful illustrated booklet of Palm Springs will be sent upon request

The luxurious Desert Inn, renowned throughout all America, is open and reservations should be made early to insure accomodations.

For information, 'phone or write

HUGH EVANS & COMPANY, Inc.
Suite 514 California Bank Building, Los Angeles, Calif.
Phone MEtropolitan 3148

or

CREE & CHAFFEY, Exclusive Agents
Palm Springs, California

THE LURE OF THE DESERT

HAVE you ever stood at evening on the edge of the desert and "watched the big husky sun wallow in crimson and gold, and grow dim"? Have you seen the soft, pastel shades at eventide as they slowly creep over the sand dunes and stretch on and on into seeming infinite space?

If you have, then you know some of the alluring charm of Palm Springs, "the Algiers of America."

Nowhere in America, except at Palm Springs, can you find the poignant beauty, the dry, healthful climate and the desert lure of such famous winter playgrounds as Algiers and Morocco. Here, away from the crowds and noise, you can enjoy the all-pervading peace and beauty of the desert vastness and with all the comforts of city life.

More and more people of wealth and culture are building winter homes in Palm Springs, where the highly desirable Merito Vista and Las Palmas Estates afford them an ideal homesite. These two estates are of limited acreage and comprise the choicest of the Palm Springs residential properties.

A SUPPLEMENT TO CALIFORNIA SOUTHLAND

GOOD ARCHITECTURE

ISSUED SEMI-MONTHLY NUMBER TWO

(This name is copyrighted)

BETTER HOMES IN AMERICA has issued a preliminary guide for chairmen who wish to organize a Better Homes Week, which takes place on April 24-May 1, 1927, all over the country. It gives the following information:

BETTER HOMES IN AMERICA is a national organization which through local committees aims to help American families to a knowledge of the ways in which housing conditions can be improved, and wholesome home life may be made available to all.

The chairmen of these local committees are men or women who are leaders in civic work in their communities. They are appointed by the National Headquarters of Better Homes in America in Washington. They select the other members of their committees from men's and women's clubs, Parent-Teachers Associations, improvement associations, Chambers of Commerce, school teachers, and others who have a deep interest in the improvement of home life.

In every community in the country, large or small, a campaign for Better Homes is worth while—though the form which the program will take depends upon the type of the community and its special needs or problems.

Practically every city, town or village needs to be shown how old houses can be remodeled so that they will be attractive and comfortable. Many need demonstrations of the best types of new houses which can be designed for families with modest incomes. Most families in city or country can profit by being shown how to plant shrubs or trees or home gardens; how to select and arrange furnishings and labor-saving equipment; how to select books, music, or pictures for the home; how to build character in growing children.

Some or all of these problems should be selected and studied by the Better Homes committee. A program of lectures, contests, discussions, and demonstrations can be framed which will help the people of the community to solve the problems of their own home life.

AN OIL STATION ON THE STATE HIGHWAY IN MONTECITO, WHERE EVERYBODY CARES HOW THE HIGHWAY LOOKS. WM. A. EDWARDS, ARCHITECT, SANTA BARBARA.

A BUNGALOW COURT BEAUTIFUL

WHAT A BUNGALOW COURT MAY BE. HOUSE AND COURT ON ANACAPA STREET, SANTA BARBARA. SIMPLE IN DESIGN, ATTRACTIVELY GROUPED, AND EFFECTIVELY LANDSCAPED. SOULE, MURPHY AND HASTINGS, ARCHITECTS, SANTA BARBARA, CALIFORNIA.

A GROUP OF HOUSES BY FREDERICK MURPHY, ARCHITECT, OF SOULE, MURPHY AND HASTINGS, SANTA BARBARA, CALIFORNIA.

WHEREVER possible, the committee will build a modest home from carefully selected plans (such as those in the Plan Book isued by Better Homes in America, a copy of which will be sent). Such a house, if it costs between $1,500 and $5,000, would be within the reach of families with limited incomes. A well-to-do local citizen or perhaps the Chamber of Commerce may be induced by your committee to pay for the cost of building a house—which can be sold after Better Homes Week so that the lender may be reimbursed for his loan. Or a property holder may be willing to remodel one or more of his houses, following suggestions for remodeling made by the Better Homes Committee. Such a remodeled home demonstrated to the public during Better Homes Week will greatly help owners of old homes to a knowledge of inexpensive ways in which they can make their own houses more sanitary and attractive.

In many communities it is now possible to interest the school board to build or rent a cottage (sometimes called School Practice House or Home Economics Cottage) near the school grounds, which can be used to train school girls in household management and in home making. If this cannot be paid for out of the annual school fund some individual or society may, with the consent of the school board, be willing to make a gift of such a house to the town or village. Such a house can be demonstrated by the Better Homes Committee and the home economics classes to the public during Better Homes Week.

If a demonstration house cannot be secured in any other way, the best available low-priced house may be borrowed from some local building contractor, realtor or owner. The house demonstrated should be a *better* home, and a valuable object lesson in small house design and construction.

The National Headquarters address is Better Homes in America, 1653 Pennsylvania Avenue, Washington, D. C.

HOW SHALL AN ARCHITECT'S IDEAS BE SHOWN

THE art of presenting a design which exists first in the architect's mind has been brought to perfection in the three dimensional sketch or plaster model. The coming generation will employ architects in order to secure original designs; and the device of copying another man's plan just because it pleases a possible client will pass, as the knowledge of good architecture and sound ethics takes the place of ignorance and greed.

Architects who have the skill, or can employ it, are therefore using advanced methods to supplement their graphic renderings in putting before their clients a visualization of their ideas in miniature before starting to build.

The steep lot on which this charming California house is to be built was first studied by the one who was to make this model. By means of a contour slope made of heavy cardboard, the actual hillside was built up in miniature before the model was attempted.

From the plan the different masses were calculated and the model constructed on the miniature hill. Plaster of paris walls were cast in cardboard forms and terra-cotta colored plasticene was put on for tile roofs and tooled to scale.

For the balcony and garage doors wood was carved and glued. The window sash is of celluloid and thin cardboard. Trees and shrubs were made of sponge dipped in green ink, and shredded string modeled in glue was cleverly shaped into trees.

MODEL MADE BY RICHARD URMY SEARES FROM A SKETCH BY J. WILMER HERSHEY AND CHARLES A. HILL A HOUSE NOW BEING CARRIED TO COMPLETION BY CHAS. A. HILL FOR MR. TED COOK, BEVERLY HILLS. GERANIUMS IN FOREGROUND GIVE THE SCALE. THE BACKGROUND WAS WASHED IN ON THE PHOTOGRAPH, BY THE ENGRAVERS, BRYAN AND BRANDENBURG, TO REPRESENT THE HILL AS IT ACTUALLY APPEARS

OLD BOOKS PRINTS

TECOLOTE BOOK SHOP

New and Standard Books

25 DE LA GUERRA STUDIOS
SANTA BARBARA

AUTHORS & AUTHORS'

agents are invited to submit book-length material to

The Guild Santa Barbara

HISTORY BIOGRAPHY FICTION
TRAVEL SCIENCE ART

Acceptable material will be published on the usual royalty basis without expense to the author

129 EL PASEO DE LA GUERRA
SANTA BARBARA, CALIFORNIA

Translations from the Spanish are particularly welcome

EL ENCINO
On Coast Highway, Montecito, Calif.
Luncheon Supper
Afternoon Tea
Dinner Served on Order
Limited Number of Over Night Guests Accommodated

Southland Numbers

The price of these has been changed to 10c

(Continued from No. 83)

No. 41, May, '23. Subjects:
Cover—Karnak, by Allied Architects Association.
Plans of the City of Pasadena, and an administrative center for Los Angeles—Cook and Hall.
The Hillside Garden, Myron Hunt, Arch.
A Hill Garden by Green & Green.
Planning a Mission City, R. V. Black.
Small House Plan by Small House Service.
A Hillside House by Webber, Staunton & Spaulding. (wrongly listed under No. 40 last month.)
A Hospital, by Myron Hunt, Arch.

No. 42, June, '23. Subejcts:
Small House from the Plan Shop, Sixth Floor Metropolitan Bldg. Theodore A. Koetzli, Secretary.
A Studio Building, by Webber, Staunton & Spaulding.

No. 43, July, '23. Subjects:
The State Teachers College at San Jose. State Architect. An English Cottage by Radcliffe, Arch. Berkeley. Small House from Small House Plan Shop, Metropolitan Bldg., T. A. Koetzli, Sec't.
A Two-Family Cottage by Francis Reid, San Jose. The new hospital at San Jose.

No. 44, Aug., '23. Subject:
Houses adapted to So. Cal., H. C. Deckbar, Arch.

No. 45, Sept., '23. Subjects.
Cover, The Parthenon, A.A.A., Stand Fast Californians, by Chas. Lummis.
Proposed Restoration of Mission San Fernando Rey de Espana. Allied Architects Association of Los Angeles, drawn by Carleton M. Winslow, Architect. Facade of San Xavier, Arizona.
Two homes in San Diego. W. S. Hebbard, Arch. Cook and Hall Landscape Architects.
The Normal School, San Diego, W. S. Hebbard, Arch.
The Octagon House, Washington.
The Biltmore, Schultz and Weaver, Architects.
Two houses from the Small House Plan Service of Theodore Koetzli.

No. 46, Oct., '23. Subjects:
Cover, a Home by Johnson, Kaufman and Coate, Architects.
Mural Decoration in Relation to Architecture, by Edwin Bergstrom, A.I.A.
A Hillside House by Paul Williams, Arch.
A Stucco Home from Plan Bureau Metropolitan Bldg., L. A.

SANTA BARBARA

DE LA GUERRA STUDIOS

THE "STREET IN SPAIN"
HISTORIC DE LA GUERRA HOUSE
SHOPS AND STUDIOS
"EL PASEO"

Lunch Out of Doors or Dine

Salud y Pesetas y Tiempo para Gastarlos

SANTA BARBARA, CALIFORNIA

SAN YSIDRO RANCH

California's Famed Foothill Resort

Nestled in the foothills among the Orange Groves, overlooking Valley and Sea. Elevation 600 feet. Furnished Bungalows, 2 to 7 rooms. Central Dining Room. Electricity, hot and cold water. Surf-bathing, Tennis, Horseback Riding. Six miles from Historic Santa Barbara two miles from ocean and country club. Moderate rates. For Folder, address San Ysidro Ranch, Santa Barbara, California.

Colorful Flower Pots
in Plain Glazes and Decorated designs using Blues, Yellows and Greens.

Triana Puebla Treviso
Prices and Sizes on Hand
From Triana, Spain—Decorated

5 inch...$2.00	8 inch...$6.00
6 " ... 3.00	9 " ... 9.00
10½ inch...$12.00	

From Puebla, Mexico Decorated	From Treviso, Italy Plain Glazes
6 inch..$ 3.50	5 inch....$1.00
10 " .. 7.50	6 " 1.25
12 " .. 15.00	7 " 1.75

Just the thing for Patios, Stairways, Balconies, and Gardens. Mail orders filled, prepaid.

ROBERT L. LEWIS
Studio 5, El Paseo
Santa Barbara, California

Sun Kissed
Ocean Washed
Mountain Girded
Island Guarded

SANTA BARBARA, CALIFORNIA

Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Properties of all kinds for sale. Literature and maps free. Live in "The Home Paradise of the World." Communicate with
H. G. CHASE, Santa Barbara, Calif.

No. 47, Subjects:
Cover, Doges Palace. A.A.A. Photograph of San Juan Capistrano by Bronson De Cou. Sketch for a hotel, Pierpont & Walter Davis, Arch. The owner and the Architect, John Browne. Sketch for a gabled stucco house, H. O. Sexsmith, Arch.

No. 48, Dec., '23. Cover, The Loggia, Holtzclaw. Subjects:
A Home Remodeled, Myron Hunt, Arch. H. O. Clark, Gen. Contractor.
Churches, San Diego, by Carleton M. Winslow, W. S. Hebbard, Associate.
All Saints, Pasadena by Johnson, Kaufmann and Coate.
Universalist, Pasadena, Fred Kennedy, Arch.
St. Columbkille's Parish Group, Truesdell, Puritan and Newton, Arch.
The Congregational Church at Riverside, Myron Hunt, designer and Architect.
A Country Church design by C. A. Truesdell, Architect.
Amanda Chapel at Carthay Center.
Interiors by Holtzclaw Studios.
A hill side house by J. L. Egasse.
A hospital at Whittier, the gift of Simon J. Murphy.

No. 49, Jan., '24. A.A.A. Cover, Portola at Lhasa, Thibet. Subjects:
The Band Stand at Golden Gate Park.
Small house plans by R. D. Johnson.
A Santa Barbara house by Carleton M. Winslow.
The Barlow Sanitarium, L. A.
The City Hall of Eagle Rock, Wm. Lee Woollett, Arch.

No. 50, Feb., '24. Subjects:
The Temple of Queen Hatshepsut, Thebes.
A town at Palos Verdes—Plan by Webber, Staunton & Spaulding.

No. 51, Mar., '24. A.A.A. Cover, The Taj Mahel. Subjects:
The Madelaine, Paris.
The Pantheon from rue Soufflot.
A war memorial, San Francisco.
Portsmouth Square, S. F.
The Ojai Country Club, Wallace Neff Architect
Vestibule for an Art Club, designed by Warren Hoak.
Plan for Los Angeles Civic Center by Wm. Lee Woollett, Arch.
Some residences by Clifford Tuesdell and H. C. Newton, Archs.
Design for a hillside farm house by Clifford Truesdell.

No. 52, April 24. Subjects:
Building de la Guerra Plaza and Paseo, James O. Craig, Arch.
The Waterfront of San Francisco.
A small house, by Brea Freeman.

No. 53, May, '24. A.A.A. Cover, "The Vine." Subjects:
The Alhambra and citadel.
A house from the City of Grenada, Cannell and Chaffin, Importers.
The San Francisco Civic Auditorium, John Galen Howard, Arch.
In Old Lubec, photo in collection of Paul Penland, Arch.
Old South Park, S. F.

No. 54, June, '24, Subjects:
Easle Pictures.
The Seven Lamps of Architecture, H. O. Sexsmith.

(To Be Continued)

"If I had only discovered the Souks before I began my Christmas shopping."

THE SOUKS OF TUNIS

Pasadena: In the Patio of the Community Playhouse.
Beverly Hills: In the Arcade, 450 Beverly Drive.
Santa Barbara: "In the Street in Spain," 29 de la Guerra Studios

An Ideal School for Young Women

Cumnock School

COLLEGE WORK IN THE FOLLOWING COURSES:
Vocal Interpretation of Literature

Literary Appreciation	Voice and Diction	Story Writing
Public Speaking	French	Dancing
Dramatics	Story Telling	Psychology

Art and Art Appreciation

An accredited High School in Class A preparing for Western and Eastern Colleges and Universities.

MRS. EDNA W. BROOKS, Acting Director
5353 West Third Street Los Angeles
WH itney 3427 —TELEPHONES— WH itney 7311

PACIFIC MILITARY ACADEMY

(Absolutely Fireproof)
Grammar and High School Departments
For Catalogue write
Commandant, P. O. Box No. 308, Culver City, Calif.
Telephones: Los Angeles—EMpire 6022
Culver City 3294

GREENWOOD SCHOOL FOR GIRLS

5928 Franklin Avenue, Hollywood

Select Resident and Day School

Lawns, Tennis Courts, Outdoor Swimming Pool. Special advantages in music, under Mrs. Elsa Spencer.

Principals:
Mrs. M. Greenwood, Newnham College, Cambridge
H. F. Greenwood, A. B., Corpus Christi College, Cambridge
Telephone HOlly 2886

THE WILLIAMS SCHOOL
for Handicapped Children

449 North Madison Avenue, Pasadena, California

For the benefit of exceptional children who vary from the average type to a moderate degree; for those who are practically normal, except in time and variance of their development.
To each pupil is offered the educational essentials for his utmost development and the further stimulus arising from competitive and associate companionship. Admission may be obtained at any time for both day and boarding pupils. For full particulars address

BEATRICE MICHAU WILLIAMS, Director

PORTER BLANCHARD'S
GENUINE HAND-WROUGHT SILVER
May be had here in the Southwest at
THE HEWSON STUDIOS
602 East Colorado Street, Pasadena
2508½ West 7th St., Los Angeles Assistance League, Hollywood

CARLE T. BLENNER, AMERICAN PORTRAIT PAINTER, HAS SUCCESSFULLY PAINTED FLOWER PORTRAITS. HIS WORK MAY BE FOUND AT THE CANNELL & CHAFFIN GALLERIES, LOS ANGELES

OVER THE TOP

By VERA SADICOFF-GOLDMAN, M.D.

ON a dreary afternoon, with the rain pouring down from a gray sky upon a gray bay, Dr. Norman White with Ellen, his wife, rang the bell at the front door, walked around to the side door, knocked, and stood huddled in the doorway awaiting their hostess to answer their summons. Dr. White with some difficulty lighted a cigarette and had smoked it almost to the end when she finally appeared.

Dr. Alma Nevius stood in her doorway in a state of most astonishing dishevelment, with hair tumbling about her forehead, a smudge of soot across one cheek and a huge untidy surgical gown to complete the picture.

"In the name of all that is holy, what worthy enterprise have you been engaged in to put you into such a state," Dr. White asked. Dr. Nevius glanced at herself in the mirror and joined her guests in a hearty laugh.

"Come in out of the rain and I will tell you about it," she said. her eyes sparkling, her mouth wreathed in a joyous smile. She radiated satisfaction with a good, well-ordered world. "I think a kind Providence has sent you at this moment. I was so in need of some one to talk with, and to no one else in this world can I talk as I can to you dear people." As she spoke she led her guests into her room. A little fire burning in the grate showed charred remnants of papers, books and manuscripts. "You see, I got home from the office and decided to embark upon the most stimulating of feminine diversions—that of cleaning out cupboards, shelves and closets of the accumulated rubbish of several weeks. I had these gathered and was burning them when I ran across a review in one of our Medical Journals telling of a report made by the United States Army Medical Department Research Board in Manila. I had somehow overlooked it in my previous reading.

"The report states in almost cryptic terminology that sixty-four men had 'proffered their services voluntarily' for experimentation relating to the transmission of dengue, or break-bone fever by mosquitos.

It says, "Dengue is, by many people, confounded with yellow fever. The existence of dengue was first observed in Spain in 1764. Accurate history of epidemics has frequently been recorded. It spreads throughout the world approximately every twenty years. In that respect it is very similar in its history to influenza, which became pandemic in 1918. Noteworthy among these epidemics is that which occured in 1780. At that time an epidemic of dengue became pandemic, spreading through India, Spain, and the United States. In 1828-1848 the disease became epidemic in the southern states. In 1870 it spread in all of India, in 1871 in Arabia, thence by lines of travel to East Africa, back to India and in 1873 reached the Gulf States. In the city of New Orleans 40,000 persons contracted the disease at that time. Many other epidemics of this disease are recorded, and the United States Government found it necessary, in order to protect its people from a recurrence of the disease in this country, to study its cause and method of transmission.

"The experiment in which the men permitted themselves to be bitten by the mosquitos, or injected with suspected blood. resulted in fifty men out of the sixty-four contracting the disease. The editorial comment is that in the governmental report there is no mention of the suffering involved, the initial fevers, the persistent pains, the mental depression and the extreme weakness. In offering themselves, these men did not expect, and did not receive any personal reward. They were not cited as heroes; they were not awarded medals for distinguished service, nor did their heroism find its way into the front pages of many newspapers. They went 'over the top' without in any way dramatizing their act.

"The results of these experiments demonstrated that dengue is transmitted by Aedes Egypti, a mosquito. The mosquito bites an infected patient, from the patient's blood takes the virus, or poison, into its own body and is able. after a certain time, to transmit it to any well person by biting him. It was found that the patient is infective to mosquitoes during the first three days of the disease, but that on the third day of an attack a mosquito will frequently fail to pick up the virus. It was demonstrated further, that patients are

infective to the Aedes six to eighteen hours prior to the actual manifestations, or occurrence of symptoms of the disease. The experimental evidence obtained, warrants the statement that once the Aedes Egypti becomes capable of transmitting the virus to human beings, this characteristic is retained throughout the remainder of the mosquito's life.

"Experimental dengue was produced in three volunteers with mosquitoes that had been infected sixty-two, sixty-six and seventy-five days previously. It takes from four to six days, after the patient has been bitten, before the symptoms of the disease appear. While dengue usually terminates in recovery, it frequently causes serious injury to health.

"Such is the contribution of our soldiers to scientific progress. Much was learned in this investigation. But even if nothing new were learned, if nothing were added to the sum total of our knowledge, the beauty of the heroism of these men would remain to us."

I was reading of this as you came in, dear friends. I was deeply touched. These men in this one act seemed to express, to epitomize the beauty and greatness of love. Not the individual love of friend for friend, but of man for humanity. Does not such love express the most beautiful thing that life holds? Somehow the reading of this brought a lump to my throat, tears to my eyes.

Dr. White, touched by the recital, got up and walked to the end of the room. A box of zenias in the south window seemed to dispell the grayness of the day. Their velvet softness invited a loving glance, a caressing hand. They appeared to hold up their radiant color to the gentle touch of the raindrops upon their little heads.

Alma glanced at Norman standing in quiet contemplation of the flowers. Their eyes met in comradely sympathy and understanding. "Yes, of course, you love them, these my fairies of the window box," she said. "God was good to me when he gave me you and Ellen as friends, Norman dear. In our years of friendship you two have never failed me, in feeling with me, in suffering with me the pain of beauty suddenly, grippingly and arrestingly flashed upon our hearts. And so you love my zenia, of course. And because you are you, and the gods love you well, and have given you the gift of knowing beauty's face, whether she wear robes of gray or flame, whether she appear in the guise of a bird's song, or wear the aspect of my little flowers, it has been happiness to me to share with you this beauty of more imposing majesty and god-like greatness which we call heroism."

THE COLOR PLATES

C. P. TOWNSLEY endeared himself to Los Angeles and Pasadena by his self-sacrifice and devotion to the art students of this community. He founded the Stickney Memorial Art School in Pasadena and was called from that city to organize the Otis Art Institute.

When art education has to be given wholesale to hundreds of people who do not know its first principles by instinct, it is well, perhaps, for the state and county and the city to undertake the job. But for a sensitive artist the task proved almost impossible. Mr. Townsley organized the school, and established it on correct foundation, but he gave his life in exchange.

Trained in the school of William Chase, the Kansas City artist had spent time he wished for study in organizing the Chase Schools abroad and at Carmel-by-the-Sea. Then he went to London and organized the Frank Brangwyn school there. Until he came to Pasadena he had never had a one man show, and his work, during the years he spent in California, reached its maturity. The little still life on our cover was loaned to California Southland for reproduction six years ago and is reprinted today in memory of a fine artistic spirit and a loyal friend.

PEONIES. ONE OF MR. CARLE T. BLENNER'S FLOWER PIECES. SEVERAL OF THEM ARE IN THE GALLERIES OF LOS ANGELES

Marlborough School for Girls
Established, 1889
Boarding and Day School Accredited to Eastern and Western Colleges
5029 West Third Street
ADA S. BLAKE, (A. B. Radcliffe College) Principal

The Westlake School for Girls
333 South Westmoreland Avenue
Residence and Day School
Lower School, College Preparatory, Junior College
Fully Accredited
Departments of Art, Music, Home Economics
JESSICA SMITH VANCE FREDERICA DE LAGUNA
Telephone DRexel 0052

The Girls' Collegiate School 34th Year
NEWLY LOCATED IN THE COUNTRY
Boarding and Day School. Accredited East and West. Out-Door Life a Reality. 50-acre estate. All sports. Saddle Horses. New Buildings. Italian type. L. A. Office, "Ask Mr. Foster" Information Service in Robinson's Dept. Store at Seventh Street and Grand Ave., Tel. BR 4701.
Glendora, Calif. Miss Parsons and Miss Dennen, Principals

Westridge
A COLLEGE PREPARATORY SCHOOL FOR GIRLS. ACCREDITED.
Primary, Intermediate and Academic Departments.
MARY L. RANNEY, AMIE C. RUMNEY, Principals.
324 Madeline Drive, Pasadena, California Telephone Wakefield 5276

The Elliott School for Girls
Residence and Day School.
Ideal Home Life Character Building
Superior Educational Advantages. Sub-Primary through Eleventh Grade.
Martha Collins Weaver, M. A., Principal. Pico Blvd. at Grammercy Place.
EMpire 5347

KENWOOD HALL
Resident and Day School for Girls. Sub-Primary through High School.
Open throughout the year
DIRECTOR: RUBY MILDRED KING
New Location: 6367 Wilshire Blvd., Opposite Carthay Center
Tel. OREgon 5303

LAKE ARROWHEAD LODGE
E. K. HOAK, Managing Director.
Mile High—American Plan—Open All Year
Reservations made at 319 Van Nuys Bldg. Tel. VA. 0959, or direct to Lodge. Call Lake Arrowhead Main 1. Rates, $7.00 a day and up, including meals and room.
Dinner Dance Every Saturday Night.

FINE PAINTINGS
STENDAHL ART GALLERIES
AMBASSADOR HOTEL LOS ANGELES

The Assembly Tea Room
The In and Out-of-Town House of Los Angeles serves
LUNCHEON, TEA AND DINNER
INCIDENTALLY
The Very Choicest Food
Special Sunday Dinner 5 to 8
644 South Flower St., Los Angeles
Phone VAndike 7177

ORNAMENTAL IRON IN CALIFORNIA ARCHITECTURE

THERE are coming to California—because of our architecture in its latest development, workers in clay and iron who see in the future an opportunity for work in congenial trades.

The demand which our architects make upon the expert in hand-wrought iron grills, doors, railings and newels is at present very exacting; and a man must know iron in all its forms and be trained in the processes of building it into a house if he is to be of any use to the architect. Such a man is A. J. Terrill, who without any display of elaborate buildings has set up his place and established the shop seen in the picture here presented with his staff of workmen making the iron doors of the Pasadena Public Library for Myron Hunt and H. C. Chambers, architects. These doors are for the vestibule of the new library, in the civic center.

MAKING THE DOORS FOR THE NEW LIBRARY AT THE DEPOT IRON WORKS OF A. J. TERRILL, 32 SOUTH ROSE AVENUE, LAMANDA PARK. PHOTOGRAPH BY ALBERT HILLER, ARCHITECT'S PHOTOGRAPHER.

The hard training which a man must go through before he is considered fit to undertake this exacting work is almost unknown to our youth in America. Mr. Terrill is a Scotsman trained in the apprentice system of Great Britain and one who loves his work because he understands it and respects it. After the High School, which he left at 15 years of age with Euclid as well as Latin drilled into him, he had six years as an apprentice. Beginning with the work of striking the iron while it was hot he rose through the ranks of workers always drilled by the man just above him, until he was turned out a finished engineer and workman able to draft designs or execute them at the age of twenty-one.

In this system, which our own boys are deprived of in America, there is no loafing over lessons or mere listening to daily lectures. The apprentice is hardened by hard work from early morning until dark and if he is ill he makes up the time lost, after he is twenty-one. What added lecture work he takes is received in the night school after a hard day's work. Of such stern stuff are the British workmen made—no wonder Britannia rules the seas!

Whether or not we can establish enough thoroughgoing shops in California to supply the demand when everybody decides to have a Spanish home, is up to our architects who must not only emphasize a demand for good workmanship in iron but must so standardize the California stucco house of good design, that that style will never "go out," but, diversified as it may be, will build up for California a restoration of her beauty in town and country landscape. Pasadena is especially fortunate in having this outdoor enterprise in its industrial district. For the A. J. Terrill shop is not only a source of all sorts of fine ornamental iron work, lighting fixtures, grills, church work in iron and delicate tracery—but will have an influence on the character of all our crafts.

TRAVELLED TREES

MARY CORNELL BRISTOL has sent us from San Diego a series of articles on the trees which have travelled to California from other lands and seem to be touring the State. We can present but two of the pictures this month, hoping to give more space to the subject, and to our native forest trees, in next year's issues.

Of the two trees here given, the author says:

Of pyramidal form are two far-distant travellers—the Atlas Cedar (Cedrus Atlantica) from the Atlas Mountains of Algeria, and Deodar Cedar, or Fountain tree from Western Himalayas where it is regarded as the Sacred Cedar. It's drooping tips suggest the fountain-form.

The Atlas Cedar resembles the American Larch or Tamarack in form and arrangement of short needle-like leaves bunched closely to the twigs. Both trees have a bluish gray cast on young foliage.

DEODAR CEDAR (FOUNTAIN T[illegible]

ATLAS CEDAR (CEDRUS ATLANTICA).

THE NEW GREEN STREET AND ITS COLONIAL CAFÉ

A portrait of Mr. Charles A. Hervey, painted by David Anthony Tauszky

Mr. Hervey should be given credit for the cooperation which will make Green street Pasadena's most beautiful shopping street and plaisance.

PASADENA is not a mission town. Yet her interests are so varied and her reputation for beautiful streets so far reaching that one of her streets, at least, must show the Californian revival of the Spanish occupation of our land.

From the High school on the East to Orange Grove Avenue on the West, Green street is being widened as a boulevard. The most enterprising property owners are going to make it a beautiful street in spite of drawbacks or "moss backs" that may have taken root on this old Pasadena *cul de sac*.

The present writer who in 1909 lived on that portion of Green street which lay back of Cabrillo Place remembers with delight, hearing the neighbors discuss domestic affairs out of the second story windows of their homes.

"What'ya goin' to wear?" "My blue suit, what else have I got?"

Today this discussion eternally goes on, but inside closed doors. Dressing for the play at the Community Play House near Green street on El Molino Avenue; dressing for dinner at the Club on Green and Los Robles; and most of all discussion rages over what shall I wear or leave off—to go to the Cafe Dansant at the Colonial Cafe of that latest sensation and center of gay life the new dining room of Hotel Green, which Charles A. Hervey now manages himself.

The...
RAYMOND

PASADENA, CALIFORNIA
December to May

WALTER RAYMOND
Proprietor

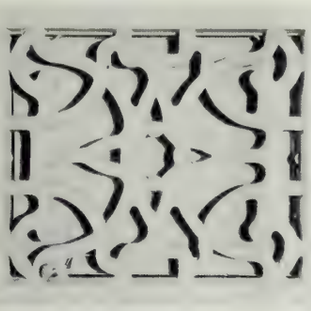
ARTHUR E. SAFFORD
Manager

Golf course on its own grounds.

Decorating and Finishing Exclusive Furniture

W. G. Pesenecker

Interior and Exterior Painting
34 North Broadway
Phone Col. 5656 Pasadena, Calif.



Ohrmund Brothers Unit System of Gas Heating, **Electrically Controlled and Equipped with Electric FLASH Pilot, and Plasterflush Registers.**

The new electric Flasher takes the place of the old-time gas pilot, eliminating gas waste, and reducing cost to the minimum. Let us show you.

Pasadena Gas Appliance Co., Inc.
901 E. Colorado Street
Pasadena Wakefield 4126

UNEXCELLED

Royal Laundry Company

Pasadena, California

COLORADO 4311 RAYMOND AT BELLEVUE

Santa Maria Inn

SANTA MARIA, CALIF.

A HOME-LIKE INN, upkept with home-like neatness for the convenience of wayfarers.
Every room with bath. Halfway between Los Angeles and San Francisco on the Coast Highway.
Write or telegraph for reservations.

GARDEN ENTRANCE TO EL CUARTEL

El Cuartel

122 EAST CANON PERDIDO

SANTA BARBARA

Gifts, Objects of Art, Furniture, Garden Pottery, Fountains, Etc.

The **Chief**
New Santa Fe train de-luxe
Los Angeles to Chicago
extra fast
extra fine
extra fare

SIXTY-THREE HOUR schedule only two business days enroute.

Santa Fe Ticket Offices & Travel Bureaux

221 South Broadway
LOS ANGELES

Santa Fe Station
PASADENA

915 State Street
SANTA BARBARA

300 Broadway
SAN DIEGO

Palos Verdes Estates—"Where your Home is your Playground"

Palos Verdes Estates

LANE MORTGAGE BUILDING, EIGHTH AND SPRING STS.
LOS ANGELES, CALIFORNIA

JAY LAWYER
Gen. Mgr.

BANK OF AMERICA
Trustee

Four and a half miles of the fairest shore line in California is dedicated in perpetuity to the use of the people of Palos Verdes Estates—protected against either business encroachment or private ownership.

Every modern city convenience in one of the Southland's best scenic locations—